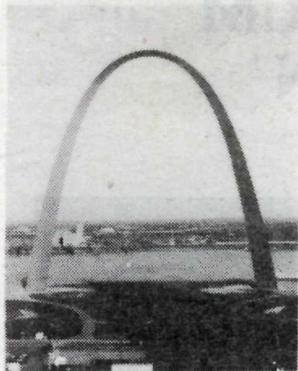




under the arch



Summer, 1982

A free publication to provide information about the Jefferson National Expansion Memorial

Hours of operation

May 29–September 6
Visitor Center, 8:00 a.m. to 10:00 p.m.
Tram Ride, 8:30 a.m. to 9:30 p.m.
Museum of Westward Expansion, 8:00 a.m. to 10:00 p.m.

Inside this issue

How long does it take to ride to the top? Where do I purchase tickets? These and other often asked questions are answered in "Riding to the Top."

The Museum of Westward Expansion recreates one of the country's most colorful eras. The next page provides a map of the museum and two articles that explain how to view it.

See It Today

May 29–September 6:

Monument to the Dream, a 30-minute film, documents the construction of the Gateway Arch. Shows begin at 8:15 a.m., 9:15 a.m., 10:45 a.m., 12:15 p.m., 1:45 p.m., 2:30 p.m., 3:15 p.m., 4:45 p.m., 6:15 p.m., 7:45 p.m. and 8:45 p.m. in Tucker Theater adjacent to the Gateway Arch lobby.

Charles M. Russell: American Artist, a 20-minute film, interprets the life and significance of a well-known artist of the West. Shows begin at 10:00 a.m., 11:30 a.m., 1:00 p.m., 4:00 p.m., 5:30 p.m. and 7:00 p.m. in Tucker Theater adjacent to the Gateway Arch lobby.

Special interpretive tours, lead by park rangers, begin every half hour from 10:30 a.m. to 6:30 p.m.

Facts about the Gateway Arch

Height: 630 ft. or 192 m.

Span: 630 ft. at ground level

Shape: inverted weighted catenary curve

Foundation: 45 ft. deep

Mathematical Equation:

$X = L/C [\text{CosH}^1(1 + Y/A)]$

$Y = A(\text{CosH} X/LC - 1)$

Visitation: 35 million since 1967; 3.6 million in 1977.

GATEWAY ARCH: A Monument For Our Time



Construction of the Gateway Arch began in June, 1962 and was completed almost three years later on October 28, 1965.

Contemporary monuments must have shapes that reflect dignity while withstanding the test of time. In 1947 a national architectural contest sought a design for an enduring monument to the pioneer spirit. A young architect, Eero Saarinen, won the competition over more than 170 other entries. The central feature of Saarinen's plan, an awesome stainless steel arch soaring 630 feet into the sky, symbolized the historic role of St. Louis as the Gateway to the West.

Because of the Gateway Arch's unique engineering considerations, its construction memorializes the indomitable spirit of adventure so evident in the American character. Construction proceeded at a steady pace from pouring the first concrete foundation in June, 1962, to setting the final section on October 28, 1965.

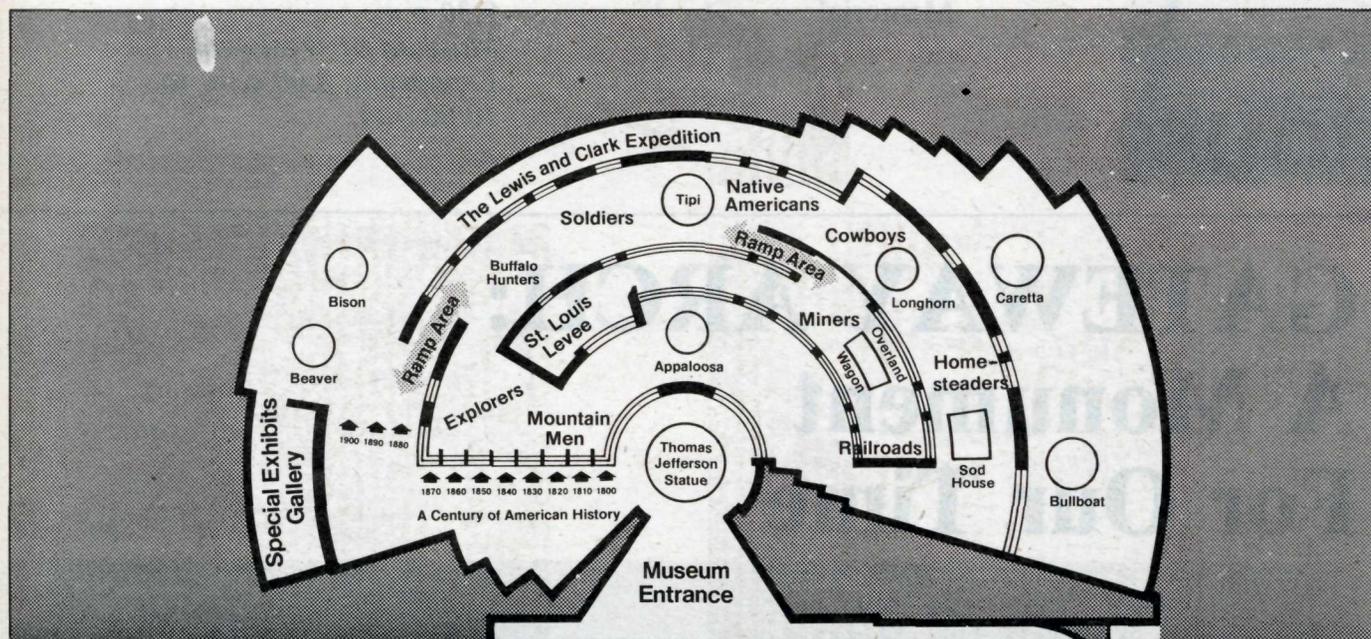
The structure takes the shape of an inverted,

weighted catenary curve—the form assumed by a chain hanging freely between two points of support. It represents the soundest of all arches because its thrust passes through the legs into 20 feet of concrete and 30 feet of bedrock.

Eero Saarinen selected the arch form because it represented a basic form complete in itself. As a simple and pure form, he believed it would last for centuries, perhaps a thousand years. He also noted that all great monuments display simple geometric shapes. In Washington, D.C. he observed the Washington Monument, a vertical line; the Lincoln Memorial, a cube; and the Jefferson Memorial, a globe. Hence, a catenary curve for the Jefferson National Expansion Memorial seemed fitting by its simplicity and the dynamics of its upward thrust. — by Joe Stremmlau

UNDERSTANDING THE MUSEUM OF WESTWARD EXPANSION

EXPLORING THE AMERICAN WEST, 1804-1879



One of many significant exhibits in the Museum of Westward Expansion deals with exploration in the American West. The exhibit, located to the left near the museum entrance, interprets exploration by displaying the equipment, tools and instruments used by explorers during the period of western exploration, 1804-1879.

In 1803 the federal government acquired the Louisiana Purchase, a vast region west of the Mississippi River totaling 550 million acres. In an effort to learn more about the unseen tract of real estate, President Thomas Jefferson sent a "Corps of Discovery" to explore the land. The expedition, led by Meriwether Lewis and William Clark, became the first of numerous formal exploring parties the United States government sent west between 1804 and 1879.

Lewis and Clark's journals spoke glowingly of the West's riches. Mountain men went in search of beaver described by Lewis.

Not all explorers, however, considered the West a land of milk and honey. Zebulon Pike, while leading an expedition into Colorado in 1806, compared the Midwest to the sandy deserts of Africa. Stephen Long, a western explorer of the 1820's, believed that people who depended on agriculture for their subsistence would not survive on what he called the "Great American Desert."

In 1838 the United States Corps of Topographical Engineers was established. This army unit had responsibility for conducting exploration for the government. The Corps of Topographical Engineers reached the peak of their importance in the early 1850s when Congress directed them to help establish a route for a transcontinental railroad, then a difficult political problem. During a three year period, the corps surveyed several routes and accumulated volumes of scientific information about the West. They also produced the finest map of the far West up to that time. Sectional rivalries and politics prevented the railroad's construction until after the Civil War, but the survey, nevertheless, discovered much about the territory that the United States acquired from Mexico after the Mexican-American War.

Pre-Civil War explorations were geographical in nature; they recorded information about plants, animals, and landforms in the West. Post-Civil War explorers, on the other hand, conducted geological surveys; they sought to explain the forces that had created the landforms.

In 1879 the government consolidated the major post-civil war surveys into the United States Geological Survey. By that time the West had been extensively explored and mapped; and millions of people had headed west to exploit the riches and settle the land.—by Charles Wahler

The Museum of Westward Expansion represents a unique, "people museum." Rather than commemorate any particular historic event, the museum memorializes Thomas Jefferson and all the people who joined in the settlement of the West.

Since the museum stresses the people of the West, rather than their material possessions, visitors will not find labels describing items in the museum's exhibits. Period artifacts, reproductions, historic photographs, paintings, illustrations, and firsthand accounts all interpret how people in the West lived; where they lived; and how they felt about their experiences.

Exhibits radiate out from the statue of Thomas Jefferson at the museum's entrance. Overhead decade rings assist visitors in placing exhibits within chronological periods. Individual sections of the museum treat significant westward expansion topics including exploration, transportation, communication, the fur trade, military activity, Native Americans, the cattle industry, settlers, miners and city dwellers. The western environment receives attention in a photo exhibit honoring the Lewis and Clark

Expedition, and through remarkable exhibits of the bison, beaver, horse, and Texas Longhorn.

Eero Saarinen, the Memorial's architect, proposed two ground level museums on the American Fur Trade and American Architecture. As plans developed, his two museums became one. At a later stage, memorial officials decided to locate the museum underground beneath the Gateway Arch. In 1970 the National Park Service selected the Potomac Group, an architectural firm in Washington, D.C., to design the museum.

Mardirosian's proposal altered the shape of the museum space from a rectangle into a semicircle. He utilized heavy concrete pillars to display panels and exhibits. Deliberate use of mirrors helps visitors to become personally involved in the museum. A maze of ramps and paths recreates the variety of western trails available to early explorers and pioneers.

Construction of the museum and installation of exhibits were completed in August, 1976. Since the opening, more than ten million people have visited the museum.—by Mark Coppersmith

MUSEUM OF WESTWARD EXPANSION INTERPRETIVE PROGRAMS

May 1-28: Please consult program schedules at the museum entrance.

May 29-September 7:

10:30-INTRODUCTION TO THE MUSEUM: a short talk about the design and concepts of the Museum of Westward Expansion.

11:00-JOURNEY THROUGH THE WEST: a general tour of the museum.

12:00-EXPLORATION AND DISCOVERY: learn some of the exciting discoveries that influenced the settlement of the West.

12:30-LIFE ON THE PLAINS: discover how people adapted to life on the Great Plains.

1:00-OVERLAND EXPERIENCE: learn how pioneers journeyed westward.

1:30-RANGER'S CHOICE: join the ranger for a program about some topic related to Westward Expansion.

2:00-FRONTIER FOLK: a glimpse of some of the people who

settled the frontier.

2:30-PLAINS INDIANS: a program featuring the life and customs of the first Americans.

3:00-MOUNTAIN MEN: learn about the early trappers and traders.

3:30-RANGER'S CHOICE: join the ranger for a program about some topic related to Westward Expansion.

4:00-COWBOYS: discover the authentic life of a cowboy.

4:30-OVERLAND EXPERIENCE: learn how pioneers journeyed to the West.

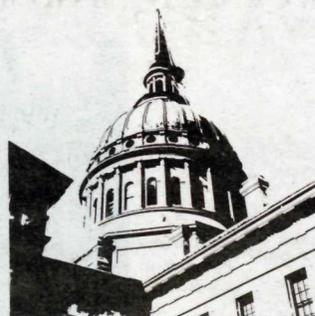
5:00-JOURNEY THROUGH THE WEST: a general tour of the Museum.

6:00-LIFE ON THE PLAINS: discover how people adapted to life on the Great Plains.

6:30-INTRODUCTION TO THE MUSEUM: a short talk about the design and concepts of the Museum of Westward Expansion.



inside the old courthouse



Hours of operation:
Old Courthouse,
8:00 a.m. to 4:30 p.m.
Old Cathedral: Church, 7:00
a.m. to 5:30 p.m.; Museum,
10:00 a.m. to 5:30 p.m.

Calendar of Events at the Old Courthouse

Tours: Guided tours begin at 10:30 a.m., 12:30 p.m. and 2:30 p.m. in the rotunda.

Films: *Time of the West* discusses the exploration of the continent; *Gateway to the West* examines St. Louis' role in Westward Expansion; and *Charles M. Russell: American Artist* discusses Russell's life and his impact on American art. Showings in the theater adjacent to the information desk. See rangers for times.

Exhibits: *Where We Walk: St. Louis' Natural Resources* (continuing); *Charles M. Russell Returns to St. Louis* (May 8-August 29).

Old Courthouse Facts

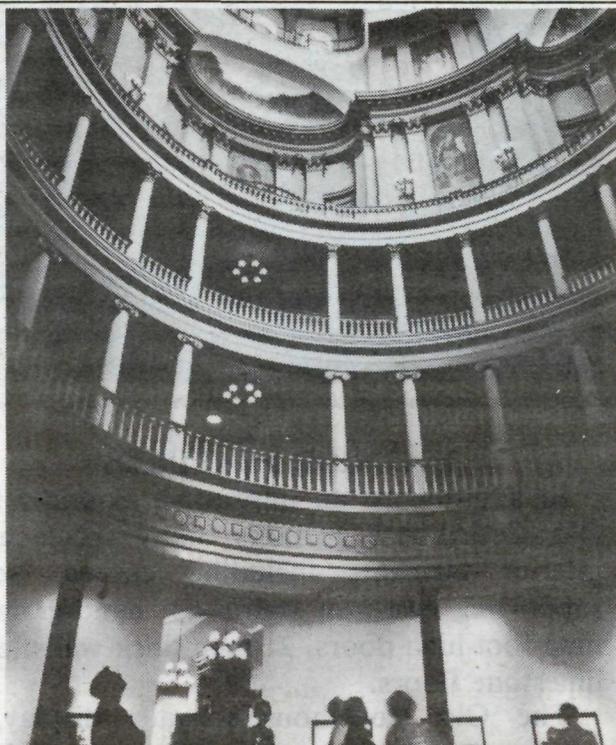
Height—192 feet or 59 meters

Age—136 years

Cost—\$1,199,871.91 as of July 4, 1862

Stairs—219 to the top of the dome, many accessible only by guided tour

Basements—four separate basements, one under each wing



The Old Courthouse's rotunda features decorative artwork from several historic periods.

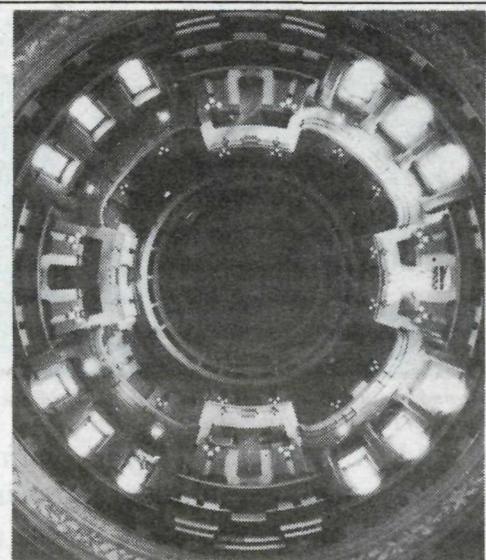
The Old Courthouse, with its limestone floor, spiral staircases, restored courtrooms and closed doors has many stories to tell.

A guided group tour will give you an opportunity to explore and hear tales about the significance of the Old Courthouse. For those who do not take the tour, walking through and exploring the building offers equal rewards. Visitors also can watch informational yet entertaining films at the Old Courthouse.

GUIDED TOURS

Guided tours, which last one hour, begin by exploring easily accessible areas of the building, such as the rotunda and the second floor restored courtrooms. Tours also descend a 127 year old spiral staircase to the east basement, or climb a hidden staircase to the top of the dome.

The climb up 219 steps provides an exciting experience for the adventurous. On the fourth floor, visitors examine etched glass windows and other Old Courthouse decorations. From



A fisheye view of the Old Courthouse dome.

A COURTHOUSE OF STORIES: How To Hear Them

there, the tour ascends a narrow staircase that spirals between the two layers of the cast-iron dome. Just a few more steps . . . the hatch opens . . . and visitors explore a walkway above the dome, enjoying a unique view of St. Louis and the Gateway Arch.

RESTORED COURTROOMS

An example of St. Louis' nationally significant ironwork, a spiral staircase located in the east wing, rises up to the first balcony.

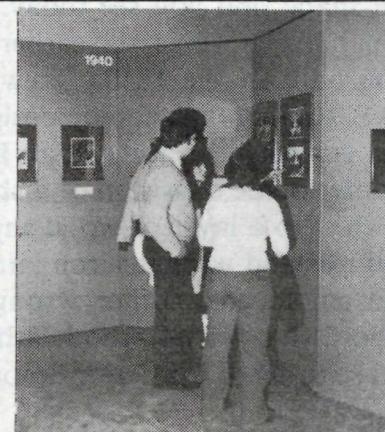
To the left stands courtroom thirteen, restored to 1904. Around the balcony opposite courtroom thirteen stands courtroom four. Restored to mid-nineteenth century appearance, it features a massive hanging ceiling, an imposing railing and many ornate details. This courtroom has original furnishings, except for its tables and chairs.

Visitors also may explore the upper balconies. They provide an excellent vantage point from which to view the murals and other Old Courthouse decorations.—*by Joy Kerner*

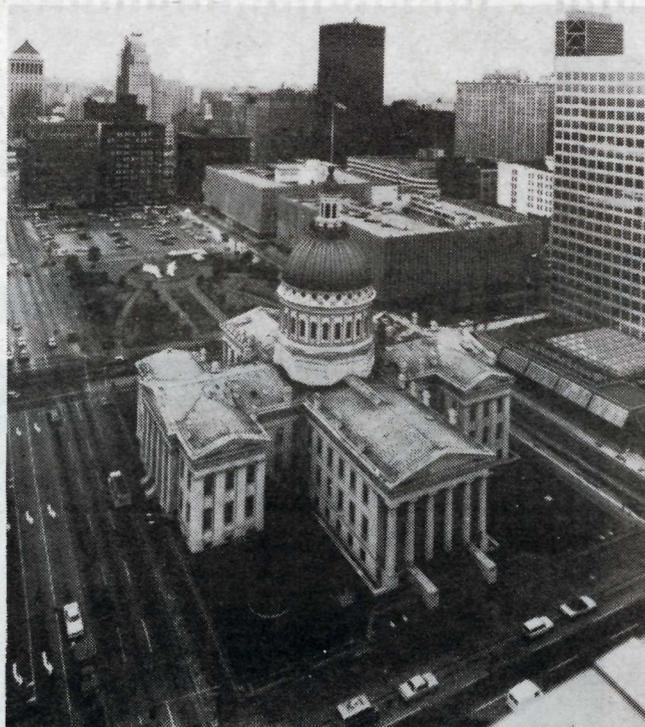
REJUVENATED EXHIBIT RETURNS TO THE OLD COURTHOUSE

After almost a year's absence "The Old Courthouse—150 Years with St. Louis" again illustrates the dramatic evolution of the city's first two courthouses from 1826 to the present.

For Disabled Visitors: The park information phone, 425-4465, or any park ranger can provide advice concerning accessibility to the Old Courthouse. The Market Street entrance has the least difficult staircase—eight steps. The Old Courthouse information desk provides a teletype unit for deaf visitors.



THE OLD COURTHOUSE—YESTERDAY AND TODAY



A dynamic and significant force in the political and social framework of St. Louis for almost two centuries, the Old Courthouse is pictured here as it stood in 1866 and as it stands today.

The Old Courthouse oozes with the past—voices, shadows, murals and winding staircases. The massive doors open daily, inviting visitors to explore and experience the structure and its history.

BUILDING EVOLUTION

From the earliest days of St. Louis, the city block where the Old Courthouse stands has served as the local legal system. Primitive court buildings gave way to a two-story brick courthouse. Soon after its completion in 1828, that structure no longer could meet the legal needs of a city rapidly expanding as the commercial and transportation center for the fur trade in the West.

An architectural contest, similar to the process that selected the Gateway Arch design, stimulated Henry Singleton to enter a plan for a new courthouse. Singleton lost the contest, but the St. Louis Court eventually accepted his proposal. In 1839 construction began on a multi-winged structure designed in a Greek Revival architectural style. Singleton's plan incorporated the old brick courthouse as an east wing—an early example of adapting old buildings to new needs. By the time the courthouse officially opened in 1845, the city already had outgrown the new building. St. Louis' role in western expansion had stimulated another significant phase of urban growth.

During the next 17 years the courthouse grew to the shape that you see today. As the building expanded its wings, the earlier Classic Greek dome built in the 1840's grew out of proportion. William Rumbold designed a much higher replacement dome in an Italianate style. The outer dome consisted of a sheath of copper attached to a layer of wood supported by cast-iron ribs and wrought-iron lattice. An inner dome employed another wrought-iron ribbed section, a layer of wood lath and a plaster surface to provide interior decorations.

INTERIOR FEATURES

In addition to an impressive exterior, the Old Courthouse features many spectacular interior elements including curved, self-supporting cast-iron staircases; hand-grained nine-foot high doors, 21-inch thick walls; and limestone floors.

The Old Courthouse's walls display a panorama of nineteenth century art. Carl Wimar, an artist remembered for his western art, painted frescoes in the lower dome area in the early 1860's.

In later years, other artists drastically altered the courthouse decorations, illustrating changing tastes in public building art over the years. In 1880, Ettore Miragoli directed 24 additional frescoes depicting historical personalities and allegorical figures.

PUBLIC FUNCTIONS

Though now dwarfed by modern office buildings, the 192-foot high Old Courthouse once provided a most imposing sight in the city.

The courthouse rotunda provided a popular gathering spot for the community—the convention center of its day. Starting with the first wagons to Oregon in 1843, the rotunda became a meeting place for people heading west.

Michael Scanlan, tried and convicted for the murder of his wife, heard himself sentenced to death by hanging. James Eads won decisions that allowed him to complete his controversial bridge over the Mississippi River. The only slave of Ulysses S. Grant, a wedding gift, received his freedom in the circuit court. Dred Scott began a legal battle for freedom that eventually ended with a United States Supreme Court decision that further divided the nation before the Civil War. Virginia Louisa Minor sued the County Registrar for denying her the right to vote. She lost the case, but went on to organize groups that championed women's rights.

NEW ROLES

By the early 1920's, the Old Courthouse had deteriorated into an expensive extravagance, with poor plumbing, faulty wiring, inadequate heating and falling plaster.

As with previous courthouses on the site, city growth had expanded beyond the capacity of the building to serve its judicial responsibilities. On June 21, 1930, city courts officially moved into a new civil courts building, leaving the Old Courthouse empty.

In 1940, after a decade of neglect, decay and public debate, St. Louis deeded the Old Courthouse to the federal government to become the administrative headquarters for the recently established Jefferson National Expansion Memorial. After extensive repairs to the basic structure and its energy systems, the building evolved beyond an administrative center to become the Memorial's visitor center and museum.

When the Gateway Arch and the Museum of Westward Expansion later became the focus of the Memorial, the Old Courthouse continued to serve the community as a site for special museum exhibits, traditional arts demonstrations, public events and community celebrations.

The Old Courthouse now serves as an outstanding example of the benefits of preserving historic buildings. It provides space for administrative and maintenance management of the Memorial, a research library, special exhibit galleries, a film room and a new museum of St. Louis history now under development.

Guided tours by National Park Service rangers encourage visitors to contemplate the building's distinguished service to the community. The rotunda stands as a fitting memorial to the men and women who crossed its stone floor on their way to carve a nation from the western wilderness. The now silent courtrooms no longer echo the sounds of men defending their possessions, suing for their honor, or protecting their lives, but they stand as silent tributes to the American dream—justice for all.—Cindy Ott

Jefferson National Expansion Historical Association publishes the *GATEWAY GUIDE* in cooperation with the National Park Service.

The association is a non-profit corporation working with the National Park Service in programs of interpretation, education, research, and publications.

Any questions regarding the park or association should be addressed to:

Superintendent
Jefferson National Expansion Memorial
11 North Fourth Street
St. Louis, Missouri 63102

Editor: Tom Richter
Design: Kenrick Advertising Incorporated
Typesetting: Catherine Shanahan

The Gateway Trail

Early St. Louis

First there was the Mississippi River, discovered by De Soto in 1541, partly explored by Jolliet and Marquette in 1673, and claimed for France by La Salle in 1682. The Mississippi became the communication line between French settlements in Canada and New Orleans; the river's great basin territory was known as Louisiana.

St. Louis was founded by Pierre de Laclede in 1764 as a French trading center, but the east bank Illinois country had already been transferred to England and the west bank territory, including

St. Louis, to Spain. France later regained Louisiana, and Napoleon sold it to the United States in the 1803 Louisiana Purchase. The stars and stripes first flew over St. Louis on March 10, 1804.

The great river had eastern and northern connections up the Ohio and Illinois rivers, respectively. Its largest tributary, the Missouri, offered the tantalizing prospect of a northwest passage to rich India trade as well as immediate access to beaver pelts in the American West. Its strategic location made St. Louis for many years the market center for the fur trade and the provisioning point for western travel, exploration and settlement—the Gateway to the West.

The original village of St. Louis was within the present site of the Jefferson National Expansion Memorial, but its blocks were soon extended north into the Laclede's Landing area—where the streets on the levee slope remain as they were originally—and to the south of the Poplar Street Bridge. A Spanish palisade was built around the village with stone corner towers and a main tower at approximately 4th and Walnut, site of Fort San Carlos.

The Creole settlers built houses of square-hewn vertical logs, plastered and whitewashed, with steep hip roofs that projected over broad porches. Each household had the use of part of a common field, a strip about 192½ feet by

1½ miles, extending west to present Jefferson Avenue. Open to general stock grazing and woodcutting and bordered by rail fences, a village commons occupied large outlying areas.

After the great fire of 1849 destroyed all that remained of the Creole buildings in the riverfront blocks, the area was rebuilt with warehouses and commercial buildings that made extensive use of the new technology of iron interior columns and ornamental cast-iron facades. All of these buildings were removed in clearance for the Jefferson Memorial and construction of the Gateway Arch, but some of the same building types survive in the Laclede's Landing blocks.

Historic Downtown St. Louis Walking Tour



1 Gateway Arch and Museum of Westward Expansion

Eero Saarinen, 1965
 Visitor Center and Museum of Westward Expansion daily
 9 a.m.-6 p.m., except 8 a.m.-10 p.m. Memorial Day to Labor Day
 Free
 Gateway Arch Tram daily
 9:30 a.m.-5:30 p.m., except
 8:30 a.m.-9:30 p.m. Memorial Day to Labor Day
 \$1.50 adults, \$.50 children

The 630-foot stainless steel Gateway Arch, our tallest man-made national monument, is both an engineering marvel and a stirring symbol of St. Louis' role in the opening of the West. Interpretive displays in an underground museum focus on pioneer settlers. The south leg of the Gateway Arch rises from the site of Pierre de Laclede's house and trading post.

2 The Levee

For much of the 19th century, the riverfront was a forest of smokestacks

with steamboats moored two and three deep. The levee was paved with Belgian blocks for dray horse footholds and to stabilize the landing. It served as an open warehouse piled with cargo that somehow found its way to the right boat or wagon. Today's barges are less flamboyant but carry more tonnage than steamboats at their peak. From the Wharf St. sidewalk into the river's edge, levee zones are under jurisdiction of the St. Louis Street Department, Port Commission, Corps of Engineers and Coast Guard.

3 Eads Bridge

James Buchanan Eads, 1874

This stately structure was the first steel truss bridge and the first in the United States with piers erected in pneumatic caissons. Its chrome steel was then an untried material. The railroad deck, now unused, doomed the steamboat. A tunnel runs from the bridge under 8th St. to the railroad yards.

4 The Admiral

Mazie Krebs, 1940

The vacant mooring place south of Eads Bridge is to be reoccupied later this year by the largest river excursion boat ever built. The Art Déco craft, streamlined in stainless steel, was rescued from removal to another city and reconditioned as a permanently moored attraction.

5 Goldenrod Showboat

Capt. W. R. Markle, 1909

After years of presenting melodrama in river towns, the Goldenrod tied up in St. Louis in 1937 and has been here ever since. Buffet, hiss-the-villain plays and ragtime are features of its refurbished new life.

6 Sgt. Floyd River Museum

Daily 10 a.m.-4 p.m., \$.50 adults, \$.25 children

The former towboat, used by the Corps of Engineers 1932-1972, is reconditioned for tours of engine room, crew's quarters and pilot house. On an adjoining barge of the St. Louis Visitor Center, Monday-Friday 9:30 a.m.-4:30 p.m.; Saturday and Sunday 10 a.m.-5 p.m., are a gift shop and a St. Louis information desk.

7 Laclede's Landing

For many years a drowsing warehouse district, now nine blocks of restaurants, offices, galleries, display rooms and amusements. The restored 19th century facades include the region's most notable iron front, at 1st and Morgan. Original street stones.

8 Old Cathedral

Joseph C. Laveille,
 George Morton, 1834

Cathedral open daily 6:30 a.m.-9 p.m.
 Adjoining museum daily 10 a.m.-5 p.m.
 \$.25

One of the oldest cathedral buildings west of the Mississippi, its site was reserved by Laclede in 1764. Two log churches and a brick cathedral preceded this Greek Revival building which influenced architectural style in this region. Its rank of minor basilica, bestowed by Pope John XXIII, recognizes its role as mother church to the early Middle West.



9 Old Courthouse

Henry Singleton, Robert S. Mitchell,
 William Rumbold, 1839-1862

In various time periods, city, county, state and federal courts convened in this and earlier buildings on the site until 1930. In 1847 and 1850, the first two trials in the Dred Scott slavery case took place in the west wing. Rumbold's iron dome, a year older than the United States Capitol dome, was an engineering innovation. The rotunda, with historic murals and four galleries, is 161 feet from limestone floor to dome lantern. The Old Courthouse now houses National Park Service offices and historical exhibits.

How to Find It Downtown

From all parts of the metropolitan area, downtown St. Louis is easy to reach—a convenient place to shop, eat, work, live and be entertained.

This map shows attractions and activity centers, principal highways and bridges, how streets are numbered (and which are one-way), where to find 42,000 off-street parking spaces and where to buy gasoline.



19. City Hall

Downtown is served by 86 Bi-State bus lines, Trailways, Greyhound, Amtrak and several taxicab companies. Bus routing information may be obtained Monday through Friday from 6:30 a.m. to 8:00 p.m. by calling 231-2345. Taxis are available from Lambert St. Louis International Airport 14 miles northwest of downtown. If you are traveling by private plane, you can save time by landing at Bi-State Parks Airport in Illinois three and one-half miles south of downtown.

Street addresses downtown are easy to find. East-west streets are numbered from the Mississippi River west. Most north-south streets have numbers for names showing how many blocks they are from the river. Market Street is the dividing line for north-south streets downtown. 801 N. Eleventh St., for example, is eight blocks north of Market and eleven blocks west of the river.

This map shows the addresses of east-west blocks downtown on Market St., addresses of north-south blocks on Tucker Blvd. (formerly Twelfth St.)

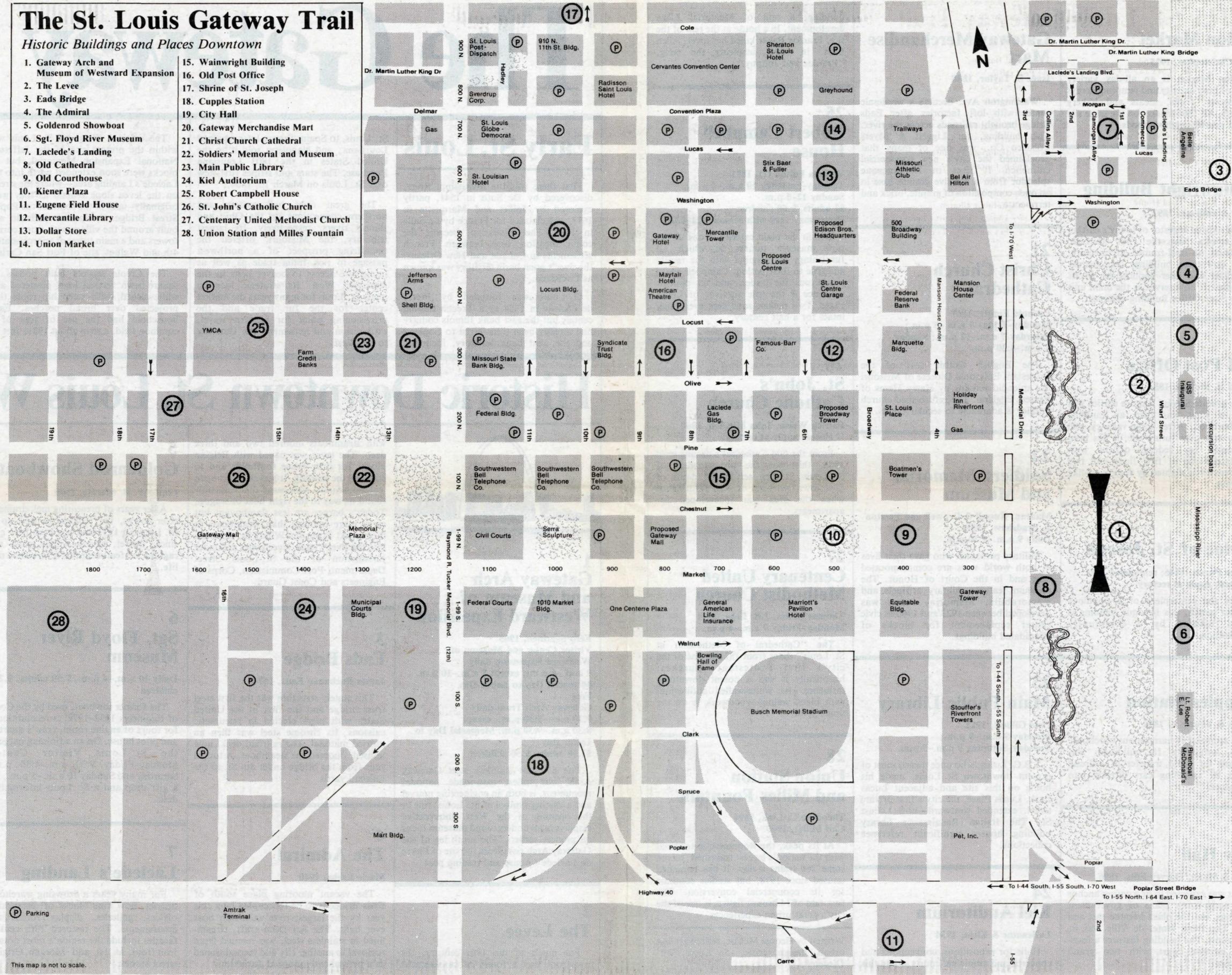


26. St. John's Catholic Church

The St. Louis Gateway Trail

Historic Buildings and Places Downtown

- | | |
|--|---------------------------------------|
| 1. Gateway Arch and Museum of Westward Expansion | 15. Wainwright Building |
| 2. The Levee | 16. Old Post Office |
| 3. Eads Bridge | 17. Shrine of St. Joseph |
| 4. The Admiral | 18. Cupples Station |
| 5. Goldenrod Showboat | 19. City Hall |
| 6. Sgt. Floyd River Museum | 20. Gateway Merchandise Mart |
| 7. Laclede's Landing | 21. Christ Church Cathedral |
| 8. Old Cathedral | 22. Soldiers' Memorial and Museum |
| 9. Old Courthouse | 23. Main Public Library |
| 10. Kiener Plaza | 24. Kiel Auditorium |
| 11. Eugene Field House | 25. Robert Campbell House |
| 12. Mercantile Library | 26. St. John's Catholic Church |
| 13. Dollar Store | 27. Centenary United Methodist Church |
| 14. Union Market | 28. Union Station and Milles Fountain |



P Parking

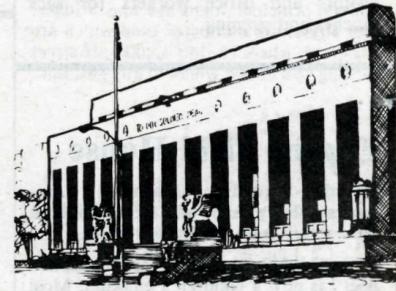
Amtrak Terminal

This map is not to scale.

Park-and-Walk Tours—Set Your Own Pace

Easy Walking

Most locations are within three main clusters: Riverfront, Business Core, Memorial Plaza area.



22. Soldiers' Memorial and Museum

Easy Parking

Riverfront—Free on Wharf Street and the levee. (Watch for mooring rings, cables and uneven footing!); Gateway Arch lot, Laclede's Landing lots and garage.
Business core—Metered street spaces; see map key for parking lots and garages.
Memorial Plaza—Metered street spaces; lots, garages.

Parking Meters

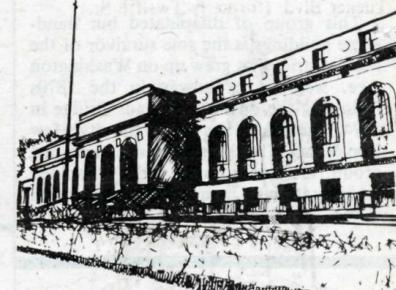
Nickels (15 minutes), quarters (1 hour).

Group Tours

Check first— appointment may be necessary.

More Information and Literature

Convention and Visitors Bureau 421-1023.
 Downtown St. Louis, Inc., 621-5747.
 St. Louis Visitors Center, 421-1799 or 241-1764.



23. Main Public Library

Summer Season

The friendly passersby are glad to help!

Momentarily Puzzled?

Memorial Day through Labor Day. (Shorter winter schedules for some attractions.)

10 Kiener Plaza

Early country roads converged on this block with its gentle Market St. slope to the levee and the first city market on the riverfront. Travel west over St. Charles Rock Road to the cross-state Boon's Lick Road began here. The plaza and fountain (*The Runner* by William Zorach) attract visitors and office workers for sack lunches and sunning.

11 Eugene Field House

**Tuesday-Saturday 10 a.m.-4 p.m.,
Sunday 12-5 p.m. \$1 adults, \$.50 children.
Hours vary with season, 421-4689.**

The boyhood home of the "children's poet" is now a children's museum. Most furnishings are from Field's Chicago house, with his toy and doll collections and original manuscripts. It was one in a 12-house row of c. 1845; the other houses were razed in 1936.

12 Mercantile Library

**Henry G. Isaacs, 1889
Monday-Friday 8:30 a.m.-5:30 p.m.**

On the sixth floor of the 510 Locust Bldg. remodeled in 1954, Mercantile Library houses an outstanding collection of Western Americana in its unremodeled interior.

13 Dollar Store

Lee & Annan, before 1875; Weber & Groves, renovation, 1898

**Ackley Building
1876**

**Thomas Market
Hatch & Miller, 1888**

This group of dilapidated but handsome buildings is the sole survivor of the retail district that grew up on Washington Ave. west of Broadway in the 1870s following the opening of Eads Bridge in 1874. The Ackley has one of the city's few iron fronts. The three buildings, a unified group, are under study for a combined rehabilitation as luxury offices and retail shops.



Published by Downtown St. Louis, Inc. in cooperation with the *St. Louis Globe-Democrat*, the *St. Louis Post-Dispatch* and the Automobile Club of Missouri.

14 Union Market

E.E. Christopher, 1925

Union Market is an all-day variety show of busy activity and tempting arrays of cheeses, fruits, meats and bakery delights. An 1866 market on the same site served nearby neighborhoods.

15 Wainwright Building

Adler & Sullivan, 1892

This stylistic ancestor of today's curtain wall towers was the first aesthetic expression of steel-framed architecture. Other downtown buildings demonstrate immediate and later applications of its principles. It now serves as the main unit of the State Office Building complex.

16 Old Post Office

Alfred B. Mullett, 1884

The granite Second Empire edifice was built in what was then an outlying neighborhood. After long vacancy and controversy over future use, it has been remodeled for federal offices with commercial use of first floor and two basement levels, lighted by deep moat-like areaways.

17 Shrine of St. Joseph

**George Purvis, 1846; remodeled 1881
If closed, apply at rectory**

Once the centerpiece of a populous German parish, this baroque building is being restored by a community organization.

18 Cupples Station

Eames & Young, c. 1892

This remarkably harmonious warehouse group, originally 18 buildings, was designed for rapid transfer of railroad freight by switching cars directly into basements.

19 City Hall

Eckel & Mann, Harvey Ellis, 1896

This was expected to be a corner anchor of a north-south plaza of government buildings, but the plaza became east and west. The Paris Hotel de Ville was its inspiration. The building features a four-story interior court with two grand staircases.

20 Gateway Merchandise Mart

Isaac S. Taylor, 1888

Washington Ave. became a wholesale center with loft factories after Eads Bridge brought railroads across the river. This building, for Liggett & Myers Tobacco Co., was one of many that proclaimed the city's new commercial eminence. It rises in Romanesque splendor from a massive granite base in an open composition of granite, brick and terra-cotta.

21 Christ Church Cathedral

**Leopold Eidlitz, 1867
Monday-Friday 9 a.m.-5 p.m.;
Saturday 7 a.m.-12 p.m.; Sunday
8 a.m.-4:30 p.m.**

The English Gothic seat of the Protestant Episcopal Diocese of Missouri has splendid reredos by Harry Hems of Exeter, England. The refurbished church interior is adaptable to secular events.

22 Soldiers' Memorial and Museum

**Mauran, Russell & Crowell and Preston J. Bradshaw, 1938
Daily 9 a.m.-4:30 p.m.**

Military personnel who gave their lives in both world wars are commemorated here and in the Court of Honor. The museum features military artifacts and memorabilia. Memorial Plaza was developed between 1923 and 1960 as civic center replacement for blocks of dilapidated buildings.

23 Main Public Library

**Cass Gilbert, 1912
Monday 9 a.m.-9 p.m.;
Tuesday-Saturday 9 a.m.-5 p.m.**

J.B.C. Lucas, who once owned most of present downtown St. Louis, made his home on this site and adjacent Lucas Park. Lucas Place, the city's first private street, extended westward—now Locust St. The Italian Renaissance library building houses significant reference collections.

24 Kiel Auditorium

LaBeaume & Klein, 1934

Halls for expositions, conventions and concerts, and municipal courts, are in this

building, a unit of Memorial Plaza development. In a house at the rear of the site, Frankie Baker killed her lover, Allen Britt, in 1899, inspiring the song, "Frankie and Johnny."

25 Robert Campbell House

**William Fulton (?), 1851
Tuesday-Saturday 10 a.m.-4 p.m.;
Sunday 12-5 p.m.
\$2 adults, \$.50 children
Hours may vary with season, 421-0325**

Within the plain exterior is one of the rare museum houses in which all furnishings are original with the family and true to their period. Campbell was a prosperous fur trader, and his opulent residence is the sole survivor of Lucas Place. Two recluse sons kept everything intact for a half century.

26 St. John's Catholic Church

**Patrick Walsh, John Mitchell, 1860
If closed, apply at rectory**

From the Old Cathedral's decline until 1886, this was the pro-cathedral of St. Louis. It then served the needs of downtown workers. It was refurbished when the area was redeveloped for apartments.

27 Centenary United Methodist Church

**Thomas Dixon, J.B. Legg, 1871
Monday-Friday 9 a.m.-4 p.m.**

The "Cathedral of Methodism in St. Louis" dates from 1821 as one of the city's first Protestant churches; historically it was a potent downtown influence. Its white-walled auditorium with black walnut woodwork is on the upper level.

28 Union Station and Milles Fountain

**Theodore C. Link, 1894
Carl Milles, 1940**

At its peak, the Romanesque terminal with the nation's largest trainshed served some 260 trains a day. It has remained unused since 1978, but studies continue for its commercial conversion. The fountain of 14 bronze figures is one of the city's great urban experiences.

Written by George McCue, retired art and urban design critic, *St. Louis Post-Dispatch*.



CHARLES M. RUSSELL RETURNS TO ST. LOUIS

One of the master artists of the Great Plains, Charles Marion Russell, has returned to his birthplace in a special exhibition of his work in the Museum of Westward Expansion under the Gateway Arch.

Paintings, sculpture, illustrated letters and memorabilia of C.M. Russell will continue on exhibit until August 29.

St. Louis represents an especially appropriate site for the exhibit since Russell grew up near the city. The exhibition also supports the westward expansion theme that the Gateway Arch commemorates.

Russell painted and sculpted more than

4,000 works depicting frontier life. *Charles M. Russell: American Artist* features works from many major museums of the West as well as significant private collections.

The Old Courthouse will present a related exhibit until August 29. *Charles M. Russell Returns to St. Louis* interprets Russell's St. Louis roots, as well as the impact that his life in St. Louis made upon his interest in the West. The exhibit features reproductions of Russell's art and historic photographs illustrating the environment in which Russell lived until his sixteenth birthday.—by *Vince Lane*

CHARLES MARION RUSSELL A Biography

Charles Marion Russell was born to Mary Elizabeth Meade and Charles Silas Russell on March 19, 1864, in St. Louis. The Russell family was prominent in the area. Thomas Jefferson appointed one of C.M. Russell's great grandfathers, Silas Bent, to survey the Louisiana Territory. Bent later served as Chief Justice of the Supreme Court of the Missouri Territories.

Even as a child, Russell demonstrated artistic abilities. At age twelve, one of his drawings won a blue ribbon at the St. Louis County Fair. His school career proved less successful. He became an indifferent student, often running away from school.

Disparing of their son's indifference to school, Russell's parents permitted him to accompany a family friend, Wallis "Pike" Miller, to Miller's sheep ranch in Montana. Although Russell fell in love with the country, he did not enjoy herding sheep and was soon fired.

In 1882 a Judith Basin cattle outfit hired "Kid" Russell to replace a night wrangler. After night herding and sleeping for a few hours, Russell used the remainder of his days to sketch and draw. In 1885 he finished a painting called "Breaking Camp," later shown at the St. Louis Art Exhibition of 1886. This became Russell's first painting exhibited outside the state of Montana. After the 1893 roundup, Russell returned to St. Louis to visit his family. While in St. Louis the owner of a Montana ranch, William Neidringhaus, commissioned several works from Russell. That commission influenced Russell to give up his life as a cowboy for that of an artist. As he explained, "I never sang to the horses and cattle again."

In 1895 while visiting friends at Cascade, Montana, the thirty-one year old ex-cowboy met seventeen year old Nancy Cooper. Despite their difference in ages, they

married in September 1896. Nancy had a profound influence on Russell's career as she recognized his ability and potential. Although their friends considered Nancy either a shrew or a savior, her insistence on regular hours and her business ability led to a greater output of art and financial success for Russell.

Some of Russell's art appeared at the St. Louis World's Fair in 1904. His last exhibition in St. Louis occurred in 1910. In 1911 Russell's one-man show at New York's Folsom Galleries marked his coming of age in the sophisticated art world. Major exhibitions followed in Calgary, Winnipeg, and London, establishing Russell as an international figure.

Shortly after midnight on October 24, 1926, Charles Marion Russell died of a heart attack. He was buried in the land he always had considered home. Through his art, Charles M. Russell and the Old West still remain alive.—by *Vince Lane*

FOLKLIFE PROGRAMS STAGED IN CONJUNCTION WITH THE CHARLES M. RUSSELL ART EXHIBIT

In support of *Charles M. Russell: American Artist* the Museum of Westward Expansion's traditional arts program will feature traditional musicians and craftspeople associated with the American West interpreted in art by Russell.

Since last minute changes do occur, please consult the information desk for a schedule of events for any particular day.

May 6-9, Thursday-Sunday, the third annual "St. Louis Storytelling Festival: Charles M. Russell," featuring six nationally recognized tale tellers and thirteen St. Louis-based performers. Staged at the Gateway Arch, the festival is co-sponsored by the University of Missouri at St. Louis Continuing Education-Extension.

May 9, Sunday, Cowboy singer and tale teller Glenn Ohrlin performs at 11:00 a.m., 12:30 p.m. and 2:00 p.m. in the Museum of Westward Expansion.

May 10-13, Monday-Thursday, Glenn Ohrlin continues his performances at 12:30 p.m., 2:00 p.m. and 3:30 p.m. in the Museum of Westward Expansion.

May 19-22, Wednesday-Saturday, Sheep raising, shearing and wool spinning demonstrated by Avelene and Jim McCaul daily from 10:30 a.m. to 4:30 p.m. on the grounds of the Gateway Arch.

May 23, Sunday, IL-MO Tractor and Engine Club presents the fourth annual Gasoline Engine Hobby Show on the grounds of the Gateway Arch.

June 3-7, Thursday-Monday, Cowboy singer and tale teller Glenn Ohrlin performs daily at 12:30 p.m., 2:00 p.m. and 3:30 p.m. in the Museum of Westward Expansion.

June 4-6, Friday-Sunday, Saddlemaker Martin Bergin demonstrates his craft daily from 10:30 a.m. to 4:30 p.m. in the Museum of Westward Expansion.

June 10-13, Thursday-Sunday, Dick "Whirlwind" Bryan, an Indian pipestone carver from Minnesota, demonstrates his craft daily from 10:30-4:30 p.m. in the Museum of Westward Expansion.

June 10-14, Thursday-Monday, Cowboy singer and tale teller Glenn Ohrlin performs daily at 12:30 p.m., 2:00 p.m. and 3:30 p.m. in the Museum of Westward Expansion.

June 24-28, Thursday-Monday, Native American music, crafts and stories performed daily in the Museum of Westward Expansion.

August 18-19, Wednesday and Thursday, Bob Bovee and Gail Heil perform old-time western and cowboy songs daily at 12:30 p.m., 2:00 p.m. and 3:30 p.m. in the Museum of Westward Expansion.

August 20-22, Friday-Sunday, the seventh annual FRONTIER FOLKLIFE FESTIVAL staged on the grounds of the Gateway Arch.

June 25-27, Friday-Sunday, Western singer Steve Cormier performs daily at 12:30 p.m., 2:00 p.m. and 3:30 p.m. in the Museum of Westward Expansion.

July 8-11, Thursday-Sunday, Tim Ramsey demonstrates leather and beadwork daily from 10:30 a.m. to 4:30 p.m. in the Museum of Westward Expansion.

July 13-16, Tuesday-Friday, Bob Bovee performs old-time cowboy songs daily at 12:30 p.m., 2:00 p.m. and 3:30 p.m. in the Museum of Westward Expansion.

July 21-25, Wednesday-Sunday, Gunmaker Sloan Lessley demonstrates his craft daily from 10:30 a.m.-4:30 p.m. in the Museum of Westward Expansion.

July 21-25, Wednesday-Sunday, Blacksmith Bob Patrick demonstrates his craft daily from 10:30 a.m.-4:30 p.m. on the Grounds of the Arch.

July 23-25, Friday-Sunday, Martin Bergin demonstrates saddlemaking daily from 10:30 a.m.-4:30 p.m. in the Museum of Westward Expansion.

July 29-31, Thursday-Saturday, Charlie Walden performs Missouri and western-style fiddling daily at 12:30 p.m., 2:00 p.m. and 3:30 p.m. in the Museum of Westward Expansion.

July 29-August 2, Thursday-Monday, Quilter Lois Mueller demonstrates her craft daily from 10:30 a.m. to 4:30 p.m. in the Museum of Westward Expansion.

August 5-8, Thursday-Sunday, Texas singer and guitarist Bill Neely performs early country western songs daily at 12:30 p.m., 2:00 p.m. and 3:30 p.m. in the Museum of Westward Expansion.



A MEMORIAL AND MORE: THE LIVING ROLE OF THE GATEWAY ARCH

Perceptions of the Gateway Arch vary as widely as the backgrounds of its visitors. Foreign visitors comprise one-fifth of all visitors to the internationally renowned stainless steel structure. St. Louis' central location makes it a stop for many vacationers. In the past few years, however, the Gateway Arch has expanded its role by developing into a living, dynamic cultural center for the local community.

Few out-of-town visitors view the Gateway Arch as a center for research and learning. Many scholars and most teachers in the St. Louis areas, on the other hand, recognize the park's vast resources and commitment toward education and learning. A research library and archives located at the Old Courthouse feature material related to westward expansion and the Gateway Arch's history.

Ranger conducted school programs in the Museum of Westward Expansion and the Old Courthouse have become very popular with St. Louis area schools since the programs began in 1977. Four out of every five children in St. Louis have visited at least once before reaching the fifth grade.

Jefferson National Expansion Historical Association (JNEHA) provides invaluable fiscal support to the Memorial. JNEHA funds numerous park activities from revenue generated by its gift shop adjacent to the Gateway Arch's lobby.

To enhance and supplement the museum, the Folklife Program presents traditional culture reflecting the themes, stories and

festivals and exhibits encourage appreciation for the traditional arts that remain as vital today (though changed through time) as in the nineteenth-century West.

The Frontier Folklife Festival, an annual effort produced cooperatively with the Missouri Friends of the Folk Arts, takes place on the Gateway Arch grounds during the third weekend in August. The three-day festival features more than 100 traditional performers and craftspeople. The 1981 Festival attracted more than 80,000 people. The 1982 Frontier Folklife Festival, August 20-22, will salute the *Charles M. Russell: American Artist* exhibit by interpreting traditional arts of the West.

In addition to the festival, the Memorial has developed an active traditional arts program. In 1981 more than 500,000 people attended programs concerning folklife and folklore. Publications include a periodic newspaper and a record album entitled *Down by the Rio Grande*, available in the Museum Shop.

For information about Jefferson National Expansion Memorial's traditional arts programs, please contact Jane Bergey at (314) 425-6004.

The Memorial plays another important community role by acting as host for special events. Each year such community service awards programs as the St. Louisan Award and the Award of Valor take place in Tucker Theater at the Memorial. The annual Veiled Prophet Fair focuses the community's attention on the Memorial during the gala July 4 celebration. This past year's Fair brought more than 500,000 visitors to the

riverfront.

Other annual events also support the Memorial's development as a center of community life. The Memorial honors February as Black Heritage Month with special films, exhibits, cultural events and interpretive programs. National Women's History Week in March receives support with an exhibit featuring six National Park System areas directly related to women. From May 6-9 the Memorial's Third Annual Storytelling Festival will explore the medium through workshops and public presentations.

Charles M. Russell: American Artist, the largest collection of Charles M. Russell western art and memorabilia ever exhibited, will continue until August 29. Russell has received recognition as a regional artist who documented the last years of the free grass prairie in Montana; the exhibition presents a broader interpretation by surveying the wide contribution Russell made to American cultural history and art.

The Russell Exhibit, Storytelling Festival, Black Heritage Month, Veiled Prophet Fair, Frontier Folklife Festival and the Museum Education Program represent an ever expanding program of cultural programs and special events at the Jefferson National Expansion Memorial.—by Steve Race.

A GUIDE FOR THE DISABLED

To arrange for any special services we encourage disabled visitors to contact us in advance. Please stop at the information desk for immediate assistance.

For deaf visitors: Teletype units for the deaf are available at the information desk; the park information phone, 425-4465, also provides this service.

For blind visitors: Special tours of the Museum of Westward Expansion are available. Please make arrangements at the information desk, or call 425-6010 in advance to make a tour reservation.

For visitors in wheelchairs: The Gateway Arch parking lot provides special parking places. The attendant will direct you. There is a steep slope in the sidewalk connecting the parking lot with the paved walkway to the Arch. The Museum of Westward Expansion has accessible restrooms and ramps. Ask the ranger at the museum entrance for assistance. Tucker Theater has level seating at the top aisles and in front of the first row of seats. Because of steps at the loading areas, the ride to the top of the Arch requires assistance. Visitors must be able to be lifted from their wheelchairs into and out of the tram cars. Access can be accomplished if friends or relatives can provide such assistance. When purchasing tickets, please state that they are for a person in a wheelchair.

Have A Safe And Enjoyable Visit

The National Park Service places great emphasis on providing a safe environment for your visit. The following suggestions will support the park's excellent safety record.

- Please stay clear of roped or fenced areas.
- Parents, please keep children with you at all times or under direct observation, especially near the outdoor ponds.
- Do not shortcut on the steep slopes near the parking lot.
- Watch for steps, stairs, uneven floor levels and scaffolds in the Old Courthouse.
- Do not permit children to run up the sides of the ramps leading to the lobby.
- Lock your car and place valuables in your trunk out of sight.
- Keep purses and camera bags in your hand or on your shoulder.
- Keep youngsters out of the fountain in the lobby. The water they splash creates slick spots where others may fall.
- The park has many steps and hills. Be sure not to overexert; rest if you become tired.

Riding to the Top

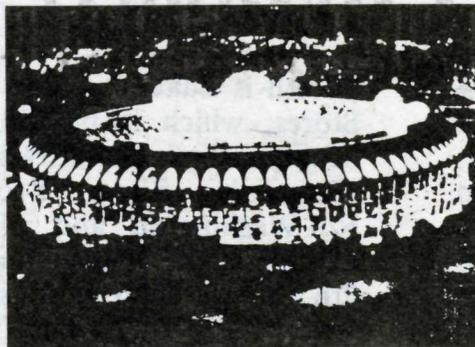
Visitors should allow a minimum of 40 minutes for a ride to the observation area at the top of the Gateway Arch. Passengers may remain as long as they wish, but they should consider the top's lack of rest rooms, water and food.

The Bi-State Development Agency, the transportation system's operator, provides reservations for rides at specific times when demand exceeds the tram's capacity. Along with their tickets, passengers receive a reservation slip for a trip from either the north or south loading zone at a specific time. When the reservation system operates, passengers must have this slip to gain access to a particular trip.

During spring and summer, rider demand far exceeds the tram's capacity. To avoid disappointment from a long wait or a sellout, please visit early in the day.

With at least five days notice, groups of 25 or more people can make advanced reservations. Write the Bi-State Development Agency, 707 North First Street, St. Louis, Missouri 63102. Call (314) 982-1410 for further information.

things to see and places to go



every day of the week,
special things are
happening downtown.

let's go downtown!



Shopping Downtown

Designer clothes, fashionable footwear, glittering jewelry, exotic foods and more. Whatever is on your list, you will find it at St. Louis' biggest shopping center—downtown. Shopping downtown, with

more stores, more variety, and more history, is more exciting. And parking is close and convenient to where you will want to shop and follow along the walking tour of downtown's historic buildings.

All that construction soon to be under way on the two blocks between Famous and Stix belongs to St. Louis Centre, the

largest downtown shopping center in the United States with more than 1.4 million square feet of retail space. Already going up is the first phase, a block-square parking garage with a new Woolworth' on the first floor. Do not miss the grand opening in spring 1985!

If you are curious about the latest in Paris and New York designs, stroll by Famous-Barr, 6th and Olive; or Stix, Baer & Fuller, 6th and Washington.

Looking for more clothes? Browse the garment district. In the Washington Avenue loft buildings between 10th and 14th Streets, you will find designer fashions, even shoes and T-shirts at wholesale prices.

Schimmel Furs, 1307 Washington, can cover those new clothes with a warm fur. con't

Dining Downtown

Dining downtown can be quick and light or long and sumptuous, cool and casual or exotic and romantic. Some restaurants are award winners, some quaint, some unique. Here, then, is a sample of downtown's plates for every palate.

If you are shopping at Stix, Baer & Fuller or Famous-Barr you do not have to leave the building to eat. Stix's 6th floor Tea Room is a landmark in downtown good food. There is also a food outlet on the first floor. Famous' eleven restaurants provide everything from a New York-style



hot dog stand to an elegant buffet to popcorn and gigantic cookies.

Lunch is downtown's favorite meal. Eat with the elite at Miss Hulling's Cafeteria, 1103 Locust; Open Hearth, 4th and Washington; and Maryland Kitchens,

205 N. 9th.

Thick hamburgers crowned with a variety of delicious toppings are the specialty at Dooley's Ltd., 308 N. 8th. Historic Sommer House, 911 N. Tucker features daily, home-cooked dishes. The main course at the Lettuce Leaf, 10' N. 6th, is, of course, the salad. Fast-food fans can enjoy a quick lunch or snack at Burger Chef, 200 N. 7th, or live music with their meal at Fourth & Pine, or (where else?) 4th and Pine Streets.

Take a break from shopping at Charli Gitto's Pasta House, 207 N. 6th, or drop in on Mort, proprietor of Leo's Sandwich Boutique, 710 Olive. Just a short hop from downtown is The Empire Cafe & Charcuterie, 1923 Park Avenue, soon to open a branch in the Shell Building, 122 Locust. con't

Laclede's Landing and the Riverfront



The bustling economic activity in today's Laclede's Landing—the nine-block, former warehouse district just north of the Arch—is reminiscent of St. Louis' heyday as a river port, when steamboats brought raw materials to the city's riverfront factories and carried St. Louis-made goods to the far ends of the country.

The Landing is back.

In fact, what separates Laclede's Landing, a model for historic redevelopment nationwide, from the copiers is the diversity of activity.

Some of St. Louis' most ambitious developers found release for their rehabbing energies in converting empty lofts into attractive, high-quality office space. Landing tenants include a division of Ralston Purina and the corporate headquarters of LaBarge Inc. and the Bi-State Development Agency.

An office complex by day, at dusk the Landing transforms into the region's

liveliest night spot. Jazz accompanies dinner at the intimate First Street Alley, 715 1/2 N. 1st, and at Hannegan's, 719 N. 2nd named for a colorful politico. Classical music tops off Kennedy's, 612 N. 2nd elegant Sunday brunch.

Located in a pre-1900 glue factory Muddy Waters, 724 N. 1st, is a wild and crazy country and western experience. For a hearty dinner, sample the "American ethnic" at Lucius Boomer's, 707 Clamorgan Alley. The Old Spaghetti Factory, 727 N. 1st, features pasta favorites. Fresh seafood is the specialty at the Second Street Diner & Fish Market Saloon.

New to Laclede's Landing is Uncle Sam's Plankhouse, 710 N. 2nd, well-known for great steaks. The Blarney Stone Pub & Restaurant, 716 N. 1st, is a touch of the old sod.

Cafe Louie, 721 N. 3rd, serves refreshing light fare. con't

Shopping Downtown

Downtown's crown jewel is the arrangement of jewelers. Whether you are looking for a special ring or mending a tarnished heirloom, visit Vinciguerra & Sons, in the Paul Brown Building, 818 Olive; Hamilton Jewelers, 715 Locust; Jaccards, 307 N. 7th, Mandel Jewelry, 411 N. 7th or St. Louis Jewelry Co., 906 Olive.

For sheer variety of merchandise, shop Woolworth's, 6th and Locust, and Walgreen's, 9th and Olive. Dunn Mercantile, 801 Pine, is a bargain-hunter's delight.

In a romantic mood? Then downtown is for you. Say it with candy from Mavrakos, 501 Olive and 724 Locust, or with flowers from Tom Carr Florist, 442 Mansion House Center. Amex Travel, in the Mercantile Tower, will plan a hide-away get-away. Ditto for O'Neal Travel and Stewart Travel, both at 712 Olive.

Fashionable feet walk to Swope Shoes, 905 Locust, and Vogue Boots, 615 Locust. At 519

N. 6th is Baker's, a unit of Edison Brothers Stores, which is building a new corporate headquarters downtown. There are two Martin's Shoe Stores downtown, 626 Washington and 619 Locust. Wolff's Clothiers, 700 Olive, and Plattner's 422 N. 7th, are popular with style-conscious men. Boyd's, 600 Olive, has fine fashion for men and women and also houses a barber, Patrick's.

Lane Bryant, Inc., 701 Washington, has ladies' fashions in larger styles; and Ackley Uniforms, 511 Washington, has the smartest styles in working apparel. Everything nuptial can be found in The Bride's House, Inc., 515 Washington.

Fashions include eyewear. You will find designer frames by Ralph Lauren and others at Erker Bros. Optical Co., 908 Olive.

She can surprise him with a custom-made pipe from Jost's Pipe Shop, 201 N. 6th, or well-aged

cigars from Moss & Lowenhaupt, 723 Olive.

Fresh meat, poultry and fish is available at bustling Union Market, 6th and Convention Plaza. Several food stalls stock unusual and exotic delicacies, including fresh spices.

Lovely water colors depicting the Mississippi and St. Louis are found at James Godwin Scott's studios, 1221 Locust. An artist yourself? Then you know that Bader's Art Supply, 1113 Locust, has everything for pros and dabblers alike. If your artistic talents are in music, Ludwig Aeolian Music Store, 1004 Olive, is your downtown piano dealer.

Not only can you find fashions and fine food, downtown has its very own luxury car dealers: Lindburg Cadillac, 2350 Market; and Boulevard Motors, which features Mercedes as well as Volkswagen, at 2222 Market.

905 International, 905 Market, has wines and cheeses from around the world along with a comprehensive selection of hospitality items.

Dining Downtown

Teutenberg's serves traditional cafeteria fare at 412 Locust, 505 N. 7th, 811 Pine and 1111 Convention Plaza. If the kids are clamoring for fast-food burgers, trot over to the Riverboat McDonald's, on the riverfront, just south of the Gateway Arch.

Enjoy steak and seafood in the 1850s atmosphere at Catfish & Crystal, 407 N. 11th. The Crest House, 101 N. Broadway, charbroils beef, chicken, pork, even fish over an open fire.

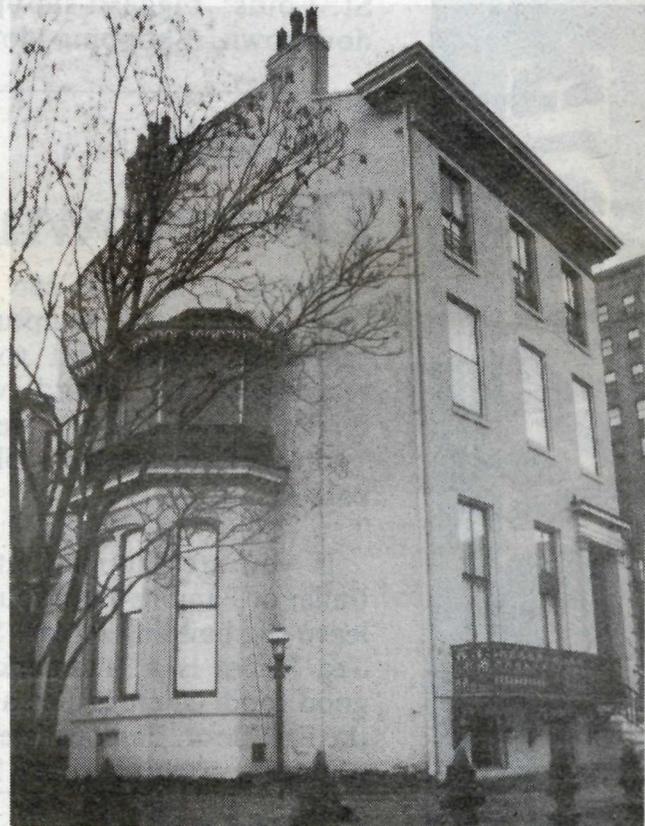
Cafe de France, 410 Olive, prepares traditional French cuisine, and La Sala, 513 Olive, serves south-of-the-border dishes.

Downtown's best known restaurants—and the eateries well-traveled executives and celebrities frequent when they are in town—are Tony's, 826 N. Broadway, and Anthony's, 10 S. Broadway.

Downtown hotels offer a variety of dining opportunities from the very casual to the very elegant. Choose from the Polynesian flavor of Trader Vic's in the Bel Air Hilton, 4th and Washington, or the elegant seating

arrangement at the Plaza 900 in the Sheraton St. Louis, 910 N. 7th St. across from Cervantes Convention Center.

The open air lobby restaurant at the Radisson has been known to serve the best meat loaf sandwich in town. The Rendezvous Room is where all the media people in town meet for lunch. Stouffer's Riverfront Towers, 200 S. 4th, offers good food in a wild-west setting or in the celestial setting of their revolving tower restaurant with the best view of the city. The romantic Mayfair Room restored to Victorian splendor is a dining experience found in the Mayfair Hotel, 8th and Mayfair Plaza. The St. Louisian Hotel, 1133 Washington, takes care of big appetites in its Greenfield restaurant. The Oyster Bar in the Holiday Inn Riverfront, 4th and Pine, is known for good food and good times. Marriott's Pavilion Hotel, One Broadway, offers many dining atmospheres from its lobby bar, to the very special service of J.W. Carver's tuxedoed waiters.



Laclede's Landing and the Riverfront

Bogart's, 809 N. 2nd, is popular with the late-night crowd but also serves lunch. And Swenson's, 710 N. 2nd, is an old-fashioned ice-cream parlor. Enjoy fresh pastries, breads, bagels and a cup of coffee at the Old Judge Bakery and Coffee Shop, 710 N. 2nd. Mike Talayna's, 800 N. 3rd, is the spot for New York style pizza and plenty of dancing room.

Or amble down to the levee for dinner aboard the Belle Angeline, moored at Laclede's Landing, or the Lt. Robert E. Lee, just south of the Arch. For a real treat do not miss the Riverboat McDonald's, just a few steps on down the levee.

Shopping in the Landing is a treat, too.

Fresh licorice and antiques can be had at the Ead's Bridge Flea Market, 720 N. 1st. While browsing, do not miss Gibbol's Costume and Novelty Shop, 20 Morgan St., and Dee Dee's Gifts, 800 N. 3rd. Fred Colliflower Hair Design, 727 N. 1st, is turning heads with new styles. Shanika's Rustic Frames, 800 N. 3rd, displays the local artist's paintings of the landings and his fine framing.

First Street Forum, 717 N. 1st, provides another dimension to the landing. The Forum is a cultural center offering exhibitions, performances, workshops, lectures and seminars throughout the year.

