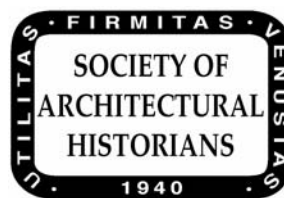


The Society of Architectural Historians  
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# News Letter

## GRAND HOTELS OF HANNIBAL

by David J. Simmons

The historical chronicle of Hannibal, Missouri, a Mississippi River community one hundred miles north of St. Louis, includes two grand hotels built in response to the rivalry between this community and its larger and more affluent upriver sister city of Quincy, Illinois. To confirm Hannibal's position as a railroad center and to stimulate local business activity, these places of lodging offered business and occasional travelers first class accommodations previously available only at their sister city.



The Park Hotel, Hannibal, Missouri. From R. I. Holcombe, *History of Marion County Missouri 1884* (Hannibal: Marion County Historical Society, 1979), p. 1031.

Built in 1879, the Park Hotel, the first of these hostelries, welcomed guests in the spring of the following year. A meeting of Hannibal businessmen in January 1879 resulted in the formation of the J. B. Price Company (J. B. Price, Fred L. Dubach, and David Dubach), charged with building the new hotel, and the pledge of a \$10,000 bonus to help finance the project, optimistically estimated to cost \$30,000. Company principals purchased a site for the hotel at the northwest corner of Fourth and Center for \$7,000 and selected prominent Chicago architect Willoughby J. Edbrooke to draw up the hotel plans. His designs called for an

expenditure of \$45,000. Later Edbrooke established a firm with Franklin P. Burnham, Edbrooke & Burnham, which developed a national clientele, completing the Georgia State Capitol at Atlanta and the main building of the University of Notre Dame. Between 1891 and 1893 Edbrooke served as Supervising Architect of the United States Treasury, producing notably the Old Post Office in Washington, D.C. He died in 1896 at the age of 53.

Construction of the Park Hotel commenced in the spring of 1879 and continued for thirteen months. Complete with furnishings, the hotel represented an investment of \$75,000. On the evening of June 24, 1880, Hannibal's elite, dressed in formal attire, gathered at the new hotel to celebrate its grand opening. A series of public speeches including the main address by Col. J. T. K. Haywood inaugurated the evening's festivities. The group then adjourned to the hotel's elegant dining facilities and feasted on a sumptuous midnight supper. Afterwards, an orchestra in the hotel rotunda enticed these socialites to dance the night away.



The Mark Twain Hotel, Hannibal. From J. Hurley Hagood and Roberta Hagood, *The Story of Hannibal* (Hannibal: Standard Printing Company, 1976), p. 104.

Located across from Central Park, the hotel of three floors, basement, and attic featured a limestone basement and foundation, a brick superstructure, and stone-veneered street facades. Its Second Empire style dictated its mansard roof rising to a height of 72 feet and octagon-shaped corner tower crowned with a conical cap 89 feet high. Stone porticos resplendent with Doric columns and balconies delineated both the main entrance on Center Street and the ladies

entrance on Fourth. A courtyard supplied light and ventilations to guest rooms at the rear of the hotel. A store rental occupied the first floor space on Center at the opposite end from the tower.

With a ceiling height of 14 feet, the basement housed the steam heating plant, coal vault, billiard room, barber shop, bathroom, laundry room, dry room, storage, wine cellar, bake oven, and servants dining room. On the first floor, the main entrance opened into a marble-paved rotunda 20 feet high. The rotunda accessed the hotel office, baggage and cloak room, men's reading room, and double parlor, grand staircase, elevator and two corridors. On Fourth Street the ladies entrance passed into the ladies reception room on one side and the hotel dining room (39 feet by 62 feet) on the other side. Washrooms and toilet facilities completed the first floor arrangements. The upper three floors comprised a total of nine suites and 68 single bedrooms, providing guest accommodations for 160 people. Each suite consisted of a parlor, bedroom, and toilet area. All suites faced Center Street overlooking the park. Toilet facilities for single bedrooms existed at the end of corridors on the second and third floors. A sink with hot and cold running water served as standard equipment for every single bedroom. A ladies parlor for public use was situated on the second floor. Hotel visitors enjoyed the comforts of steam heating and gas lighting. The Bliss brothers managed these new lodgings. After some 19 years of hotel service to the community, the hotel was destroyed by a fire in April 1899, and the owners chose not to rebuild this monument.

Hannibal's need for a fully equipped first class hotel remained unfulfilled for six years. In 1905 at the behest of Hannibal's Merchants Association, a group of local businessmen organized the Mark Twain Hotel Company and subscribed stock in the amount of \$60,000. Next the company purchased a site for the hotel at the southeast corner of Main and Church Streets measuring 87 feet on South Main and 142 feet on Church. At the suggestion of Mr. J. J. Cruikshank, vice president of the stock company and wealthy lumber merchant, they hired the distinguished St. Louis architectural firm of Barnett, Haynes, and Barnett to design the new hotel. Five years earlier the firm had completed for Cruikshank the spacious Colonial Revival mansion called "Rockcliffe," by far the most expensive in Hannibal at a cost of \$125,000. Specializing in hotel design, these architects planned many large and moderately sized hotels including St. Louis' luxury million-dollar Jefferson Hotel in 1903, the "grande dame" of World's Fair hotels. They built moderately sized lodgings in Alton, Illinois; Fort Smith, Arkansas; and Joplin and Springfield, Missouri; and larger hotels in Chicago, Kansas City, and Dallas.

Construction progressed rapidly in 1905, and the Mark Twain Hotel opened to the public on January 25, 1906, amid the usual celebratory fanfare. On the opening evening

more than 400 people dined at the hotel restaurant and 1,200 visitors toured hotel facilities. Hotel management entertained patrons with Chicago dramatic soprano Mme. Lucille d'Alberti who, accompanied by the Opera House orchestra, sang many opera favorites including the Jewel Song from Gounod's "Faust." On January 26, the *Hannibal Courier* remarked, "The opening of the Mark Twain was never exceeded by any event in the city of Hannibal."

Composed of buff-colored brick with stone and terra cotta trim, the four-story hotel fronted on South Main Street and extended to the rear along Church. Cast in the American Classic style, the hotel displayed brick quoins, brick and stone string courses, a bracketed cornice, and semi-circular fan-shaped first-floor openings. The Main Street front crossed five bays for 87 feet, with three entrances. A first-floor portico sheltered the three central bays including the hotel's main entrance. At the corner could be found the hotel bar. Located at the other corner of the Main Street front, an entrance accessed a hall and staircase leading to the second floor. Situated toward the rear of the building on the first floor, the hotel dining room fronted on Church Street. A hotel entrance on Church opened into a corridor with the bar on right, restaurant on the left, and hotel lobby straight ahead. Hotel office, barber shop, reading room, and grand staircase connected to the first floor lobby located in the center of the Main Street front. Two luxury manager apartments each three rooms and a public lounge with rattan furniture occupied the second floor front. Guest accommodations included suites placed on the third and fourth floors overlooking Main Street and single bedrooms with bathrooms or connecting bath facilities.

In 1918 the owners remodeled the existing structure and built a new four-story addition on the south side along Main Street. This provided additional guest rooms and retail space. One of those spaces was occupied for many years by Western Union. After World War II, the death of passenger train service, the rise of motor vehicle traffic and the resulting need for parking, and competition from motels located on the perimeter of the community decimated the hotel's client base and forced the hotel to close in the late 1970s. In 2005, developer Carlson Gardner, Inc. of Springfield, Mo., began a project to convert the hotel into 34 senior apartments. The project, to cost nearly \$7 million, is set to open in 2007.

## ST. LOUIS CHAPTER CONTRIBUTES TO RESCUE OF MULLANPHY EMIGRANT HOME

Your St. Louis Chapter of the Society of Architectural Historians has contributed \$1,000 to the effort to rescue the Mullanphy Emigrant Home, one of most important historical and architectural landmarks of St. Louis. Our board has been gratified by the determined and professional manner in which the Old North St. Louis Restoration Group (ONSLRG) has approached this crisis.

On April 2, 2006, severe wind gusts hit the old Mullanphy building at 1609 North Fourteenth Street. The storm knocked out much of the south wall and led to an order from the City of St. Louis Building Division to demolish the building. Because of determined efforts by Old North St. Louis aided by a structural engineer's report indicating that the building was not in imminent danger of collapse, the City rescinded the demolition order.

The building did survive the following eleven months with no further damage. With the help of some early contributions, crews from E. M. Harris Construction Co. were able to begin stabilization and shoring work in January. The project also greatly benefited from contributed legal and architectural services provided by the law firm of Bryan Cave and the architectural firm of Rosemann & Associates. The total bill for acquisition, insurance, and stabilization work, however, will equal at least \$200,000.

The building lost additional brickwork in the freak storm of March 31, 2007. Crews from E. M. Harris then installed some new framing and built additional supports to protect the building from further deterioration.

The Italianate brick building was erected in 1867 to house the Mullanphy Emigrant Home and is highly significant not only for its social history but as a rare surviving collaboration by George I. Barnett and Alfred Piquenard. It was built with funds from a bequest by former St. Louis mayor Bryan Mullanphy, one of the city's most colorful figures. The Mullanphy Emigrant Home was an institution that welcomed new Americans and other travelers to St. Louis and provided them with shelter until they could continue on their journeys or settle permanently in St. Louis. Considered the "Ellis Island" of the Midwest, the Mullanphy building preceded the New York landmark by 25 years. Many who benefited from this hospitality, tendered without regard to country of origin or religion, did settle down here to become part of the labor force that built St. Louis into one of the most dynamic, cosmopolitan and populous cities in the country by the end of the 19<sup>th</sup> Century. The organization survives as the Travelers Aid Society.

George I. Barnett was one of the leading architects in St. Louis and Missouri from his arrival here from England in 1839 through most of the century. Among his surviving works are St. Mary of Victories and St. Vincent de Paul churches, the Corinthian water tower, the Taylor, Biddle, and Shaw mausoleums, several buildings at the Missouri Botanical Garden and Tower Grove Park, and the residence of Missouri's governor.

Over his career, Barnett had several partners, but Alfred Piquenard was one of the most talented and unusual. Born in France in 1826, he had come to this country in the 1840s with the Icarians, a utopian commune founded by Etienne Cabet. Piquenard may have followed Cabet to St. Louis in 1856, near the end of the experiment in Nauvoo. Here he worked for Thomas Wraying Walsh as well as Barnett. About 1868, he joined the Chicago office of J. C. Cochran, who had the commission for the new Illinois State Capitol in Springfield. That was followed in 1870 by the Iowa State Capitol at Des Moines. Piquenard was recognized as the primary designer of both buildings, and his premature death in 1876 set both projects back. In Bloomington, Illinois, Piquenard designed the McLean County Courthouse, which is gone, and the David Davis Mansion, which is now a state historic site and a National Historic Landmark.

By early May of 2007 ONSLRG had collected more than \$20,000 for urgent repairs, including a \$5,000 no-interest loan from Landmarks Association. The organization's blog at [www.NewOldNorth.blogspot.com](http://www.NewOldNorth.blogspot.com) includes photos and recent updates on the work, and a completely new website at [www.SaveMullanphy.org](http://www.SaveMullanphy.org) is also spreading the word. If you know of anyone else who cares about preserving our city's unique architectural heritage and sites that have helped shape the character of our community, please encourage them to get in touch with ONSLRG at 314-241-5031.



# THE JAMES NAISMITH COLLECTION AND THE ROLE OF PUBLIC ARCHIVES

by Morgan Davis

*Editor's note: Nothing presents a greater obstacle to the architectural historian than the loss of original records. Thus the issues raised by the sale of the Naismith papers are pertinent to this organization, even though that collection dealt with basketball. Morgan Davis, the head project archivist for the Gebhardt Papers Project of the Missouri Historical Society, spoke for all historians in her essay for the Post-Dispatch, and she restates it here with a further discussion of its repercussions.*

## Introduction

The sale of historic documents is a highly charged, largely misunderstood issue, and one that challenges the near sacred idea of a "free market economy." When documents are offered for sale to collectors, they are sold for hundreds, sometimes thousands of dollars – sale prices that often exceed the yearly operating budgets of smaller collecting institutions. Libraries and archives are almost without exception non-profit institutions, existing to make historical documents available to researchers, scholars, students and the public. When such institutions ask owners of historic documents to donate important materials, motives other than profit must take precedence.

In exploring the recent decision of local St. Louis area resident Helen Carpenter to auction off the James Naismith papers, I was struck by what a decisive, and often bitter, issue this has become. My editorial column in the Post-Dispatch delved into the issue, and stated my viewpoint the Naismith Papers would have been better served by being placed in a library rather than in the vaults of a sports memorabilia collector. Nothing could have prepared me for the responses I would receive.

### **"Auction Shuts out the Public from Basketball History"**

(originally published in the St. Louis Post-Dispatch, December 19, 2006)

In reading the December 8<sup>th</sup> article "Hoopla Over Naismith," I and many of my colleagues in the archival community were extremely dismayed by the Carpenter family's decision to auction off the priceless Naismith papers. These are records that have surpassed whatever monetary value they may have, and have become an intrinsic element of our shared cultural history. They are of value to students, scholars, authors and anyone interested in the history of sports. They should be in the hands of an archivist, not a memorabilia collector.

An archivist is a professional trained in preserving and providing access to unique and mostly unpublished records of

enduring value. Some famous examples of archival records are the Declaration of Independence, the private correspondence of famous authors or the journals of Lewis and Clark. Archivists also care for thousands of other lesser known, but still historically significant collections.

Dr. James Naismith invented the game of basketball in 1891. His collection included a manuscript describing the first basketball game ever played and diary from the 1936 Berlin Olympics – the first Olympics to include basketball as a sport. Mr. Chris Ivy, Director of Heritage Sports Auctions, said "Sports historians will be simply floored by these archives." It is too bad, then, that historians may never get to see them. The first lots of the collection were sold last Friday.

In the article, Helen Carpenter, Dr. Naismith's granddaughter, states the collection had been offered initially to the Smithsonian Institution, but that the family decided against making the donation when they realized the materials would be put into the archives instead of put on display. This is a very understandable reaction, especially considering that the Smithsonian is sometimes known as "America's Attic."

The differences however, between your attic – or the vaults of a sports memorabilia collector for that matter - and the Smithsonian archive are numerous. When materials are placed in an archive they are given perpetual care by qualified professionals and are kept in a secure environment. Most importantly, they are made available for use by the public, so that anyone can access and benefit from our collective history.

Modern archives have taken great strides to overcome their reputation as storage rooms full of dusty old boxes. In reality, archives are at the forefront of new technology. Many archives have taken on significant digitization projects, and now offer users access to archival photos, documents, sound recordings and oral histories over the internet. Databases and finding aids for collections are readily available on many archival web sites. Archivists also practice outreach into their communities by taking documents to schools and teaching about primary source research, hosting seminars and lectures, and writing about historically significant materials in their collections.

Unfortunately, archives often have little or no budget to acquire new collections. Archives, which are commonly found in university libraries, historical societies and museums, are typically non-profit institutions. The Naismith papers would have been accepted as a donation by many archives, including Springfield College, where Dr. Naismith invented basketball, or the Canadian Sports Hall of Fame, who could not afford to buy the collection, despite their pleas for corporate assistance.

When collections such as the Naismith papers are sold, we all suffer a terrible loss, whether we know it or not. It is essentially a loss of something that belongs to all of us – our history. Although potentially a wealthy bidder could have purchased the entire collection for the purpose of donating

it to an archive, it is more likely that the photos, manuscripts and artifacts have been sold piecemeal to the highest bidder, never to be seen by the public again.

### Reponses and Reflections

The public auction of the Naismith papers was completed shortly after that article was published. The 300 separate lots of documents and photographs brought in almost \$750,000. Maple Leaf Sports and Entertainment (MLSE), owners of the Toronto Maple Leafs hockey team and Toronto Raptors basketball team, purchased nearly 25 documents and photographs, reflecting the strong feelings of many that these items should be kept together and made available to the public.

John Lashaway, MLSE Senior Vice-President said, "My thinking was, we have to get this stuff, otherwise it's going to go into the hands of individual collectors and it's going to end up in people's basements all over North America. And it should be here, in Canada, where Naismith's from, and it should be put together in a way where the public can enjoy it."

Most of the responses the article generated were centered on aspects of money and rights of collectors to purchase documents. Some people steadfastly defended the choice to sell the materials, while some argued that when it is within the owner's financial means to do so, there is a responsibility to donate historic documents to a proper repository.

What was shocking was how quickly the discussions between collectors/dealers and archivists became heated. Collectors were sick of being asked by archivists to donate their collections, and dealers scoffed at the naiveté of archivists who couldn't understand the "true value" of documents. Here are some of the comments:

"Badgering people to donate items only make the entire profession look like losers. The message comes across like this 'We're such losers that we can't pay fair market value for your materials, so we'd like you to give us a handout.' Well, we all pass bums on the street, how do you feel when you're panhandled?"

"Archives and archivists have failed to sell themselves to the public. If you really want to raise awareness then... educate the public. But be aware that as you educate you will find the general public understands that there is a value. One only needs to peruse the pages of e-bay to realize that history is for sale all the time."

"There is nothing worse than a whinnying archivist... maybe it is time for some of these over-paid and under-qualified upper level managers to give a portion of their salary back to the institution...to preserve more important

things."

Although it is expected that people will continue to make donations of historic documents to collecting institutions, a problem still exists. The question of how archives can afford to compete in an environment where individuals are willing to pay thousands of dollars for documents is troubling to many archivists.

One solution currently supported by the Society of American Archivists and the American Association of Museum Directors (AAMD) is the Artist's Fair Market Value Deduction Bill. This bill, currently before Congress, would provide a full market value tax deduction to writers, composers, and artists for works of their own creation, which they donate to an appropriate non-profit institution. As the law currently stands, the creator of a piece of art or a manuscript collection can not receive tax deduction when he or she makes a donation.

This legislation, currently referred to the Committee of Ways and Means, would effectively repeal the 1969 law which banned creators of material from taking a full market value deduction for works of cultural importance. That change in legislation heavily burdened many cultural institutions. Before then, the Library of Congress had annually received 15 to 20 large gifts of manuscript collections. In the four years following the repeal of the deduction, however, the library received only one gift. Notably, Igor Stravinsky, who had planned to donate his papers to the Library of Congress, upon the passage of the Tax Reform Act instead sold his collection to a private foundation in Switzerland.

This new piece of legislation would not solve all the problems of archives; but it could be extremely beneficial in the long run. The AAMD, in their 2001 statement to the House Committee on Ways and Means, summed up the situation nicely: "A change in the law would encourage artists to make donations of their creative works to appropriate charitable institutions and also motivate charitable institutions to actively seek contributions of works from artists. The public would benefit by having important creative works available in their institutions. The benefit that would be achieved through the enrichment of charitable institutions by providing an incentive to visual artists, writers and composers to make such gifts cannot be overemphasized. Finally, by encouraging visual artists, writers and composers to donate works to appropriate public charities located in the United States, more of the cultural patrimony of the United States would be kept in the country and made accessible to the American public instead of going to foreign collectors or museums."

This law is a reasonable long term solution. By being able to offer a tax deduction to manuscript creators, archives

would no longer have to “panhandle” for donations, they would have the tool they need to effectively compete in a collectable market economy. Archival collections could be sought directly from the original creator, without the dangers of the papers ever being put up for sale. In the future, this law could substantially reduce the number of collectable documents available for sale to the public.

In the end, it remains incumbent upon all historians and archivists to remain diligent in protecting our history. The value of a full market tax deduction is questionable if we can not impress upon others the importance of preserving our heritage. By making people aware of issues such as the sale of the Naismith papers, I hope that future owners of historic documents will think twice before selling them off to the highest bidder. In the end, I believe that the only solution will be a compromise of these two points. If archives can offer some financial contribution, and the public can recognize the importance of our cultural heritage, then there is no question in my mind that we can meet in the middle.

## GLOBE-DEMOCRAT PHOTOS ONLINE

The University of Missouri’s Digital Library, <http://digital.library.umssystem.edu/> now includes 914 images from the *St. Louis Globe-Democrat* photo collection, including many architectural images. The so-called morgue of the *Globe-Democrat*, including voluminous files of clippings and photographs, was acquired by the St. Louis Mercantile Library when the paper closed in 1986. The Mercantile subsequently became part of the University of Missouri and is housed in the lower level of the Jefferson Library on the UM-St. Louis campus. This collection has long been an invaluable resource for St. Louis researchers and will continue to be so, since the new on-line selection constitutes only a tiny part of the whole.

The present arrangement of the digital library is not easy to use in the browse mode but does respond well to a search, if have the correct words to identify what you’re looking for. On the other hand, browsing may enable the researcher to locate images that are not catalogued under that name. For example, the image here of the famed Liederkrantz Club, once located at 2626 South Grand, has been extracted from a larger picture of the adjacent Marmaduke Apartment Building, as photographed in 1964 by Bill Harris. The Liederkrantz was long the focus of social life among affluent German speakers on the South Side. The building seen here was designed by Helfensteller, Hirsch & Watson and built in 1906. After the club moved closer to Flora Place, the building became the home of the Alhambra Grotto Association. It was replaced later in the 1960s by the present grocery store, leaving a large wound in the streetscape.



*The Liederkrantz Club, 2626 South Grand, in 1964*

The Digital Library includes several other collections of images, as well as word documents. The Mercantile Library has posted a collection of 570 images entitled “St. Louis Views.” It primarily contains printed artists’ images, with a few photographs and original drawings. Illustrated newspapers such as *Harper’s Weekly* and *Frank Leslie’s* from 1853 to 1891 form one important source. Lithographs and engravings, postcards, advertisements and posters are also included, ranging in date from 1760 to the 1970s.

## WALLACE HERNDON SMITH: THE ARCHITECT AS PAINTER

The Sheldon Art Galleries has a new show of paintings by Wallace Herndon Smith (see Events Calendar) and reminds us that this delightful St. Louis artist was trained as an architect.

Born in St. Louis in 1901, Wallace Herndon Smith, called Wally by his friends, was the eldest of three children of Jay Herndon Smith, an investment banker and organizer of many corporations, including Wagner Electric, Laclede Steel, and St. Joseph Lead. In Clayton, he was the developer of Brentmoor Park. Mrs. Smith was the former Lida Brookings Wallace, the daughter of Asa A. Wallace and niece of Robert Brookings, both associated with the Cupples Co. The three families built adja-

cent homes in the new subdivision of Skinker Heights, the Smiths at 6500 Ellenwood, the Wallaces around the corner at 3 University Lane, and Brookings at 6510 Ellenwood, now Washington University's Alumni House.

Smith showed an interest in artistic endeavors from an early age. After receiving his B.A. from Princeton University in 1924, he entered the architecture program there in the spring of 1925 but didn't make it through the semester. He married Mary Alice Kelsey of Montclair, New Jersey on April 10, 1926, and they returned to St. Louis. Called Kelsey or Kelse by the family but Madge in county directories of the 1930s, she encouraged his interest in painting and nurtured his artistic growth throughout his life. He studied architecture at Washington University that spring under Gabriel Ferrand but spent the summer painting in Provincetown, Massachusetts. The couple moved to Paris early in 1927, and for a year Wally studied architecture and watercolor at the École des Beaux-Arts.

Jay Herndon Smith died on January 20, 1928 at the age of 56, and Wally and Kelse returned to St. Louis with their infant son Jay. Except for his father's death, Kelse later recalled, they might not have come back at all. Wally had not graduated from the architecture program, but through family connections, he went to work for architects LaBeaume & Klein. Louis LaBeaume was socially prominent himself and a lover of art; he served on the board of trustees of the City Art Museum for many years and designed the old period rooms there. He encouraged Smith's interest in painting.

While at LaBeaume & Klein, Smith designed a hospital that was never built, probably a new building for Bethesda General Hospital, of which his mother was president. Smith's new house for her was built in the grounds of the St. Louis Country Club at 9 St. Andrews Drive, near her brother Mahlon Wallace at 601 South Price. It is in the French eclectic style of the era, inspired by late 17<sup>th</sup>-century chateaux, with a high hipped roof and tall chimneys that give it a sense of grandeur somewhat be-



Lida Wallace Smith House, 9 St. Andrews Dr., Ladue, built in 1929, from the northeast.

yond its size. Its traditional design also disguises its modern concrete construction.

Other houses Smith is known to have designed include two on family property off Warson Road north of Ladue Road. His own house at 330 N. Warson, later the home of Bertram Culver, was torn down in 2007. It was described by Lee Hall as "an elegantly styled variation on a French country house." Two doors to the east, at #1 Glenview Road, he built a house for his sister Taffy (Katharine Herndon Smith) and her first husband Alan T. Smith. This house, described by Hall as "a somewhat more delicate version of the French country house," is actually Federal style, with fanlighted front door and breezeway. It was subsequently the home of James S. McDonnell of McDonnell Douglas. It is said that Smith designed other houses for friends during this period, but they remain unidentified, and no comprehensive list exists of works by LaBeaume and Klein.



Lida Wallace Smith House from the west.

In 1932 Wally and Kelse moved to New York, leaving his architectural career behind. When asked years later by Lee Hall whether the study of architecture had benefited his art, Kelsey responded, "His ability to draw must have been gotten from architecture, and I think it's the sense of proportion, relationships of forms, all those things come from architecture. And he loved all the buildings, the things he saw in Europe, fine architecture, he was always thrilled by it."

In New York, Wally rented a studio in the same building, overlooking Union Square at 14<sup>th</sup> & Broadway, where Edward Hopper, Utagawa Kuniyoshi, Raphael Soyer, and other artists worked. The Smiths also became friends with other artists such as Walt Kuhn and Peggy Bacon. Hopper recommended one of Smith's paintings for a prize in an exhibition in Philadelphia. In addition to the studio, the Smiths had an apartment on East 73<sup>rd</sup> Street and later lived at 1170 Fifth Avenue and in suburban Connecticut, high style for a struggling artist. In the late

1930s, Wally's paintings gained attention and were included in exhibitions in New York galleries and at the Museum of Modern Art. During these years, his work was characterized by its affinity to American Regionalism. His early landscapes and townscapes owe debts to Hopper and Thomas Hart Benton, who was his teacher for a time in the early 1930s, and his portraits are highly finished, quiet examinations of his sitters.



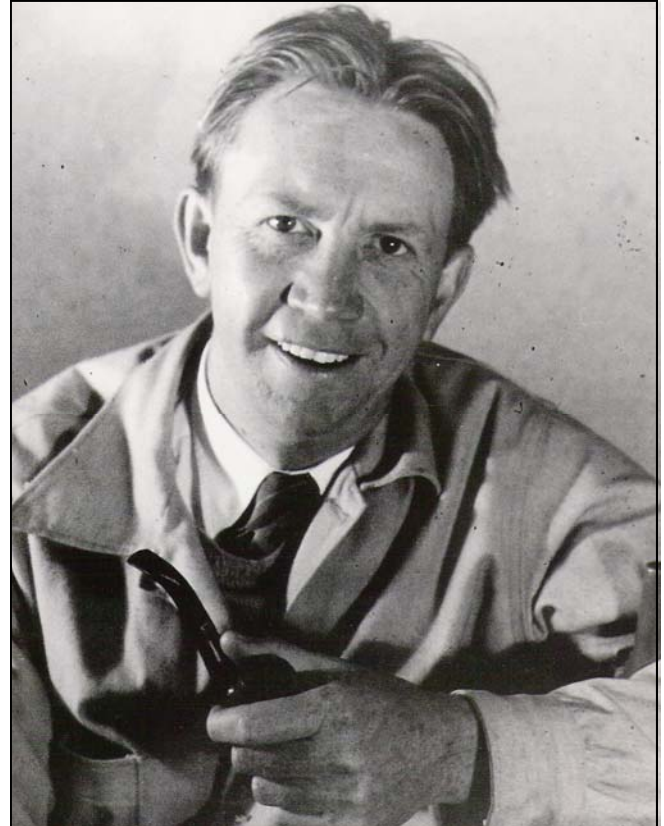
Smith-Culver House, 330 North Warson Road, Ladue, built in 1929, photographed in 2006 for a real estate listing. It was demolished in 2007. Thanks to Peggy Shepley for locating the photo.

His later paintings show the influence of the visual language of Henri Matisse and Pierre Bonnard. Expressive and nuanced, they illustrate his interest in realism, form, and the play of light and color. Simple, but strong in their composition, they were described by his friend the artist Peggy Bacon as "sensitive and economical, subtly subdued in color, restrained in their rejection of the stylized, and [they] make no attempt at the dashing effect. . . the canvases have structure and atmosphere and a very persuasive tonal quality; and once observed, they shine like an open window."

The Smiths came back to St. Louis in 1942, where he continued to paint until an illness in 1980. With his friends Fred Conway and Jane Pettus, he founded the Painters' Gallery at 386 North Euclid Avenue, a commercial space strikingly remodeled for them in 1965 by Richard Cummings but since dismantled. At 51 Pointer Lane (designed in 1941 by Frank Gaebel for the Smiths), at a studio in Clayton, and at the family summer home in Harbor Springs, Michigan, Wally accumulated a backlog of nearly 500 unsold paintings, about half of his lifetime production.

In spite of the rise of Abstract Expressionism and subsequent art movements, Smith was never completely forgotten. The St. Louis Art Museum held a retrospective for him in 1974 and purchased portraits of Louis LaBeaume and Daniel Fitzpatrick, the Post-Dispatch political cartoonist. The Artists Guild featured his work at their gallery in Webster Groves in 1979. But his artistic fortunes took a sharply upward turn in 1985, when James Van Sant, the retired chairman of General Steel Industries, and art historian Lee

Hall took an interest in his work. A series of exhibitions followed in New York, St. Louis and elsewhere. Dr. Hall supervised a television documentary, and her book, *Wallace Herndon Smith Paintings*, appeared in 1987, published by the University of Washington Press. By the time of his death in 1990, he was better known than he had ever been.



Wallace Herndon Smith in the 1940s. From Lee Hall, *Wallace Herndon Smith Paintings*, University of Washington Press, 1987, page 9.

Kelse died in 1996 and their son Jay in 2001. The family, including Wally's younger brother Robert Brookings Smith, his daughters Susan and Sally, and Taffy's sons, Robert II and Alan, set up the Bellwether Foundation to hold the collection of paintings and to contribute financially to organizations in a wide variety of fields for projects "which anticipate the future." Notable among the foundation's gifts have been the Robert Brookings Smith Distinguished Professorship in Entrepreneurship for Washington University's Olin School of Business and the Bellwether Gallery of St. Louis Artists at the Sheldon.

Financial Assistance for the current exhibit has been provided to the Sheldon by the Missouri Arts Council, a state agency. Support is also provided by the Regional Arts Commission and the Arts and Education Council.



**Exhibit: "Wallace Herndon Smith: Summertime"**

Bellwether Gallery of St. Louis Artists  
Sheldon Galleries, 3648 Washington Avenue  
July 21 - September 1, 2007

The exhibition *Wallace Herndon Smith: Summertime* features over 35 oil paintings and watercolors made during Smith's summer sojourns in Michigan, where his summer studio was located, and Europe between the 1920s and the 1980s. The paintings are from the permanent collection of the Bellwether Foundation and local private collections. Open Tues. & Thurs., Noon to 8; Wed. & Fri., Noon to 5; Sat. 10 to 2; and one hour prior to Sheldon performances and during intermission. Visit the Sheldon website at [www.thesheldon.org/galleries.asp](http://www.thesheldon.org/galleries.asp). The exhibition is made possible by the David S. Millstone Arts Foundation.

**Exhibit: "Architecture for Humanity:  
Gulf Coast Reconstruction Projects"**

Bernoudy Gallery of Architecture  
Sheldon Galleries, 3648 Washington Avenue  
October 13, 2007 to January 26, 2008  
Opening Reception Friday, October 12, 5 to 7 p.m.

Architecture for Humanity is a non-profit organization founded in 1999 by Cameron Sinclair and Kate Stohr to promote design solutions to social and humanitarian crises around the world. Since Hurricane Katrina, they have worked in Biloxi, Mississippi, to connect displaced people with architects who can help them. The exhibition will feature several of the resulting designs, some of which are already under construction. Sheldon hours as above. See <http://www.architectureforhumanity.org> for more info.

**2007 Annual Statewide  
Historic Preservation Conference**

Capitol Plaza Hotel, Jefferson City  
Thursday through Saturday, October 18, 19 & 20

Sponsored by the Missouri Preservation (the Missouri Alliance for Historic Preservation), the conference will feature all the latest on preservation in Missouri. Pre-Conference workshops on Wednesday, October 17 will feature John Sandor, the influential tax credit reviewer for the National Park Service. For more information, call Missouri Preservation, 573-443-5936. For hotel reservations (\$71 per room per night), 1-800-338-8088.

**HISTORY HIKES, FALL 2007**

The St. Louis Chapter of the Society of Architectural Historians sponsors this series of walking tours of historic neighborhoods of St. Louis County, led by Esley Hamilton. \$3 per person. Phone Mr. Hamilton at 314-615-0357 for information. Reservations are essential. The theme of this fall's walks is early historic downtowns in suburban communities, but the series begins with the repeat of a tour from last spring.

**Brentmoor Park, Forest Ridge & Carrswold**

Saturday, September 8, 9 to 11  
Meet at the Brentmoor Park Pavilion,  
corner of Wydown and Big Bend

Henry Wright, famed planner of Radburn New Town, started his career in 1910 with Brentmoor Park & Forest Ridge. Jens Jensen, the Danish-born landscape architect who pioneered the use of native plants, designed Carrswold in 1923. The many accomplished period revival houses include three by Howard Van Doren Shaw.

**The Gorelock District, Webster Groves**

Saturday, September 30, 9 to 11  
Meet at southeast corner of Lockwood & Gray

This walk includes the late-19<sup>th</sup>-century business district and surrounding residential areas including Marshall Place.

**Central Kirkwood**

Saturday, October 6, 9 to 11  
Meet First Presbyterian Church of Kirkwood  
Adams, east of Kirkwood Road

Kirkwood & Webster were rivals to be "Queen of the Suburbs." You decide after seeing for yourself.

**Old Town Florissant**

Saturday, October 20, 9 to 11  
Meet Shrine of Old St. Ferdinand, west end of Rue  
St. Denis, west of St. Ferdinand St./Graham Rd.

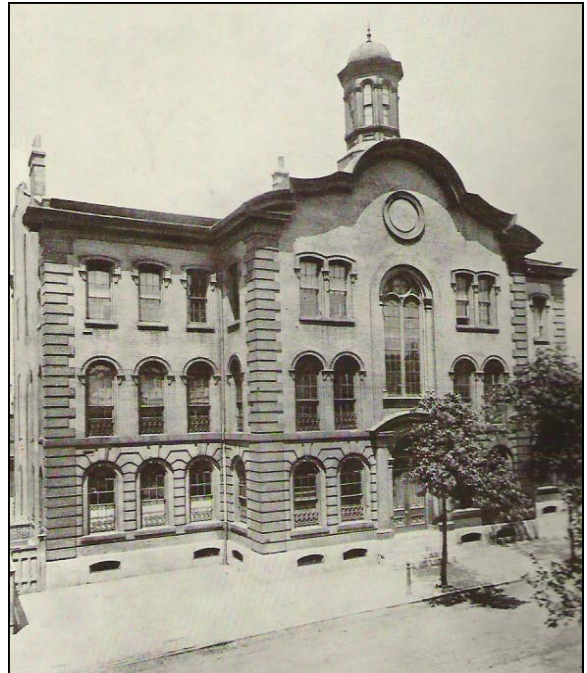
The county's oldest town is also its oldest historic district, and this walk takes in it many small-scale buildings, some from the 18<sup>th</sup> century.

## PRICING YOUR CURTAIN WALL, 1958

Christopher Gray, the “Streetscapes” columnist for the *New York Times*, found an article that casts considerable light on why the curtain walls of New York’s speculative office buildings of the post-war period look the way they do: cheap. *New York Construction News* of April 14, 1958 reported on a talk given by Richard Roth, one of the most prolific designers of office buildings at that time. Roth said, “Since it is for the exterior of a building that we are mainly judged, the part of the building the lay public appreciates, I want at this time to mention the costs of various types of treatments. . . . To construct a brick façade costs approximately \$3.00 psf [per square foot]. An aluminum and glass façade can run from \$4.00 to \$4.50 psf. Aluminum and porcelain enamel, \$5.00 psf. Aluminum and aluminum spandrels, \$6.25 psf. Stainless steel and glass similar to Lever House, \$7.00 psf. . . . It is always within a budget that we create our facades.”

John Massengale notes that modernist architects often competed with traditional architects on the basis of cost, saying, “We can build better buildings for less.” “The result,” he writes, “was a process that lowered projected construction costs all over the country to a point where construction quality was significantly lower than it had been. Projected construction costs used to be high enough to build good

quality, durable buildings. They often no longer are. Any university can tell you that maintenance costs and cycles are much higher and shorter with recent buildings than with older buildings. . . . The Centre Beaubourg has already had to be completely rebuilt, and it dates from the late 1970s.”



The Mullanphy Emigrant Home, 1609 North 14<sup>th</sup> Street, by George I. Barnett and Albert Piquenard, photographed shortly after it was built in 1867. For efforts to save this building, see page 3.

# 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) 615-4696, or by email [ehamilton@stlouisco.com](mailto:ehamilton@stlouisco.com). Deadlines for submission of material for publication in **NewsLetter** are as follows:

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