



ARCHITECT ROBERT SCHUTT AND HIS HOME IN OAKLAND

by Mark Bolten

Architect Robert Schutt designed four houses in Oakland. This article addresses the first of these at 165 South Sappington, which was built to be his own residence. It was completed in 1966 when Schutt was 26 years old.

A St. Louis native, born in 1940, Robert Schutt graduated from Kirkwood High School in 1957. He attended the University of Missouri in Columbia and Washington University School of Architecture. He received professional training as an architectural intern in the offices of several outstanding architects, including Harris Armstrong. In 1974, he became a partner in the Hoffman Partnership architectural firm. He began the R.N. Schutt & Associates company in 1976. Poor health forced him to retire in 1993.



The Robert Schutt House, 165 S. Sappington, Oakland, 1966

Mr. Schutt executed more than 45 architectural and interior commissions for Washington University School of Medicine, including the award-winning Wohl Auditorium. He designed office buildings such as 500 S. Broadway, recreational facilities, libraries, schools, churches and a Naval-Marine Reserve Training Center. Of his 12 designed houses and home renovations, many were featured in *The St. Louis Post-Dispatch*, *St. Louis Home/Garden*, *St. Louis Magazine*, *Better Homes and Gardens Building Ideas* and *House Beautiful's Building Manual*.

A long-time resident of Oakland, Robert Schutt was ac-

tive in local affairs and served as Oakland's mayor from 1989 to 1990. Mr. Schutt died on July 12, 2001. He is survived by his wife of 22 years, Shyrln, two stepchildren and grandchildren.

The house at 165 S. Sappington was designed to be Robert Schutt's bachelor home. It has been noted by several architects that the house bears a strong resemblance to Ludwig Mies van der Rohe's Farnsworth House in Plano, Illinois, built in 1951. That house, along with Phillip Johnson's 1949 "Glass House" in New Canaan, Connecticut, influenced a generation of post-war modernist architects. Shyrln Schutt, Robert's widow, states that Robert admired the work of Mies van der Rohe above that of all other architects.

Both the Farnsworth and the Glass House were built on secluded sites. For privacy, only the south wall of 165 S. Sappington consists of a wall of floor-to-ceiling sliding glass panels, affording access to the deck and a view of a creek and heavily wooded hillside. Behind the glass wall there is a large living/dining area, and at the east end, a small galley-style kitchen separated by an interior wall from the larger room. The street (east) side's only aperture is the large front door. The north wall of the house, behind which are three bedrooms and two baths, has three windows. The west wall has a door to the yard. These three walls are sided in plywood with vertical 1x2 battens, giving the exterior a corrugated look. The walls are painted gray; the trim is black. The exterior measurements are 36x39 feet.

The full basement contains a garage where Robert Schutt housed and prepared his race car. For more than ten years, Schutt drove a Formula Atlantic, for which he received numerous awards.

The lot, officially Lot 4, Block 2 of the Oaks subdivision, has dimensions of 100 by 150. According to an article in the *St. Louis Post-Dispatch*, February 4, 1968, the site had previously been ignored because of the creek flowing through the property, but Mr. Schutt rerouted the creek and constructed retaining walls of railroad ties to control erosion.

In 1967, 165 S. Sappington won the award for excellence in residential design offered by the St. Louis chapter of the Producer's Council and the American Institute of Ar-

chitects. The house was cited for “its visual economy and advantageous siting.” It was featured in the “Pictures Magazine” section of the February 4, 1968 *St. Louis Post-Dispatch*, and the Spring/Summer 1969 edition of *Better Homes and Gardens Building Ideas*.



Robert Schutt House, south elevation toward creek

The three other Oakland houses by Robert Schutt are 300 South Sappington, 405 Lenore, and 308 Pelican. Another fine example of his residential style is still extant at 17 Fielding Road in Ladue.

In 1979, 165 S. Sappington was sold to Joseph B. Ruebel and his wife. In 1986 it was bought by the current residents, Rev J.C. Michael Allen and Priscilla Allen, his wife. An Episcopal priest, Michael Allen was Dean of Christ Church Cathedral in St. Louis until his retirement in 1998. Priscilla, also an ordained priest, was Canon Pastor at the cathedral.

The Allens have respectfully preserved the integrity of Robert Schutt’s design, including the interior, which displays their collection of modern art. They found it necessary to reroute the drainage of the flat roof which slopes to the north, via a gutter on the west wall which now carries the water to the southeast corner and to the creek.

Sources:

St. Louis Post-Dispatch, February 4, 1968.

St. Louis Globe-Democrat, March 22, 1967.

Webster-Kirkwood Times, “Robert Schutt, Former Mayor of Oakland, Dies,” July 20-26, 2001.

Correspondence and telephone conversation with Shyrln Schutt.

Conversations with Michael and Priscilla Allen.

Conversation with Tom Rogers, Webster Groves architect.

Documents and article copies provided by Shyrln Schutt, including biography printed for Bopp Chapel funeral service.

Robert Schutt papers, archives, Missouri History Museum Library.

A NEW PICTURE ON GLASS OF THE BRANT MANSION

by Esley Hamilton

Anne Woodhouse of the Missouri Historical Society (dba the Missouri History Museum) received the illustration below from Hirschl & Adler Galleries, 21 East 70th Street in New York City. The firm has been since 1952 one of the most distinguished dealers in American fine and decorative arts dating from the 18th to early 20th centuries. The picture here is a reverse painting on glass, done in glowing golden colors, with a background of bright swirling clouds as though after a rainstorm. The artists are known to be Kleinschmidt and Bugel, who appear only briefly in St. Louis directories around 1867. The location of the building was thought to be St. Louis, but the building itself was unknown.



Joshua B. Brant House, 806 Chouteau, c. 1859, photo of a reverse glass painting by Kleinschmidt & Bugel, c. 1867.

It turns out that the picture represents the Joshua Brant Mansion, which once stood at 806 Chouteau. The house was notable for its architecture, attributed to George I. Barnett, but it is best known as John C. Fremont’s headquarters at the outbreak of the Civil War in 1861. The view here is from the northwest, counter to view from the northeast seen in the more familiar pencil drawing published among other places in Charles van Ravenswaay, *St. Louis: An Informal History of the City and its People 1764-1865* (1991), page 495, and William C. Winter, *The Civil War in St. Louis: A Guided Tour* (1994), page 72. After the building was identified, the museum was able to produce from its files later photos of the house from both angles.

Joshua Bosworth Brant was a distinguished figure in antebellum St. Louis. Born in 1790 in Massachusetts, he

had joined the army at the outbreak of the War of 1812 and remained in military service until 1839, rising to the rank of lieutenant colonel. He first came to St. Louis in 1823, where he was assistant quartermaster. After leaving the army he entered business here, eventually owning considerable commercial real estate on the levee, Main Street, Washington Avenue, and elsewhere.

In 1818 Brant married Elizabeth Lovejoy, whose sister Harriet was the wife of General Henry Leavenworth. The Brants had a son, Henry B. Brant, before Elizabeth's early demise. In 1829, Joshua Brant married Sarah Benton, the daughter of Samuel and Mary Benton and niece of United States Senator Thomas Hart Benton. (Sarah could not have been the senator's sister, as several sources state). They had a daughter, Elizabeth, who in 1848 married Dr. James McDowell, no apparent relation to the more famous St. Louisan, Joseph Nash McDowell.

The Brants were married at Second Presbyterian Church, when it was located at 5th and Walnut. The pastor, Dr. William S. Potts, was married to a sister of Sarah Benton Brant. Along with James Yeatman, Archibald Gamble, and Carlos Greeley, Brant later guaranteed financing for parsonage on Walnut behind the church.

From at least the late 1830s, the Brants lived in a large Greek Revival house at the northeast corner of Fourth and Washington. They were still living there when former Senator Benton died on April 10, 1858, and his funeral was conducted from that house. Benton had made the Brant house his home on his visits to St. Louis, and many people thought it belonged to him.

About that time, or possibly the following year, the Brants decided to build a new house in the newly fashionable neighborhood on the south side of town. Already in 1849 they had purchased a large lot on this desirable high ground, with a 158-foot frontage on the south side of Chouteau. They added 30 feet to the south end of the lot in 1854, giving them a total depth of 177 feet. The lot ran from Eighth west to Paul Street. Those intersections no longer exist since the changes wrought by Ralston-Purina and the La Salle Park urban renewal project. Paul Street, only one block long, has disappeared completely. (Brothers René and Gabriel Paul both married daughters of Auguste Chouteau and inherited this part of Chouteau's vast land holdings.)

George I. Barnett's participation in the design of the house is undocumented, but it is known that on June 30, 1859, he leased the house at Fourth and Washington from Joshua Brant for a period of five years, with option to buy. Barnett moved into the house but did not remain there after the lease. The Brants moved into a rented house near the southeast corner of Fourth and Cedar but

were in the new house by the time the 1860 city directory came out.

Called a "veritable palace," the house on Chouteau was the largest of many impressive residences in that district. Among the prominent neighbors, James Neal Primm cites the Walshes, Von Phuls and Vallés, Edwin O. Stanard, Charles Stifel, and William Glasgow. Just a block to the north, at Eighth and Gratiot, was McDowell Medical College, which became the notorious Gratiot Street Prison during the war.

William C. Winter, adhering to the "sparkling party" school of history, writes that the house was "the scene of many lavish and brilliant social affairs" before the war. But that was a brief period, because Joshua B. Brant died in February, 1861, leaving the house to his wife for her lifetime.

When John C. Frémont arrived in St. Louis on July 25 of that year to command the Western Department of the Union army, he and his wife Jessie Benton Frémont lost no time in renting the Brant House to serve as his headquarters. Because Sarah Brant was Jessie's first cousin and the rent was the seemingly very high \$6,000 a year, the lease became the first of many controversies surrounding Frémont's administration.

Jessie, Senator Benton's formidable daughter, argued that the mansion was "strongly built and fire-proof" and that its situation above three streets made it convenient for the review of the regiments which came pouring in from neighboring states. The basement became an armory, the first floor administrative offices, and the upper floors apartments for the Frémonts and their closest associates. For a while, the house hummed with activity. As the Republican candidate for president in 1856, Frémont seems to have considered himself senior to Lincoln, and the resulting clashes, along with the deteriorating military situation after Union losses at Wilson's Creek and Lexington, Missouri, led Lincoln to remove Frémont at the beginning of November. He and Jessie then moved to New York.

After the war, the Chouteau Avenue neighborhood remained fashionable for some time. The journalist and statesman Carl Schurz bought the Vallé house, and James Pearce built the eccentric "Cracker Castle." Henry B. Brant moved back from Boonville, where he and his first wife Mary Ellen had built a house in 1854, and he remained here with his second wife Matilda and six young children until his early death in 1869. Sarah Brant had a life estate in the property, and she lived in the house until at least 1877. Her daughter Elizabeth L. McDowell died in 1875. In later years Sarah moved to Lexington, Kentucky to live with her granddaughter Sarah B. McDowell,

who married Wickliffe Preston in 1883. She died there on January 8 1898 at the age of 88, and only then did the family have clear title to sell the Chouteau Avenue property. They sold it to the Holman Box Company, which replaced it with a factory in 1904.

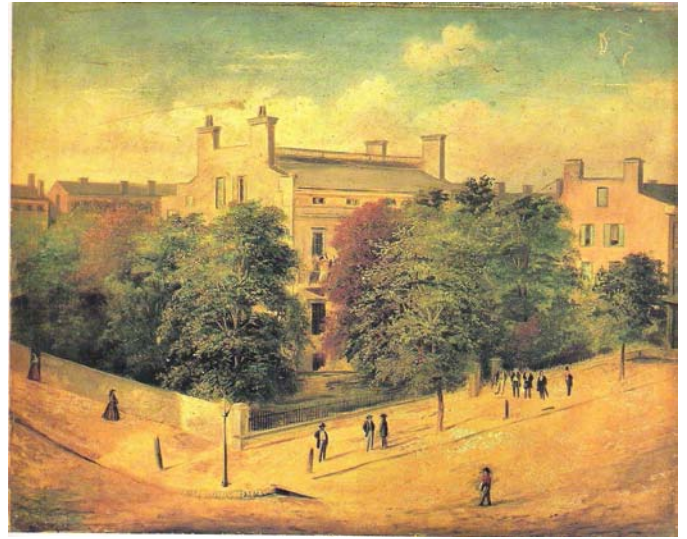
The Brants continued to have a presence in St. Louis society even after the house was gone. Henry B. Brant's daughter Sarah Benton Brant, called Sally and later Tallie, first married John Charles Colwell, a captain in the U. S. Navy. Eventually they moved to Cazenovia, New York. But in 1910, after his death, she returned to St. Louis as the second wife of Breckenridge Jones, a founder and later president of the Mississippi Valley Trust Company. The Jones house at 45 Portland Place was a distinguished Georgian Revival design by Albert B. Groves. Jones was an organizer of the 1904 World's Fair, and one of the tragedies of the fair was the death of his first wife, the former Frances Miller Reid, who was thrown from her carriage when guns from the Boer War reenactment on the Pike frightened her horses. The second Mrs. Jones remained in St. Louis until her death in 1928, just two months before her husband's.

THE FIRST BRANT HOUSE

The earlier Greek Revival Brant House at 4th and Washington is known from a painting dated 1850 and given to the Missouri Historical Society by Henry B. Brant in 1867, the first painting to enter the newly formed society's collection. The picture was published in the Fall 1998 issue of *Gateway Heritage*, but unfortunately, it was printed in reverse, making it seem that the house faced Fourth rather than Washington. The article by Thomas E. Morrissey attributes the picture to the artist John Mulvaney, possibly because two portraits by that artist accompanied the donation of the Brant House painting. But Mulvaney could not have painted the picture in 1850, as he was born in Ireland in 1844 and didn't arrive in the U. S. until 1856. Even in 1867, he would still have been a young man.

The Society's registrar in 1867 called the image a photograph, and from the way the people in the street and on the balcony of the house appear to be looking up toward the artist, the painting may be based on a photo. Perhaps the photo was taken in 1850 and the painting made from it later. The same caption that gives the 1850 date also uses the spelling "Brandt," which Morrissey then repeats throughout his article.

Toward the end of the century, the Norvell-Shapleigh Hardware Company was built on the site, to be replaced in the 1960s by the Bel-Air Hotel, now Hampton Inn.



Joshua B. Brant House, Washington Avenue, northeast corner of Fourth. This is the correct orientation.

THE BRANT HOUSE IN BOONVILLE

Charles Van Ravenswaay, the former director of the Missouri Historical Society and editor of the WPA Guide to Missouri, identified and recorded Henry B. Brant's house at 714 Morgan Street in Boonville. Eventually his pictures made their way into the Historic American Buildings Survey (MO-1344). Van Ravenswaay noted that the house's Greek Revival design appears to be intended for a densely built urban site; this would have been even more evident before the verandas were built on the west side after 1870, when that side of the house was entirely blank. Prior to settling in Boonville, Brant had accompanied Frémont's trip to the West in 1842 and had married Mary Ellen Scott in St. Louis in 1845. This house too has disappeared.

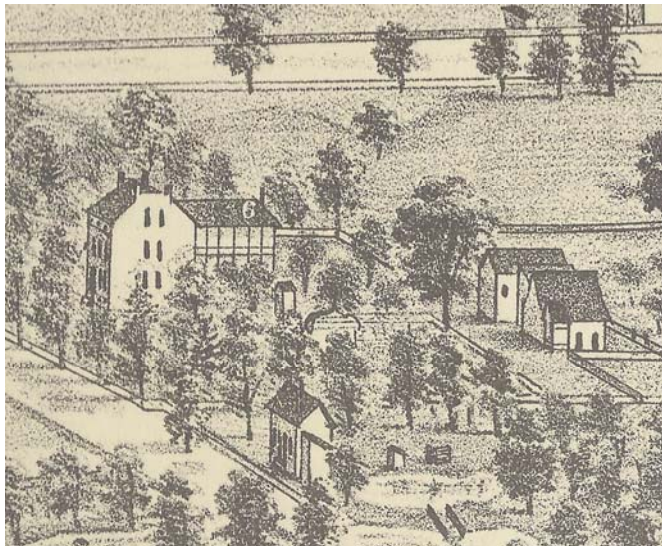


Henry Brant House, 714 Morgan Street, Boonville, c. 1854; photo c. 1935, HABS MO-1344-1

EDWARD BATES AND GRAPE HILL

by Esley Hamilton

Doris Kearns Goodwin's 2006 book, *Team of Rivals: The Political Genius of Abraham Lincoln*, has attracted much attention recently, not only because of its intrinsic excellence but because it seems to have inspired President Obama in making his cabinet selections. The book has a special local interest, too, because Edward Bates, one of the people Goodwin focuses on, was from St. Louis. She introduces this 1860 presidential hopeful and senior statesman with this sentence: "Judge Edward Bates awaited news from the convention at Grape Hill, his large country estate four miles from the city of St. Louis." At the time she wrote the book, neither Goodwin nor anybody she asked knew exactly where Grape Hill was, and none of the public records that would normally shed light on the question seemed to be extant. But Dennis Northcott of the Missouri Historical Society has solved the mystery.

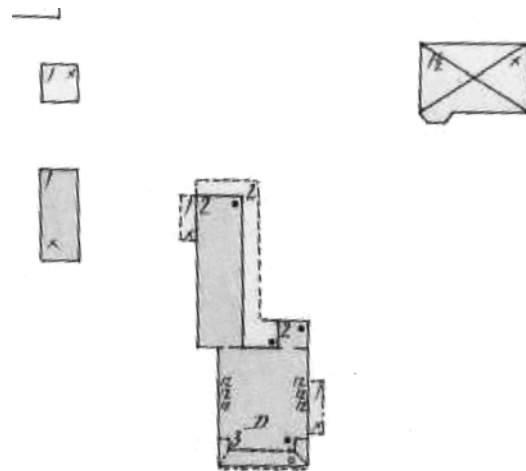


Grape Hill as depicted by Compton & Dry, with Duncan (Parkview Place) on the left and Euclid at the top. The vacant lot west of the house was later the site of the Stix and Michaels Schools. In 1875, Grape Hill was the property of James W. and Sophronia Booth. It still looked much like this in 1909, judging from the Sanborn map.

Grape Hill was a ten-acre rectangle occupying the site on the west side of Taylor from Duncan on the south to Laclede on the north. When Bates brought the property on June 6, 1849 from Peter Lindell, paying \$1,000, none of those streets existed within the seven hundred or so acres that Lindell owned stretching from Garrison to Kingshighway. Bates himself seems to have laid out a road along the south edge of the Lindell tract in order to provide access to his property. Since his was the only house on the street, it was called Bates Avenue, changed years later to Duncan. In the 1849 deed, Lindell references his intention to extend Laclede Avenue along the north edge of the Bates property, but the street is still not shown in

the 1862 Hutawa atlas. Only after Lindell's death (October 26, 1861), did his executors subdivide his property, making Peter Lindell's First Addition east of Grand (where Camp Jackson had been situated a few months earlier), and the much larger Peter Lindell's Second Addition west of Grand. Neither addition was ever filed with the Recorder of Deeds, but the map for the Second Addition is now in the collection of the Missouri Historical Society. It was drawn, or "surveyed and constructed," in 1862 by William H. Cozens, County Surveyor.

An article in Stevens Scrapbook #100 at the Missouri Historical Society, dated June 14, 1891 (page 124), describes the house as "a two-story and a half red brick, so built that the extension jutted out in such a manner that a great many front windows to the home was the result, so everything about the house was light and airy. There were thirteen rooms in it and all were handsomely furnished." It can be seen in Plate 100 of Richard J. Compton's *Pictorial Atlas of St. Louis*, published in 1874, when the house belonged to commission merchant James W. Booth. The shape of the house can also be seen on page 86, volume 9 of the 1909 edition of the Sanborn Fire Insurance maps for St. Louis, now available online in the Missouri Digital Heritage website.



Grape Hill with its outbuildings depicted in the 1909 Sanborn Fire Insurance map, showing how the rear wing was set out from the main house to give more light.

Edward Bates was born in 1793 at Belmont, the family plantation in Goochland County, Virginia, the youngest of twelve children. He came to St. Louis in 1814 following his older brother Frederick (1777-1825), whom Thomas Jefferson had appointed in 1805 to the three-man land commission charged with settling conflicting land claims that arose from French and Spanish land grants. Frederick became one of the leading figures in Missouri during the territorial period and was elected the state's second governor in 1824, only to die the following year.

His impressive country home, “Thornhill,” has been restored by St. Louis County Parks at its original location in Faust Park, 15185 Olive Boulevard. The home of the governor’s posthumous son, Dr. Frederick Bates, Junior (1826-1862), has been moved to the park and restored as part of a village of refugee historic buildings.

Edward Bates served one term in the U. S. House of Representatives (1827-29) and later several terms in the state legislature, but it was his ability as a lawyer that won him the greatest respect and influence.

Bates married Julia Davenport Coalter, a native of South Carolina, in 1823. Four years later, her sister Caroline Jane Coalter married Bates’ sometime law partner Hamilton Rowan Gamble (1798-1864), who was to serve as Missouri’s Civil War governor. An earlier law partner of Bates, Joshua Barton, was killed in 1823 in a notorious duel with Thomas Rector. Edward and Julia named the first of their seventeen children Joshua Barton Bates. He was born in 1824 in the house at Sixth and Market which was the family home at the time.

David Coalter, the father of Julia and Caroline, had settled in St. Charles County on a large tract of land on Dardenne Prairie that was to be a magnet for members of the family for years to come. After some difficulties in the 1830s, Bates retired there, but he returned to the city in 1842. As he later told a friend, “It took all the money Lawyer Bates could make to support Farmer Bates.” The family connection with that property resumed when Barton Bates later settled on the Cheneaux estate in Dardenne.

About 1846, Edward Bates erected a two-story red brick house on spacious grounds at the northwest corner of 16th and Chestnut on land he had purchased from James H. Lucas in 1844. He sold the house, later numbered 111 North 16th, in 1851 to Archbishop Peter Kenrick, who was planning the church of St. John the Evangelist across the street. Kenrick disliked the neighborhood of the Old Cathedral and moved to the 16th Street house in 1868, remaining there until his death in 1893. He added another story to the house and replaced the garden with a row of houses known as Archbishop’s Row facing Chestnut. The house was headquarters of the St. Vincent De Paul Society from 1923 to 1946. It was demolished in 1955 by the Plaza Square Urban Renewal Project.

Bates left Grape Hill for Washington in 1861, but he returned at the end of 1864, disappointed that he had not been appointed to the Supreme Court. Within a year or two, he moved to the recently opened Stoddard’s Addition west of Jefferson. The 1869 city directory shows him at 2732 Morgan (now Delmar), at the southeast corner of Leffingwell. He died later that year.



Edward Bates by J. Wilson MacDonald, Forest Park

Just two years later, sculptor J. Wilson MacDonald created the statue in his memory that is now at the foot of Art Hill near the west end of Forest Park. It was originally intended for Lafayette Park but was held by the city until Forest Park was dedicated in 1876. At that time, it was located near Oakland and Kingshighway at the southeast corner of the park, not far from Grape Hill, but it was moved to its present location about 1934 as the result of Highway 40 construction.

Edward and Julia Bates sold Grape Hill on October 16, 1867 for \$20,000. The deed (Book 399, page 510) refers to the property as the “same tract of land upon which said



This is said to be the house at 111 North 16th Street built about 1846 by Edward Bates. Photo from Missouri History Museum, St. Louis

Edward Bates lately resided, called by him ‘Grape Hill.’” The property was purchased by Sophronia Booth, wife of James W. Booth, with her sons John N. Booth and Thomas Booth acting as trustees. Sophronia provided in the deed that after her death the property was to be kept for the benefit of a third son, George Starkey Booth. A few years after Forest Park opened, Forest Park Avenue was laid out across Peter Lindell’s Second Addition, and it split the Grape Hill property in two.

John N. and Thomas Booth, who had continued their father’s business, sold the remaining acreage south of the parkway in 1884 to German immigrant Julius H. Gerhard and his son Albert J. Gerhard. Unlike the Booths, the Gerhards were not in business together but held a variety of jobs. Julius, who died in 1899, owned a barbershop at 211 North Sixth, while Albert worked for mining, shoe, and rope companies. In city directories of this period, the house is numbered 4521 Duncan Avenue. Julius’s wife Elizabeth continued to live there until her death in 1914. The family retained the property until 1922, when they finally sold it to the May Building and Investment Company for \$35,000. The house may have survived until then but seems to have disappeared soon afterward.

After years of intense office and residential development, during which time the two western blocks of Duncan Avenue were renamed Parkview Place, the Grape Hill property has in 2009 almost reverted to the undeveloped state in which Bates found it. Through the efforts of its Medical Center Redevelopment Corporation, Washington University has acquired nearly all the property on the block and plans to demolish one of the last remaining buildings on the site, 4520 Forest Park.

NEW FINDS ON HENRY SINGLETON

Margaret Windley, intrepid researcher from Portsmouth, Virginia, and our faithful correspondent, has uncovered more information about Henry Singleton, the first architect of the Old Courthouse. The first is a description of the temporary triumphal arch he designed and built for the visit of General Lafayette to Portsmouth in 1824.

“At the upper end of the street leading from the river, a beautiful Civic Arch was erected, of an elliptical shape, with a pillar rising on each side to the height of the arch, painted in exact imitation of stone. The Arch itself was elegantly and fancifully decorated with festoons and wreaths of flowers intermingled with sprigs of evergreen, tastefully interwoven by the fair hands of the young ladies of Portsmouth, and from the centre of the ellipse was suspended a large crown of laurel interwoven with red roses.

“The whole had quite a rural appearance and produced a charming effect. The Arch was planned and constructed by Mr. Henry Singleton, of Portsmouth, and is highly creditable to his taste and ingenuity. Under the Arch were stationed the Members of the Committee, Mordecai Cooke, Esq., who was deputed to deliver an address to the General on behalf of the citizens, the Magistracy and Revolutionary worthies. On the left of the arch was a group of thirteen young Misses, representing the 13 original states, who were to present a wreath of laurel to the General on his arrival at the Arch, and extending down the street on the left were ranged the female pupils of the several schools and a large concourse of ladies, anxiously waiting to have the pleasure of seeing the gallant old chieftain. On the right of the Arch the boys of different schools were marshaled, and in like manner as on the left, the citizens generally, forming a line for a considerable distance down the street. The arrangements were excellent and had a happy effect.” (“General La Fayette: Visit to Fortress Monroe, Portsmouth, and the Navy Yard,” *The Norfolk and Portsmouth Herald*, October 27, 1824, p. 2)

This event made such a lasting impression on Portsmouth, that on June 9, 1890, the principal and graduating class of Portsmouth Seminary, a girls school, succeeded in placing a memorial stone on the site where it was thought Lafayette stood, then the northwest corner of High and Crawford streets. The dedication ceremony for the plaque triggered an outpouring of patriotic prose and poetry comparable to the original, all recorded for posterity in the local newspaper. Mrs. Windley reports that the plaque is currently “hidden in plain view” in a flower bed in front of a local bank, one of Portsmouth’s best-kept secrets, and that the local chapter of the DAR is exploring ways to make it more conspicuous.

The other citation that Mrs. Windley found is less flattering to Singleton. It is on pages 346 and 347 of *The Papers of Andrew Jackson, Volume VII, 1829*, published by the University of Tennessee Press in 2007. Jackson took office as president in March of 1829, after his second bitter election campaign against John Quincy Adams. In those days before civil service, virtually every federal employee then became subject to replacement, and Jackson’s men systematically inspected government agencies looking for grounds for removal. Barnard O’Neill filed a statement on July 27th from Portsmouth, also known as the Gosport Navy Yard, “of the way and manner the Public Business is carried on and conducted at the navy yard and other places on this Station.” He found contracts being let without competitive bids, excessive rates paid to middlemen for materials that might have been purchased directly, surplus government building materials given away that might be sold, and other abuses.

“In the Dry Dock the same game is going on – Mr Singleton the superintendant not content with 100\$ pr. month for his Own services, besides a number of hands employed he has Two Horses and Carts of his Own also at the rate of One & half dollars pr. day each

“Throughout the year, to the exclusion of the rest of the Community and the excavations of the dock being laid down from wheel barrows within a short distance of where it is intended to be placed, gives work for his Horses & Carts the year through.”

O'Neill listed nine people, including Henry Singleton, Superintendent Dry Dock, “that it is actually necessary should be discharged from public employ at this Station. . .the above persons with others of this place who have equally forfeited their claim to Public confidence, Have gone all lengths to Villify and destroy the Character and reputation of the present administration during our struggle; were the very persons. . . to intrude themselves on the president and suite while among us, which had the effect (as they intended) to prevent many *real* friends from participating in the enjoyment of their Company while in Portsmouth.” Jackson had visited Portsmouth on July 10.

We may speculate that practices such as the ones described here may have contributed to Singleton's difficulties with the St. Louis County Courthouse.

JULES GUERIN: THE ST. LOUIS CONNECTION TO THE 1909 BURNHAM PLAN FOR CHICAGO

by Esley Hamilton

The centennial of Daniel Burnham's famous Plan of Chicago, prepared in partnership with Edward H. Bennett for the Commercial Club of Chicago, has been marked by conferences and publications. It has its own website at <http://burnhamplan100.uchicago.edu/>. Perhaps the most influential of all the so-called “City Beautiful” plans that were sparked by the Chicago World's Fair of 1893, the Chicago Plan has long received respectful attention. The Chicago Plan was successful not just because it espoused worthy ideas and was backed by influential people but because of its masterful presentation and the public relations campaign that its proponents waged for decades afterward.

The plan's presentation was enhanced by masterful perspective drawings that suggested in a compelling way what the city could be if the plan could be carried out. Several artists contributed these drawings, but the most celebrated at the time was Jules Guerin, who had already gained a reputation in this field for his contributions to the 1902 McMillan Plan for Washington, D. C.

The Art Institute of Chicago is showing 32 of these illustrations through December 15 of this year. A special online exhibition provides a history of the plan and 19 enlargeable images, including some lantern slides: <http://www.artic.edu/aic/libraries/research/specialcollections/planofchicago/index.html>. Over 800 Chicago Plan items held by the Ryerson and Burnham Libraries of the Art Institute, including penciled notes and sketches and type-written reports, can be seen online at <http://digital-libraries.saic.edu>.

Most people these days assume from his name that Guerin was French. In fact, he was an Irish-American from St. Louis. born here on November 18, 1866. Jules was the son of Fitz W. Guerin (1846-1903), an Irish immigrant who had won the Congressional Medal of Honor for his bravery in defending the steamboat “Cheeseman” on April 28 and 29, 1863. After the war, Fitz became a successful photographer, with a studio at 506 Olive. The Library of Congress holds 350 of his pictures, many of them studio compositions of a sentimental nature that now seem rather bizarre. *St. Louis Magazine* featured his work in the March 2009 issue in an article by Stefene Russell, “Midwestern Fantasia: The uncanny photographs of Fitz W. Guerin.” An article in the April/May, 1982 *American Heritage Magazine* suggested the same theme: “The Very Odd Vision of F. W. Guerin.”

The house Fitz W. Guerin built in 1888 is still standing at 3964 Washington Avenue, west of Vandeventer. It is now Reliable Funeral Home, almost the only historic house remaining in that neighborhood. The stable behind the house is gone, but it too had a distinguished history. It was remodeled in 1923 as the Architectural Club, where a generation of aspiring architects studied.

As a person of Irish and not French descent, Jules Guerin would have pronounced his last name with the accent on the first syllable. He may have left “u” silent, as did the Dublin crime reporter Veronica Guerin. (Her life is the subject of the 2003 movie of that name starring Cate Blanchett.) As a St. Louisian, though, he might have dispensed with continental pronunciation altogether and pronounced his name as Gwerin.

Jules Guerin left his family in 1880 to study art in Chicago. From there he traveled to France. His early career after his return to the United States concentrated on magazine and travel book illustration. He showed his work at the world's fairs of the era and won a silver medal at the Louisiana Purchase Exposition in 1904.

While here in 1904, Guerin created four color illustrations that were used to illustrate an article about the fair by architectural critic Montgomery Schuyler for the April 1904 *Scribner's Monthly Magazine*. All four can be seen

at Paul Giambarba's website, "100 Years of Illustration," along with Guerin's stunning views of New York and the Loire Valley. http://giam.typepad.com/100_years_of_illustration/jules_gurin_18661946/

SAINT VINCENT DE PAUL CHAPEL AT CARDINAL RIGALI CENTER: A LITTLE-KNOWN TREASURE

by Esley Hamilton

The present Cardinal Rigali Center at 20 Archbishop May Drive, just off Laclede Station Road in Shrewsbury, began life as Kenrick Seminary. Construction on the large building began in 1913, and it was dedicated in 1916.

The first seminary to serve the St. Louis archdiocese began in 1818, but for many years in the 19th century, there was no seminary available locally to train priests. In 1898, two years after the death of Archbishop Peter Kenrick, the state chartered the Saint Louis Roman Catholic Theological Seminary. It was intended to be a memorial to Kenrick, the second bishop and first archbishop of St. Louis, who had served for more than fifty years, still a record. After purchasing and then selling the present site of the St. Louis County Club in Ladue, Cardinal Glennon bought 373 acres of the old Mackenzie Tract, stretching east from Laclede Station Road to Mackenzie Road, an area more than twice the size of Carondelet Park. Although much of this land has been sold for development in recent decades, Catholic institutions including the Rigali Center, the present Kenrick-Glennon Seminary, and Our Lady of Life still occupy over 100 acres.

To design the new building, the seminary brought from Pittsburgh John T. Comes (c. 1873-1922). A nationally recognized leader in the design and decoration of Catholic churches, Comes (the name rhymes with Gomez) was born in Luxembourg and raised in Minnesota. He settled in Pittsburgh in 1897, and his work is concentrated in western Pennsylvania, but he also worked in New York, Ohio, Minnesota, and as far west as Utah. Kenrick was his only work in Missouri but one of his most widely admired, the subject of a long article in *The Ecclesiastical Review* in June 1913, even before it was completed, illustrated in *American Architect* in 1916, and in Comes' own book, *Catholic Art and Architecture* in 1920. Comes formed an association here with Thomas F. Imbs (1885-1959), a St. Louis native who had graduated in 1910 from the University of Pennsylvania. Imbs' modest later career included Epiphany Catholic Church at Smiley and Ivanhoe.

Comes wrote that Kenrick was "rendered in a free collegiate manner without the elaborate pinnacles and ornaments of its prototypes." The term "collegiate" refers to the Collegiate Gothic style already seen here in Washington University's Hilltop Campus, but also more specifically to the organization of the chapel with the pews facing each other, as in the college chapels at Oxford and



Jules, Guerin, "'Education Building reflected in the Grand Basin, early evening,' Scribner's Monthly Magazine, April 1904

After the Chicago Plan, Guerin moved into mural painting, a field that expanded as Beaux Arts design became more fashionable. The best-known buildings that still display his work are the Lincoln Memorial in Washington, D.C. (Henry Bacon, 1922); the Louisiana State Capitol in Baton Rouge (Weiss, Dreyfuss & Seiferth, 1932), and the fire curtain at the Chicago Civic Opera (Graham, Anderson, Probst & White, 1929) showing the parade scene from "Aida."

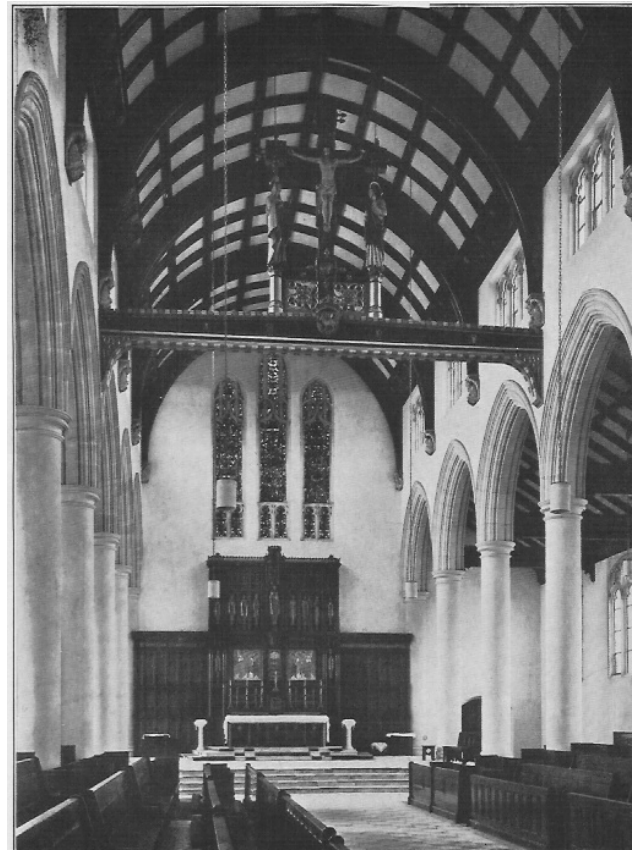
The Louisiana project was one of his last, as the Depression and changing tastes reduced the demand for his work. He died on June 13, 1946.

Cambridge, and before that to the choir ends of cathedrals, where sat the administering body, the college of canons. With its arcades and side aisles, Kenrick's chapel is like the chancel area of a cathedral, down to the choir screen with its arch. Comes designed the screens separating the choir stalls or seats from the aisles with stations of the cross centered in each section. Students sat in the four rows of pews in order of their theological class.

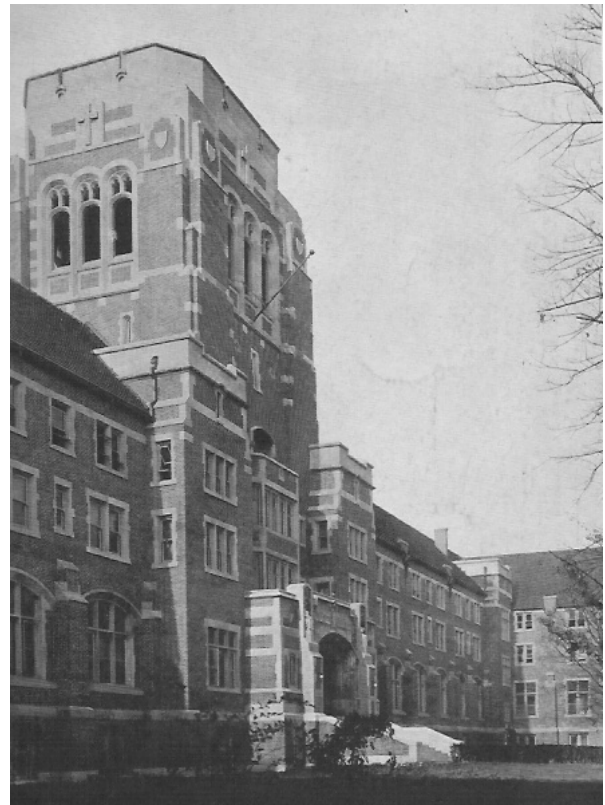
The Latin inscription on the entrance arch identifies the space as a chapel in honor of St. Vincent de Paul, founder in 1626 of the Congregation of the Mission, known as the Vincentians. In 1818 they became the first Catholic men's order to serve St. Louis. Vincentians staffed Kenrick from its beginning until 1987, when it moved to nearby Cardinal Glennon College. St. Vincent (1580-1660) appears as one of the six carved saints with Christ the King on the reredos above the main altar. The two painted panels below depict Saint Peter. The wooden statues on each side of the entrance arch represent Pope Saints Pius X and Gregory the Great. Another remarkable sculpture is the monumental crucifixion group that stands on the so-called Rood Beam which crosses the chapel high above the sanctuary, a medieval feature seldom seen in this country.

The consistent look the chapel now displays took many years to achieve. The dazzling window over the main altar, featuring symbols of the Apostles, was completed at the same time as building, but the 18 side windows were created by Emil Frei Art Glass between 1922 and 1929, with the last window on the left contributed by Century Ornamental Glass. The windows are paired to represent aspects of priesthood, with Old Testament examples on the right or north side and New Testament ones on the left. Several depict Moses, identifiable by the rays of light radiating from his head, including scenes of the burning bush, the crossing of the Red Sea, the brazen serpent, and Passover. New Testament scenes include the Sermon on the Mount, the Transfiguration, and the multiplication of loaves and fishes. Grisaille or gray glass was installed in the clerestory windows in the 1950s.

Only one of the twelve planned side chapels, called oratories, was completed at the start, the rest being added in the 1950s under the direction of architect Raymond E. Maritz. They are dedicated to eleven disciples and St. Paul, who are depicted in altar paintings by Raymond L. Matteuzzi and represented by symbols on the altars. The coats of arms seen around the room represent bishops of this archdiocese as well as many students and faculty members who subsequently became bishops. The series was started by Monsignor Ernest J. Blankemeier (class of 1915) and is continued today by the Kenrick Alumni Association.



Comes & Imbs, former Kenrick Seminary chapel, 1913-1916. Note the Rood Beam with its Crucifixion group.



Comes & Imbs, former Kenrick Seminary, east front

**Exhibition: Award Winners from the
AIA National**

Architectural Photography Competition

August 3-Sept. 25, 2009

Architecture St. Louis, 911 Washington Ave.

Marking the 21st year that the St. Louis Chapter of the American Institute of Architects has sponsored a national competition for architectural photos. For the first time, award winners will be shown at the new Carolyn Hews Toft Gallery in Landmarks Association's offices in the Lammert Building. Office hours are Monday through Friday, 9 to 5.

**Talk: "Greek Revival Architecture
& the Chatillon-DeMenil House"**

Sunday, September 27, 2 p.m.

Chatillon-DeMenil Mansion, 3352 DeMenil Place

Esley Hamilton will outline the history of the Greek Revival style, placing our museum house in the context of the style's impact in St. Louis and Missouri. Free and open to the public. Phone 314-771-5828.

**Exhibition: Images From the Work
of Theodore Link**

October 1, 2009-January 8, 2010

Architecture St. Louis, 911 Washington Avenue

Gary Tetley, one of St. Louis's most skilled architectural photographers, has been researching the career of Theodore Link for several years. This is your chance to see his unrivaled collection of images of Link's work, including major commissions in Arkansas, Mississippi, and Louisiana. Landmarks Association's offices in the Lammert Building are open Monday-Friday, 9 to 5.

Tour: Heritage Five

Five southwest county historic houses

Sunday, October 4, 11 a.m. to 5 p.m.

To help the continuing restoration of the c. 1840 Fairfax House in Rock Hill, it and four notable museum houses are planning special openings, with refreshments and exhibits at each location: Mudd's Grove in Kirkwood, Hawken House in Webster Groves; Oakland House in Affton, and Sappington House in Crestwood. Tickets are \$15, available ahead of time at the Book House, 9711 Manchester Road. Phone 968-3951 to purchase tickets by mail or for more information. If you haven't toured these houses, this is your chance to do it in a festive way.

**Annual Statewide Historic
Preservation Conference**

Wednesday-Friday, November 4-6, 2009

Truman Memorial Building, Independence, MO

Missouri Preservation and the City of Independence are co-hosting this year's conference. Raming Windows and Doors is the corporate sponsor. The event will take place in the Truman Memorial Building on the town square. Advanced training workshops on historic tax credits will be held on Wednesday, November 4, with the main events on Thursday and Friday. The conference hotel is the Hilton Garden Inn, where rooms can be reserved at a reduced rate; phone 816-350-3000 or visit www.hiltongardeninn.com. More information is posted at www.preservemo.org, including registration forms and opportunities to sponsor or to take part in the trade show.

**Hikes Into History
Fall Series, 2009**

Our St. Louis Chapter of the SAH sponsors walking tours of historic neighborhoods of St. Louis County for the County Department of Parks and Recreation. Your guide is Esley Hamilton, preservation historian for the County. All walks are on Saturday mornings from 9 to 11 a.m. \$3 per person, payable at the event. **Reservations are essential.** Phone Mr. Hamilton at 314-615-0357.

October 3: Tuxedo Park, Webster Groves

Meet First Methodist Church, Bompert at Fairview

Tuxedo Park was laid out in 1890 with its own train station. It became a haven for middle-class families. To the north is Fairview, originally a separate town, with several older houses and surprising vistas.

October 10 Wydown-Forsyth District, Clayton

Meet on Ellenwood side of St. Michael & St. George, off Wydown west of Skinker

Site of the Philippine exhibit at the World's Fair, this neighborhood was designed to provide a worthy setting for Washington University. The architect-designed houses have attracted many outstanding residents.

October 31 Hampton Park, Richmond Heights

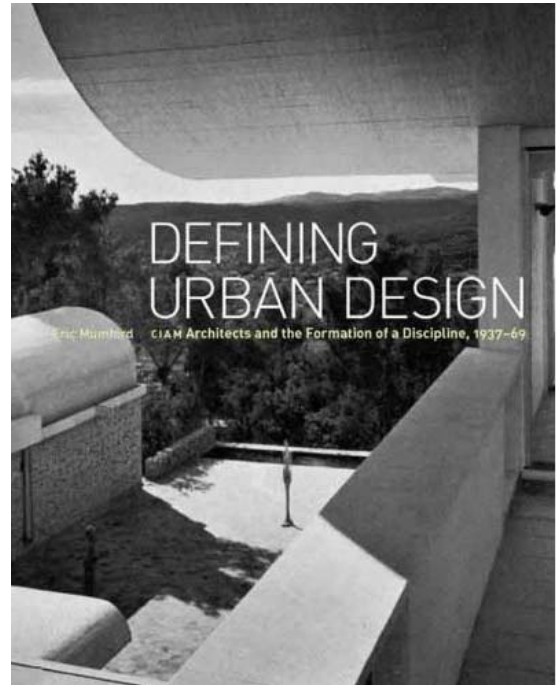
Meet inside Park Drive gate of Hampton Park, on the south side Clayton Road east of Hanley

Hampton Park is a private subdivision laid out in 1909. Houses date from before World War I, the Twenties, and the Fifties. Enormous lots, old trees, and winding drives make Hampton Park a great place to enjoy the fall color.

DEFINING URBAN DESIGN: MUMFORD'S LATEST BOOK

Hot on the heels of the book about Josep Lluís Sert he edited (Spring Newsletter), Eric Mumford has written a book about the origins of the discipline of urban design: *Defining Urban Design: CIAM Architects and the Formation of a Discipline, 1937-69* (Yale University Press). Mumford, who is professor of architecture and art history at Washington University, has become one of the leading experts on modernism, building on his first book, *The CIAM Discourse on Urbanism, 1928-1960* (MIT Press, 2000). He has also edited and contributed to *Modern Architecture in St. Louis: Washington University and Postwar American Architecture, 1948-1973* (distributed by University of Chicago Press, 2004).

The International Congress of Modern Architecture, known as CIAM from the French version of its name, was an alliance of modernist architects that helped to define and advance their ideals in architecture, engineering and planning. Mumford challenges the idea that this modern urbanism only resulted in the clearing of historic neighborhoods in favor of the public housing that would famously fail. He argues that CIAM's goals were instrumental in forming the field of urban design,



News Letter

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