

CHARLES HENRY POND IN ST. LOUIS

by David J. Simmons

Born at Sherborn, Massachusetts in 1802, Charles Henry Pond, a Boston-trained architect, practiced his profession at Bangor, Maine between 1830 and 1839. Proficient in the Federal, Greek Revival, and Gothic Revival styles, he designed an impressive array of important commissions, embracing three parish meeting houses – at Bangor (1831), Orrington (1832), and Frankfort (1833) – plus the Penobscot County Courthouse at Bangor (1831-1832). He created several buildings for the Maine Charity School in Bangor, including the Classical School (1833), the Maine Hall I (1835), and a double house from the conversion of the Old Commons (1839). In addition, he planned several blocks of roughhouses, and five individual residences. When the financial panic of 1837 halted Bangor's economic expansion, Pond's architectural prospects disappeared.¹

To revive his stalled career, he relocated to St. Louis, Missouri in the fall of 1839. Why he chose this community of sixteen thousand residents remains a mystery. Perhaps he had contact with some local residents from New England prior to his arrival. On December 21 of that year the *Missouri Republican* heralded his arrival and listed four prominent St. Louis residents as references, among them, popular former mayor William Carr Lane and John O'Fallon, who had taken up his uncle William Clark's mantle as head of the Anglo community in St. Louis. When Pond started his St. Louis career, at least eight architectural firms were already practicing in his

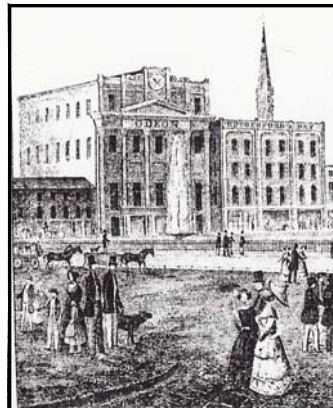


St. Louis Fire Company No. 4. Painting by Matt Hastings, reproduced in Lawrence Lowic, *The Architectural History of St. Louis 1803-189* (St. Louis: Washington University, 1982), p. 56.

newly adopted home.

At the Second Annual Mechanics Fair in November 1842, Pond exhibited a drawing of a firehouse built by him during the previous year at the southeast corner of Third and Locust streets.² Commissioned by St. Louis Fire Company No. 4, this two story brick and stone structure in the Federal style featured a lookout tower in the form of a cupola. The building housed fire apparatus on the first level and personal equipment and an assembly area on the second floor.³ St. Louis Fire Company No. 4, a volunteer firefighting association composed mostly of transplanted New Englanders, financed their own building and equipment, with an occasional grant from local government.⁴ When city government established a permanent fire department with paid firemen in 1857, Company No. 4 disbanded, do-

notated their equipment to the new city fire department, and sold their building.



Wyman's Hall, labeled "Odeon" from a lithograph by J. Gast & Bro. of the St. Louis Court House in John Hogan, *Thoughts about the City of St. Louis* (St. Louis: Missouri Republican, 1854), opposite p. 48.

In 1848 Edward Wyman, a St. Louis educator, engaged Pond to plan a multipurpose structure accommodating mercantile activity, a large public hall, and a private school for young gentlemen from wealthy families. Located on the south side of Market between Fourth and Fifth Streets, the building measured 47 feet in front by 101 feet deep. Its four floors rose to a height of

64 feet. Cast in the classic Corinthian order, the brick and stone front extended five bays across. On the ground level it featured large cut limestone blocks with a central entrance. At the second and third floors, a central arrangement of three windows framed individually by pilasters with Corinthian capitals formed a portico. A dentilled cornice and entablature crowned the portico. A cast iron balcony with fancy railing enhanced the base of the portico on the second floor. On the top floor, Pond placed a single window at the east and west ends of the façade. In the center, a clock nine feet in diameter extended up to a central parapet lo-

cated at the roof line. Mr. A. Stovall of Charlestown, Massachusetts made the clock.⁵

Interior arrangements on the ground floor allowed space for two businesses and a central hall with rear staircase leading to the floor above. The second floor public hall rose to a height of twenty feet, complete with balcony and stage, and seated twelve hundred people.⁶ Wyman's school operated on the third and fourth floors. A large lecture hall and small conference area occupied the third level and five classrooms were on the floor above.

The total cost of the project exceeded \$28,000. Wyman's Hall with its excellent sound properties remained a favorite gathering place for locals throughout the 1850s. It was remembered as the site of a concert series performed by Jenny Lind, the "Swedish Nightingale," in March 1851.⁷

On May 17, 1849, the Great Fire ravaged the St. Louis business district, destroying 15 blocks of commercial property and 23 steamboats. Losses approached seven million dollars. Two architectural firms, Brewster & Hart and Peck & Barnett, spearheaded the rebuilding effort. Local architects constructed more than one hundred and fifty buildings to restore the burned area. Pond's contribution amounted to one building erected for Albert Todd on a lot measuring 16 feet in front by 53 feet deep. Located on the south side of Olive between First and Second streets, the three-story brick building cost about \$1,800.⁸

In the early 1850s, Pond built two substantial residences on Sixth Street near Elm. James B. Bowling moved into his new home in 1850.⁹ Pond completed the residence for Colonel Adam B. Chambers in 1853.¹⁰

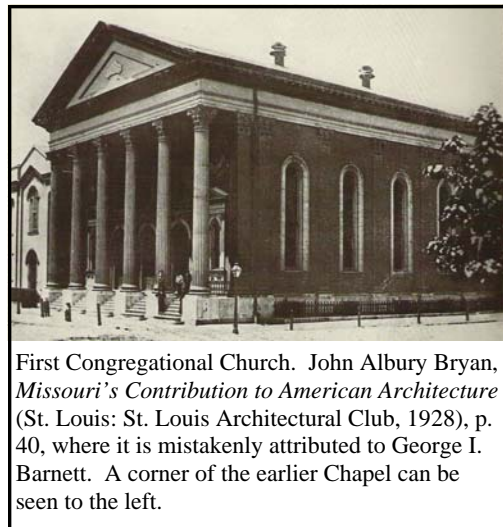
Local Whig politics tempted Pond into seeking political office. Elected from the fifth city district, he spent one year in the legislative branch of city government during 1851.¹¹ He became chairman of the City Building Committee which supervised the construction of thirteen attached business structures called the "City Buildings" located on City Block 7.¹² Peck and Barnett de-

signed the complex in 1849.¹³

During the summer of 1851, Pond sought a Federal government appointment as the supervising architect for the first United States Customs House to be built in St. Louis. City officials provided him with references. Federal authorities selected George I. Barnett for the position, an appointment based on merit rather than politics.

In the fall of that year, the St. Louis Mercantile Library Association conducted a competition to select an architect for their new building to be located at the southwest corner of Locust and Broadway. Ten local architectural firms participated in the competition including Pond. Reflecting the Neoclassical style, his entry entitled "Civis" garnered one of the three second place prizes of fifty dollars.¹⁴

After acquiring a lot at the northwest corner of Tenth and Locust streets, the newly formed Trinitarian Congregation hired Pond in 1852 to design their new house of worship. He was a founding member of this congregation. His design employed the early English Gothic style. The church

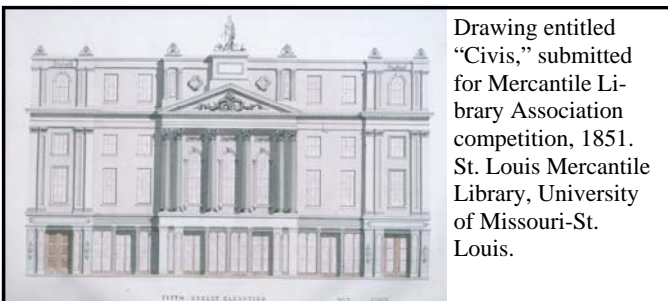


First Congregational Church. John Albury Bryan, *Missouri's Contribution to American Architecture* (St. Louis: St. Louis Architectural Club, 1928), p. 40, where it is mistakenly attributed to George I. Barnett. A corner of the earlier Chapel can be seen to the left.

measured 75 feet in front by 123 feet deep. Two towers framed its brick façade. An octagon-shaped tower rose 103 feet and the square tower crested at 95 feet.¹⁵

Three years later the new church burned to the ground.

The congregation erected a new chapel on the site in 1856. Pond likely designed it. At the end of the decade the church, now called the First Congregational, built a new sanctuary next to the chapel. Pond's plan for the new building emulated the Greek Revival style with its magnificent portico of six freestanding Corinthian columns and pediment. Pedimented windows and three grand entrances enriched its appearance. Costing \$53,000, the church measured 67 feet in front by 102 feet deep. Its interior was decorated with a ceiling frescoed by Leon Pomerade, plush carpets, Renaissance Revival furniture, and a Hook organ made in Boston at a cost of \$3,000.¹⁶ The congregation used the premises



Drawing entitled "Civis," submitted for Mercantile Library Association competition, 1851. St. Louis Mercantile Library, University of Missouri-St. Louis.

from 1860 to 1881.



Madison County Courthouse, Edwardsville, Illinois. Courtesy of the Madison County Historical Society (IL). Demolished 1914.

At Edwardsville, Illinois, the Madison Courthouse Commission in 1858 selected Pond to design their new courthouse. His two-story building, five bays across and five bays deep in the Italianate style, exhibited a magnificent second-story portico of six Corinthian columns across three bays. First floor front of cut limestone piers contained an eight-foot projecting supporting heavy dentilled cornice, Corinthian pilasters, and a pediment

inscribed with the scales of justice ornamented the courthouse. County offices occupied the first floor and court activities operated on the second floor. Pond completed the project in 1857 at a cost of \$32,500.¹⁷

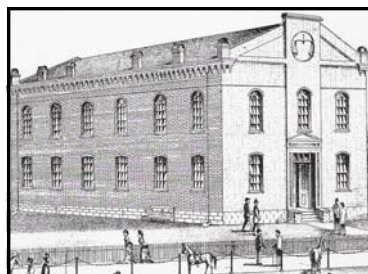
The Merchants Exchange conducted an architectural competition in 1856 for their new building to be built on the east side of Main south of Market. Eight architects participated, including Pond. He failed to obtain the commission.¹⁸ In another competition at the same time for a new bank building to be located at Second and Pine, Boatman's Bank awarded Pond the second prize of fifty dollars.¹⁹ At the first St. Louis Agricultural and Mechanics Fair, held in October 1856, Pond received a diploma for the best architectural drawing.²⁰

George S. Case hired the architectural firm of Pond and (Hugo) Hochholzer on February 1, 1859 to design and construct a residential row of three houses in the French Empire style with mansard roofs. Located at Morgan and Ewing, this residential row cost a total of ten thousand dollars.²¹

Luther P. Eldridge became Pond's partner for a year in 1860. He helped Pond with the construction of the First Congregational Church (Trinitarian).

Jefferson County Courthouse at Hillsboro, Missouri was Pond's next major architectural commission. Built between 1863 and 1865, the Italianate two-story building measured 40 feet in front by 60 feet deep. Costing \$16,500, the brick structure on a stone foundation emphasized utility rather than ornament, reflecting the austerity of the Civil War years. On the lower level, Pond placed the county offices and central hall, with staircase in front and jail with six cells in the rear. On the upper level he arranged the courtroom, judge's of-

fices, and the jury room in the front and the jail



Jefferson County Courthouse, Hillsboro, Missouri. *An Illustrated Historical Map of Jefferson County, Missouri*, 1876, reprinted by Walter L. Eschbach and Malcolm C. Drummond, *Historic Sites of Jefferson County, Missouri* (St. Louis: H. Bartholomew & Assoc, 1968), p. 108. Radically altered 1954.

keeper's residence in the rear. Once again Pond employed the scales of justice at the top of the building.²²

In 1867, Bernard Thole, St. Louis cabinet maker and carpentry contractor, used Pond's services to plan his new dwelling. His three-story building measuring 30 feet in front by 60 feet deep occupied a lot on Christy between 22nd

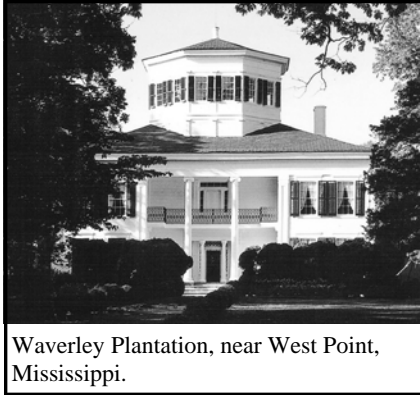
and 23rd Streets. Costs amounted to \$7,000. This commission is Pond's least known project in the St. Louis area, not one of which has survived.²³

No evidence has been found to confirm Pond's service as the official architect of either the city or county governments. During the construction of the St. Louis County Courthouse, the administrator of the county court paid Pond on three separate occasions to measure the work completed by certain contractors on the project. On the first occasion, in February of 1858, he measured the stonework of Crickard and Doyle, receiving eight hundred dollars for his services.²⁴ In June 1859, he calculated the carpentry work completed on the project by Joseph Foster.²⁵ Again in March of 1863, he measured Foster's carpentry work on the courthouse.²⁶

After the Civil War, Pond twice attempted to obtain an architectural position with a public institution. When the St. Louis Public School Board dismissed the architectural firm of Maurice and Dickenson, eight architectural firms including Pond applied for the job of School Board Architect. The Board rejected Pond's bid.²⁷ The United States government appointed Pond to be superintendent of repairs for the St. Louis Customs House in the spring of 1869. He remained in this position from April 23, 1869 to October 7, 1870.²⁸ This appointment was Pond's last known architectural activity. At the age of 68, he seems to have drifted into retirement. Fourteen years later he died at the age of 82 and was buried in the family plot at Bellefontaine Cemetery.

During his St. Louis architectural career Pond designed one known work outside the St. Louis vicinity. In 1852, he created the magnificent Greek Revival plantation house Waverly (locally spelled Waverley) between West Point and Columbus, Mississippi.²⁹ The houses

survives as a National Historic Landmark and is open to the public.



Pond's modest St. Louis architectural career contrasted sharply with his successful practice in Bangor, Maine. His New England associations, family contacts, and small cadre of architects in this vicinity contributed to Pond's

Maine achievements. The buildings he created both in Maine and St. Louis demonstrate his considerable architectural talent.

In St. Louis, Pond faced a different architectural situation. In the years before the Civil War, good architects were flocking to the city, and competition for commissions was intense. To succeed in this environment, architect had to be proficient at attracting and retaining clients. Was Pond proficient in these skills? He struggled to find his niche in the local architectural scene and to repeat his Maine achievement. Pond's St. Louis career reflects the nature of architectural activity in this city during the Neoclassical age.

NOTES

1. Earle G. Shettleworth and Roger C. Read, ed., *A Biographical Dictionary of Architects in Maine: Charles H. Pond 1802-1884* (Maine Citizens for Historic Preservation, 1995, Vol. 7).
2. *People's Organ* (newspaper), November 4, 1842, p. 2.
3. Lawrence Lowic, *The Architectural History of St. Louis 1803-1891: From Louisiana Purchase to the Wainwright Building* (St. Louis: Washington University, 1982), p. 56.
4. McCune Gill, *The St. Louis Story: Library of American Lives* (Hopkinsville, Ky.: Historical Record Association, 1952), Vol. I, p. 245.
5. *Missouri Republican* (newspaper), August 15, 1849, p. 2.
6. *Ibid*, July 15, 1854, p. 2.
7. Gill, Vol. I, p. 170.
8. *Republican*, February 17, 1850, p. 2.
9. James B. Bowling (St. Louis), letter to the Honorable William Hodge, assistant secretary of the United States Treasury, 1851. National Archives.
10. *Republican*, October 3, 1853, p. 2.
11. J. Thomas Scharf, *History of St. Louis City and County* (Philadelphia: Louis H. Everts, 1883), Vol. I, p. 721.
12. *Republican*, February 10, 1851, p. 3.
13. John Albury Bryan, "The Riverfront at St. Louis Gateway to the West," January 15, 1942, p. 85. Unpublished manuscript, Jefferson National Expansion Memorial Papers, Missouri Historical Society.
14. Mercantile Library Hall Company, Minute Book, 1851 to 1870, p. 55. St. Louis Mercantile Library, University of Missouri-St. Louis.
15. *Republican*, June 8, 1852, p. 3.
16. *Ibid*, March 4, 1860, p. 2.
17. *Ibid*, May 26, 1855, p. 2.

18. Merchants Exchange, Minute Books 1856 to 1952, Vol. 39, p. 13 (February 18, 1856). Missouri Historical Society.
19. W.G. Rule, "*The Means of Wealth, Peace, and Happiness*": *The Story of the Oldest Bank West of the Mississippi 1847-1947* (St. Louis: Boatmen's National Bank, 1952), p. 47.
20. *Republican*, October 16, 1857, p. 4.
21. George S. Case Papers, contract dated February 1, 1859 between Case and the architectural firm of Pond and Hochholzer. Missouri Historical Society.
22. Marian M. Ohman, *Encyclopedia of Missouri Courthouses* (Columbia, Mo.: University of Missouri-Columbia, Extension Division, 1981), unpaginated. Ohman omits Pond from her directory of courthouse architects in *A History of Missouri's Counties, County Seats, and Courthouse Squares* (Columbia; University of Missouri-Columbia, 1983).
23. *St. Louis Times* (newspaper), November 16, 1867, p. 8.
24. St. Louis County Court Proceedings, Vol. 11 (May 3, 1858 to August 10, 1859), pp. 77.78 (February 8, 1858). Missouri Historical Society.
25. *Ibid*. p. 121 (June 7, 1859).
26. County Court Proceedings, Vol. 13 (August 19, 1861 to November 1, 1864), p. 262 (March 18, 1863). Missouri Historical Society.
27. St. Louis Board of Education Minute Book, Vol. 6 (1869 to 1872), pp. 19-20 (June 9, 1869). Missouri Historical Society
28. National Archives, Box 992, RC 121 (1868 to 1872), statements April 23, 1869 and October 7, 1870.
29. Heath Childs, Waverley, *Memories of a Mississippi Plantation* (Columbus, Mississippi: 2000), p. 17.

ABOUT THE STAMP

A fashion arose about 1950 for churches with steeply pitched roofs, called A-frame or tent form churches. The first example in this area, Harris Armstrong's Lutheran Church of the Atonement in Florissant (now demolished), was published in the same 1954 issue of *Architectural Forum* as Eero Saarinen's similar design for Concordia College Chapel in Fort Wayne. Saarinen felt compelled to assure the profession that he could use a pitched roof "without letting go of or violating the principles of modern architecture." In his chapel for the U. S. Air Force Academy in Colorado Springs, Walter Netsch of SOM (Skidmore, Owings and Merrill) reversed the usual aim of the A-frame church to create a shadowy, contemplative interior. He framed the structure as a row of 17 steel tetrahedrons, leaving the walls almost all glass. Completed in 1963, the Air Force Academy campus was named a National Historic Landmark last April.

Chad Randl's 2004 book, *A-frame* (Princeton Architectural Press), is largely about residential buildings but includes a good introduction to churches using this form, "A-frames Pointing to Heaven," pp. 135-145. Much more needs to be done, including an inventory of A-frames in this area. Notable local examples include Grace Episcopal in Kirkwood (1960, Frederick Dunn & Nolan Stinson), Christ the King in Black Jack (1960, Walter Manske), Kirkwood United Methodist (1964, Schmidt, Perlsee & Black), and St. Mark's United Methodist in Florissant (1964, R. L. Fisher).

PERRET AND LE CORBUSIER AT THE SHELDON GALLERIES

The Sheldon Art Galleries presents Perret and Le Corbusier: A Dialogue in Reinforced Concrete, through April 16, with a special lunchtime lecture on Thursday April 7. Call Rebecca Gunter at 533-9900 extension 18 for more information. Curated by Liane Hancock, lecturer at the School of Architecture, Washington University, the exhibition examines the legacy that architects Auguste Perret (1874-1954) and Le Corbusier (born Charles-Edouard Jeanneret-Gris, 1887-1965) brought to the field through their innovative explorations in use of reinforced concrete between the turn of the 20th century and the 1960s. Special attention is given to the dialogue that resulted between the two architects as their ideologies on architecture clashed. Issues examined include how the use of the concrete frame led to the development of the “open plan,” and how these two architects investigated the expression of the humanist issues of scale and proportion within the monolithic nature of concrete. The exhibition also illustrates both architects’ use of concrete as an architectural finish material and highlights their differing views on the tectonic versus a-tectonic expression of structure.

Auguste Perret was the son of a masonry contractor who was trained by the École des Beaux-Arts. He began using reinforced concrete in an attempt to achieve economy in speculative buildings owned by his family’s contracting business. However, unlike his peers, he devised a way to ingeniously develop a module, and therefore a scale, that was consistent with the strength of the material and therefore true and individual to reinforced concrete by expressing the structural frame on the façade. As Perret continued his career, he increasingly focused upon the tectonic expression of reinforced concrete, developing a consistent language of building elements, proportions and modules. Perret honed this language to create a bridge between the legacy of the French classicist tradition of proportion and the innovation of reinforced concrete.

Le Corbusier worked in Perret’s studio beginning in 1908 for a fourteen month period. He widely extolled Perret as an innovator in modern architecture, citing his development of the “open plan” and the true expression of materials in architecture. After leaving Perret’s atelier, Le Corbusier went on to explore the possibilities of the open plan, developing his theoretical “Maison Domino,” and producing villas and artists studios in and around Paris. In those projects, the open plan was juxtaposed with unbroken a-tectonic planes of stucco and glass. Le Corbusier, like Perret, was interested in

the proportions described by classicist principles such as the Golden Section. As his career matured, Le Corbusier sought to break ties with the French classical tradition and with Perret’s ideas. He expressed proportions of the Golden Section but did not utilize a traditional trabeated form, nor did he believe that the module of the structure needed to be revealed within the façade. In later years, projects such as his Unité d’Habitation show the innovative forms that could be created by using concrete en brut, resulting in rough surfaced planes and a Brutalist scale that were a reinvention and evolution in reinforced concrete design.

The ideas that both architects formulated in these years form the foundation of concrete architecture today. In recent years, architects have returned to a more subtle and exact use of reinforced concrete. This is especially true of Tadao Ando’s Pulitzer Museum and Brad Cleopfil’s Contemporary Art Museum, neighbors of the Sheldon. The proximity of these structures will provide visitors with an opportunity to see how reinforced concrete design has evolved through the century. At the same time, it also makes clear that issues that were very important at the inception of the use of this material such as proportion, scale and tectonic resolution are still considered important in contemporary reinforced concrete design.

LETTERHEAD COLLECTION AT MHS NOW INDEXED FOR ARCHITECTURE

Dennis Northcott, associate archivist for reference at the Missouri Historical Society, reports that he has completed an index of the old and extensive collection of business stationery that the Society has amassed over many years. About 300 of these letterheads include engraved illustrations of St. Louis buildings, and nearly all of these views are unique to this format and were not published elsewhere. The new index therefore opens up a whole new area of study for St. Louis architecture.

The Business Letterheads Collection is a subject-based collection comprising more than 3,000 letterheads that represent more than 1,900 businesses. In addition to letterheads, the collection also includes several business cards and envelopes. The letterheads range in date from 1830 to 1974; but most are from the 1860s to the 1920s. Only about 100 letterheads pre-date 1860, with another 100 post-dating 1930.

The majority of the letterheads are for businesses that were located in the downtown St. Louis business district, east of Jefferson Avenue, but about 225 of them

are for businesses outside the city of St. Louis. Most of these were located in St. Louis County, elsewhere in Missouri, or in Illinois cities and towns near St. Louis. Of particular note are more than 60 letterheads of businesses in Alton, Illinois.



The Insurance Exchange Building, from an invoice dated 1877, engraved by W. Mackwitz for Bentley & MacFarland, Fire & Marine Insurance Agents. Courtesy of the Missouri Historical Society

Information from these letterheads has been entered into a Microsoft Access table, which is available at the Archives Reference Desk. This table allows searching in several different ways, according to the information at hand. The following fields are included in this table:

Business name: Business names were entered under

the presumed corporate name (i.e., Adam Roth Grocery Company is filed under “Adam” rather than “Roth”).

Other business name: Additional business names on the letterhead can be found in this field. For example, a company known as Smith, Beggs & Co. operated the Lafayette Foundry. Smith, Beggs & Co. was entered in the “Business name” field, and “Lafayette Foundry” was entered in the “Other business name” field. In other cases, a letterhead will note that the business is the successor to a business of another name.

Address: This field includes the street address of the business, or in some cases, the name of the building where the business was located. Oftentimes, this field will include more than one address. The additional address(es) may be a branch office or the address of the business or factory, or the previous location of the business. Note that street names such as Fourth and Seventh have been recorded as 4th and 7th.

City, if not St. Louis: The field is used when the business is not located in St. Louis.

Type of business: Describes the type of products or services provided by the business (i.e., grocer, dry goods, bookseller, brewery, stove manufacturer).

Date: Contains the date(s) of the letterhead. The abbreviation “n.d.” refers to “no date.”

Remarks: Most often this field notes if the item is a business card or envelope rather than, or in addition to, a letterhead.

Lithographer, engraver, printer: The name of the lithographer, engraver, and/or printer is noted in this field. This information appears in small type on some of the letterheads.

Building illustration: If the letterhead includes an engraved illustration of the business’s building, a check mark is noted in this field.

Building name: In rare cases, a building illustration on a letterhead will note the name of the building that houses a business.

Number of items: Contains the number of items (i.e., letterheads, envelopes, business cards).

In addition to the Business Letterheads Collection, the MHS has thousands of letterheads in various personal and family papers in the archives, some of which are individually indexed in the Archives Card Catalog. Over time, the staff hopes to cross-reference the building images included in these other collections.

Those who have questions about the collection may phone Dennis Northcott at 314-746-4517 or e-mail to archives@mohistory.org. Since the index is in the form of a table in the Access computer format, Dennis is able to send it by e-mail to anyone who is interested.

Events Calendar

Exhibit: Perret & Le Corbusier:

A Dialogue in Reinforced Concrete

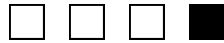
The Sheldon Art Galleries, 3648 Washington Ave.
Saturday, January 21 through Saturday, April 16

Curated by Liane Hancock, lecturer at the Washington University School of Architecture, the exhibition examines the legacy of French architect Auguste Perret (1874-1954) and Le Corbusier (Charles Edouard Jeanneret, 1887-1965). Perret, who inherited his family’s construction business, introduced Le Corbusier in 1908 to the techniques of reinforced concrete, with far-reaching consequences. Note longer gallery hours: Tuesdays and Thursdays noon to 8; Wednesdays and Fridays, noon to 5; Saturdays 10 to 2, and before concert hall events.

**Talk: “Henry Shaw and Shakespeare:
Theater Culture in the Mid-19th Century”**

Stupp Center, Tower Grove Park
Sunday, April 3, 2005, 2 p.m.

Louis Gerteis, professor of History at the University of Missouri-St. Louis, will speak. He contributed the essay “Shaping the authentic: St. Louis theater culture and the construction of American social types, 1815-1860” to the 2003 book *St. Louis in the Century of*



Henry Shaw and is also the author of *Civil War St. Louis*. His St. Louis Virtual City project is recreating downtown St. Louis through many eras in cyberspace at <http://www.umsl.edu/%7Evirtualstl/phase2/>.

Talk: "Harvey Ellis, the Forgotten Genius"
Schlafly Branch Library, 225 N. Euclid at Lindell
Tuesday, April 5, 7 to 8:30 p.m.

John Guenther, architect with Mackey-Mitchell and the author of our special issue on Ellis, will talk about the achievements of one of the most interesting architects ever to have worked in St. Louis. Guenther identifies Ellis's designs across the country, using a wide range of drawings and photographs to show buildings built and unbuilt, as well as furnishings, paintings and even wallpaper. The Schlafly Branch has a parking garage in the same building, and additional parking is available across the street.

Gallery Talk: "Perret and Le Corbusier"
The Sheldon Art Galleries, 3648 Washington Ave.
Thursday, April 7, 11:30 a.m., Bernoudy Gallery

Liane Hancock, curator of the current exhibition on the work of Auguste Perret and Le Corbusier, will speak. Admission free. Lunch by reservation immediately following, \$9.00. For lunch reservations, phone Rebecca Gunter at 314-533-9900, extension 18.

Talk: "Architecture in the Archives"
Desmond Lee Auditorium
Missouri History Museum, Forest Park
Thursday, April 28, 11 a.m.

Kristina Gray Perez, archivist for the Missouri Historical Society (and our chapter's vice president), will offer a virtual tour of the Society's architecture collections. MHS agreed in 1994 to set up an archive documenting buildings in the St. Louis region. Since that time, collections have grown to more than 2,500 projects that are either in St. Louis or designed by St. Louis architects. Kristina's presentation will include samples of drawings from the 19th and 20th centuries, along with sources from manuscript collections. Free.

Annual Meeting and Walking Tour
Saturday, June 4, 10 a.m. to noon

Again this year Melanie and Tony Fathman have agreed to open their garden on Pershing Place for the annual meeting of our chapter. Following the brief business meeting, Esley Hamilton will lead a walking

tour of this block of Pershing Place, including a sneak preview of one of the houses on this year's Central West End's house and garden tour. Please RSVP to Esley at 314-615-0357.

HIKES INTO HISTORY WITH ESLEY
Spring 2005

The St. Louis Chapter of the Society of Architectural Historians is now sponsoring Esley Hamilton's series of walks through historic neighborhoods in St. Louis County. This series, now in its eighth season, looks at historic buildings and outstanding urban planning from all periods and in all parts of the County. Mr. Hamilton is preservation historian for St. Louis County Parks and editor of the Chapter newsletter. All walks are on Saturday mornings from 9:00 to 11:00 a.m. \$3 per person. For more information, phone Esley at 314-615-0357.

Maplewood

Saturday, April 2, 9 a.m.
Meet at Scheidt Hardware, 7320 Manchester Road

The Maplewood Subdivision was laid out in 1890 and includes some of the largest and best preserved houses in the larger City of Maplewood, along with interesting businesses and churches. Members of the active new Maplewood Historical Society will meet the group to share their collection of historic photos of places along the way.

Maryland Terrace & Old Town Clayton

Saturday, April 16, 9 a.m.
Meet on Westmoreland Drive east of Jackson

While the turn-of-the-century houses in Clayton north of Maryland are fast being replaced, similar houses in University City are being preserved in the Linden Avenue and Maryland Terrace historic districts. This tour looks at these distinguished house plus the venerable Hanley House and some of the good new residential work by architect Louis Saur.

Claverach Park & the Moorlands, Clayton

Saturday, April 30, 9 a.m.
Meet on Audubon Drive at Wydown (about 3 blocks east of Hanley)

These two fashionable subdivisions situated between Clayton Road and Wydown Boulevard were both founded in 1923. They include a range of housing from large period revival mansions to striking Art Deco apartment buildings by many of the leading architects of the era.

A NOTE ON RESURRECTION CHURCH

by Philip Cotton, Jr.

Resurrection of Our Lord Catholic Church, located at 3900 Meramec Avenue, is on the list of churches to be closed by the Archdiocese of St. Louis. This is especially unfortunate as it is one of the finest modern churches in the region, designed by Murphy and Mackey Architects with outstanding art works by distinguished local artists, including windows by Robert Frei, the reredos mural by Robert Harmon, and sculpture by Hillis Arnold.

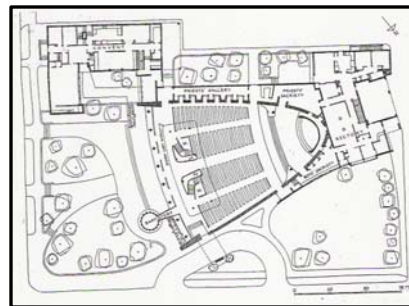
It is important to note that the basic *parti* was one of Rudolf Schwartz from his book, *Vom Bau der Kirche*, Heidelberg, 1938 & 1947, p. 109. Later the book was translated by Cynthia Harris with an introduction by Ludwig Mies van der Rohe and published by Henry Regnery, Chicago, 1958 & 1963. The title of the English version is *The Church Incarnate*.

In his introduction, Mies writes, "This book throws light for the first time on the question of church building, and illuminates the whole problem of architecture

itself. Yet it is not only a great book on architecture, indeed, it is one of the truly great books – one of those which have the power to transform our thinking. I have read it over and over again, and I know its power of clarification."

The pastor of the church was fluent in German and translated the book for Joseph Murphy who was inspired by Schwarz's ideas and used them in the design of Resurrection (1952-1954), St. Peter's Kirkwood, and St. Ann's Normandy.

These three churches are not only important to the architectural scene but are manifestations of the beneficial and fundamental influence of German theology in the reform of the Catholic Church culminating in The Vatican Council of 1962-1965.



Church of the Resurrection, St. Louis, plan from *Architectural Forum*, December 1954, p. 124.

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