



SHOREBY HILL: A ST. LOUIS COLONY IN RHODE ISLAND

by Esley Hamilton

Before the era of air-conditioning, many of St. Louis's affluent moved between June and September to such places as Kennebunkport, Maine; Wood's Hole, Massachusetts; Charlevoix and Frankfort, Michigan; and Door County, Wisconsin. At one time so many people from Pilgrim Congregational Church, on Union Avenue in St. Louis, summered together in Michigan that there was a Pilgrim, Michigan, post office. This is a subject that deserves more attention from St. Louis historians, and particularly from architectural historians, since these summer places reflect not just the patronage of St. Louisans but sometimes the work of St. Louis architects. John Lawrence Mauran, for instance, designed the public library at his summer home in Dublin, New Hampshire, in 1900, and as late as 1957 William Bernoudy designed a summer house for Thomas S. and Mary Hall in Northeast Harbor, Maine.

The big surprise in William H. Jordy's eagerly awaited book, *Buildings of Rhode Island* (one of the newest volumes in the SAH's Buildings of the United States series) has been the identification of the Shoreby Hill section of Jamestown Island as a St. Louis enclave. It was developed by St. Louisans in 1896 and occupied within the next couple of years by at least seven prominent St. Louis families.

You can see photos of some of Shoreby Hill's houses on the website of the Jamestown Philomenian Library, jamestownri.com/library, which has an excellent section on local history. Further inquiry has led to local historian Sue Maden, who writes for the local newspaper, the *Jamestown Press*. Her article with Patrick Hodgkin, "The Birth of Shoreby Hill, a 'Residential Suburb,'" includes a wealth of information, establishing that the development is really a St. Louis private street transplanted to New England and realized with a New England designers and contractors.

Jamestown Island is in the middle of Narragansett Bay, about half way between the fashionable summering communities of Newport and Narragansett. Like them, Jamestown developed as a summer resort in the late 19th century, and the state preservation agency has concluded that it is the best place in the state "to see and appreciate the charm and sophistication of shingle style architecture."

Shoreby, an important part of this heritage, lies on the east side of the island near its southern end, rising gently to about ninety feet above its many water views. It had been the Greene family farm, 58 and a half acres with a house dating from about 1712, one of few on the island not to have been burned by the British during the Revolution. The tract was also called the Quaker Farm, as the Greens, Quakers themselves, had turned the farm over to the Society of Friends from 1840 to 1890.

The idea of creating an exclusive residential district on this site apparently came from St. Louis businessmen Ephron Catlin and James Taussig. Catlin, whose family was from Litchfield, Connecticut, already had a cottage on the island. The two men organized the Jamestown Land Company and devised deed restrictions just like those used in St. Louis to regulate the private streets. The lot owners would share maintenance of the roads and common grounds through elected trustees empowered to collect fees. Development was limited to one private residence per lot, to cost a minimum of \$3,000 and be set back from the road at least 20 feet. No front fences were permitted, and front hedges had to be no more than 42 inches tall.



The Shoreby Hill Club, c. 1898, 75 Conanicus Avenue. Built as the Shoreby Hill Club, this building was moved to its present site in 1911 and became the Jamestown Casino. It is now a private residence.

Ernest W. Bowditch, the Boston landscape architect, designed the curvilinear street pattern. (He laid out University Heights Number One for E. G. Lewis a few years later.) The Newport Daily News said it was "the first effort at scientific and artistic treatment of a larger plot of ground for select summer residences." Street names are redolent of New England's 19th-century literary flowering: authors

Emerson, Hawthorne, and Longfellow; and from Longfellow's popular poem about Plymouth, the figures Alden, Priscilla, and Standish. The names Longfellow and Hawthorne also remind St. Louisans of Compton Heights, then a new development. Bowditch drew the streets so that the historic Greene Farmhouse could be retained at 55 Longfellow Road. The Greene family cemetery, on the other hand, had to be transferred to the Island Cemetery in Newport.

Extensive grading of the site was undertaken in 1896 by upwards of one hundred Italian laborers brought down from Boston, with horses and other equipment. The schooner Francis brought pipes for the water and sewer system, and gardener William Bryan set out some 11,000 trees and plants. Roads were paved with macadam, and graveled sidewalks were provided throughout. Bryan landscaped a park (now called the lower green) along the waterfront, and several lot owners farther up the hill set aside some of their ground for a second park (the upper green).

The most contentious and probably the most expensive part of the development was the bulkhead along the shoreline, with a 50-foot roadway on top. Eventually the Land Company paid for the bulkhead, and the town council appropriated \$400 toward construction of the road. Before the end of the century a bathing pavilion and a 300-foot pier completed the development.

The Land Company built the private Shoreby Hill Club and restaurant in 1898 on Priscilla Road. In 1911 it was moved to 75 Conanicus on the waterfront and became the Jamestown Casino (a term then used to refer to a private recreational building). It survives as a private residence.

Catlin and Taussig started the first two cottages late in 1897. Catlin contracted with George Anthony and Taussig with R. W. Curry, but Curry, who was building the bulkhead, found that he had to sublet to another firm, Champlin and Wright. The St. Louis cottages, as the summer houses were called, almost all had dark shingles contrasting with white Palladian trim, and although picturesque, most were symmetrically

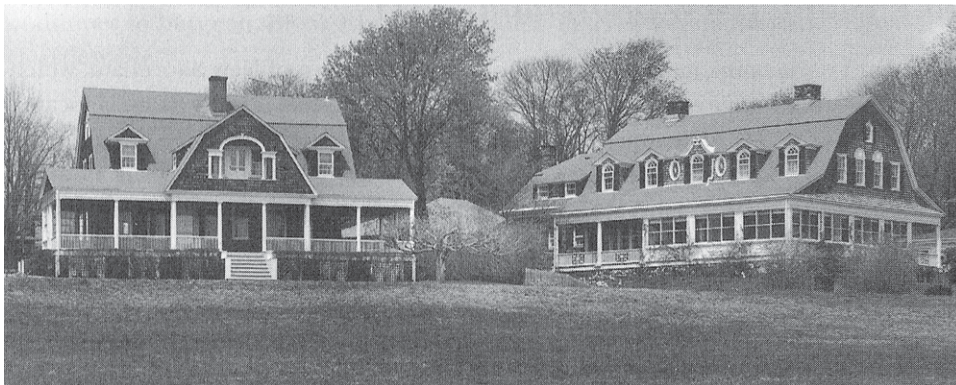
disposed and had broad sheltering porches. As is happening too often elsewhere, some of the cottages have recently been painted lighter colors, and many of the porches have been enclosed in whole or part. In general, however, the houses are well preserved. The question of who designed them remains open. Rhode Island architect Creighton Withers is known to have designed the Potter and Davis cottages, but sadly, most of the architects have been forgotten.

Here is a list of the main Shoreby Hill cottages associated with St. Louis builders, with biographical information about their builders and their homes in St. Louis:

5 Alden Road, "The Red House": Margaret Potter was the daughter of John R. Lionberger and sister of Isaac Lionberger. With them, she and her husband Henry S. Potter (1831-1918) commissioned three St. Louis houses from H. H. Richardson in the 1880s. The Potter House was at 5814 Cabanne at the southwest corner of Goodfellow. Margaret died there in 1906. Henry Potter began his varied business career in 1874 selling hay and grain and was president of the St. Louis Steel Barge Company at the time of his death. Among his honorary pallbearers were his Rhode Island neighbors Edward Mallinckrodt and Ephron Catlin.

11 Alden Road: James Taussig (1827-1916) was born in Prague and came to St. Louis with the rest of his family following the failed revolution of 1848. His elder brother William Taussig became mayor of Carondelet and later president of the Eads Bridge company and the Terminal Railroad Association. In 1852 James married Magdalen Dormitzer (1828-1912). Shortly thereafter he was admitted to the St. Louis bar and soon became one of the city's most prominent lawyers. In St. Louis, the Taussigs seem to have lived primarily in residential hotels; they were at the Grand Avenue Hotel in the 1890s and later moved to the Usona Hotel at Kingshighway and Waterman.

24 Emerson Road: Ephron Catlin (1840-1921) came to St. Louis as a child. His father, Daniel Catlin, founded Catlin Tobacco, later part of the American Tobacco Company, and his brother, also Daniel, continued in that business. Ephron, however, was associated with wholesale pharmaceuticals and banking. In 1880, he married Camilla Kayser, whose sister Justina was the wife of his brother. Their daughter Emily in 1903 married Arthur Shepley, whose sister Mary was the wife of Isaac Lionberger. The Catlins built 15 Vandeventer Place and lived there throughout their lives.



Houses at Shoreby Hill, Jamestown, Rhode Island, from *Buildings of Rhode Island*, 2004.

Camilla died there in 1937 at the age of 86, the oldest resident on the street.

40 Emerson Road: Marion Scott Lionberger, the sister of Margaret Potter, married John David Davis (1851-1917) in 1877. He became a prominent lawyer and corporate board member. The Davises built 51 Vandeventer Place in 1881 and in 1912 moved to 4 Brentmoor Park, by Cope & Stewardson, in the newly opened Clayton development.

41 Emerson Road: Edward Mallinckrodt, born 1841, inherited and greatly expanded the family chemical manufacturing firm, founded in 1867. He married Jennie Anderson in 1876, and they lived at 26 Vandeventer Place. She died in 1913 (age 58). In 1917 Edward moved to a new French Renaissance house by James P. Jamieson at 16 Westmoreland Place. He died there in 1928.

4 Hawthorne Road: Charles H. Bailey (1839-1912) was born in Middletown, Connecticut, and came to St. Louis after service in the Union army. His first business here was lace cleaning, but his fortune apparently came from real estate. He and his wife Elizabeth lived at 87 Vandeventer Place. The Bailey House in Shoreby Hill contrasts with its Shingle Style neighbors with a monumental portico of four Ionic columns and other classical detailing.

29 Longfellow Road: David R. Francis (1850-1927) was a successful grain merchant who became mayor, (1885-89), governor (1889-1893), and Secretary of the Interior (1896). He and his wife Jane Perry Francis (1854-1924) lived at 36 Vandeventer Place until 1895, when they built a new showplace at 4421 Maryland Avenue in the West End. This proved to be ideal for entertaining while D. R. was president of the Louisiana Purchase Exposition Corporation, and U. S. Presidents Cleveland and Roosevelt stayed there the same night while visiting the World's Fair site in 1903. Following his adventures as Ambassador to St. Petersburg during the Bolshevik Revolution of 1917, however, the Francis moved to the former Skinker house at 6464 Ellenwood in Clayton.

THE WOFFORD COLLECTION MOVES TO THE MERCANTILE LIBRARY

by Ted Wofford

I was thrilled when the Mercantile accepted our material. Since the collapse of the large office of Murphy Downey, Wofford & Richman, our papers had resided on the first floor of the old barn I call home and I had feared for its safety and preservation. It included some 700 tubes and huge stacks of boards etc. I had previously stored the files in a storage facility and found them essentially destroyed when I decided to close that expensive option, so lost most of

that material. I still have everything since 1995 and much of my past personal city stuff at my current office, but as I may be hunting new office space must soon deal with that – five double plan files full and many legal files - in the basement here.

When the Mercantile pulled up with a tractor trailer truck I laughed, and when they pulled out with it full, I gasped at all of the lines I had drawn over 40 years. WOW! As I have struggled with archived material over the years and wished for words from the archiver, I have written a brief account of all of the projects archived, explaining the problem and the process of solution as well as some anecdotal material for the more interesting ones. In addition I have, over the years attempted to protect and save the germinal studies against the efforts of my partners and summer interns to throw out everything but the final working drawings.

It is the work in the hand of the designer that tells the tale and should be of value to future scholars. For instance, on the competition for Washington University's Olin Library I have saved the entire paper trail of that important event that revolutionized library design, really put the office on the map, and was the first of my involvement in 50 libraries. It is my hope that before the moment of truth on this office I will be able to go through the remaining materials and give them a preliminary organization, so that rather than moving them again, the Mercantile can take them to complete the archive. To my great delight, John Hoover, the director of the Mercantile, has indicated that the material will not be buried in a vault, but will share space with the Globe-Democrat archive in the public space.

An important element that I guarded with my life almost was the collection of wonderful renderings that Joseph Murphy made over the years, and they alone are worth the effort of the archive. I have also, where possible, included his preliminary studies (usually in charcoal) for these drawings that are a story in themselves, as since he was so facile it is easy to discount the care that went into making the final drawing as telling as possible. My relationship with Joe was complex: mentor, teacher, father figure, friend, colleague, partner and model professional , so it is difficult for me to be objective, but I believe that his influence and talents will become more recognized in the future, and it is my hope that this archive will contribute positively to that process.

I do not know what the Mercantile has done as far as the necessary examination, culling, and final processing of this mass of material is concerned, but will check with them, and once I know the status, write a piece for you. I believe that the procedures I have followed are possibly unique and valuable and perhaps that process could be of value to others, and to other firms.

ERIC MUMFORD'S NEW BOOK

Stephen Leet isn't the only associate professor in the Washington University School of Architecture to have a new book. *Modern Architecture in St. Louis: Washington University and Postwar American Architecture, 1948-1973* collects essays on buildings in St. Louis and memories of the School of Architecture during that period and illustrates them with vintage photographs and drawings showing the buildings as they were intended. This point is brought home on the cover, which shows the lobby of Harris Armstrong's Magic Chef Building on South Kingshighway with the sculptural ceiling designed for it by Isamu Noguchi. The St. Louis Art Museum preserves Noguchi's model for the ceiling, but the room itself is now obscured by storage units and the building slipcovered with aluminum siding by the U-Haul Company.

The three major essays in the book begin with Helene Lipstadt on Saarinen and the Gateway Arch. Kathleen James-Chakraborty follows up her work on Eric Mendelssohn's B'nai Amoona Synagogue (*In the Spirit of Our Age*, Missouri Historical Society Press, 2000) with a broader look at the churches and synagogues which were such an important outlet for modern design here. Mumford himself discusses the contributions made by the School of Architecture's own faculty, which included Frederick Dunn, Joseph Murphy, and Eugene Mackey Jr. among others. Former deans Joseph Passonneau, George Anselevicius, and Constantine Michaelides contribute memories of the school, as do two of the most prominent architects associated with it, Gyo Obata and Pritzker Prizewinner Fumihiko Maki. This book promises to bring the modern period in St. Louis to the consciousness of scholars around the country just when the buildings created then most need this recognition.

MIT Press published Mumford's first book, *The CIAM Discourse on Urbanism, 1928-1960* (Newsletter, Fall 2000). He has also written on Le Corbusier in Venice and Jose Luis Sert in Latin America. With a grant from the Graham Foundation of Chicago he is currently comparing New York and Sao Paulo.

STEPHEN LEET'S NEW BOOK

About three years after it was first expected, *Richard Neutra's Miller House* has finally been published by Princeton Architectural Press (176 pages, \$40). The book focuses on a design, commissioned in 1936, by the immigrant architect from Austria whose work came to define California modernism. The client was a St. Louisan, Grace Lewis Miller, widow of physician Herman Miller. In her later years she became a historian (MA, University of Texas,



Grace Lewis Miller posing in the screen porch of her house in Palm Springs, 1937. From *Richard Neutra's Miller House* by Stephen Leet.

1948) and an authority on Lewis & Clark. In the 1930s, however, she wanted a winter home in Palm Springs that would serve as a studio for her fashionable exercise course in posture and grace, "the Mensendieck System." Surviving letters between architect and client reveal in unusual detail the give and take that created a seminal masterpiece. The book also reproduces the original duotone photographs by Julius Shulman, whose striking images helped to create Neutra's reputation. (For more on Shulman, see the Summer 2002 Newsletter.)

Stephen Leet is an associate professor in the Washington University School of Architecture. He has written two books about Italian architect Franco Albini and is also a respected curator of architectural exhibitions, including an important one in 2000 on Eric Mendelssohn's B'nai Amoona Synagogue. He practices architecture with his wife Susan Bower (especially known for her knowledge of lighting), and they live in a 1950s modern house designed by Nolan Stinson.

KEITH EGGENER'S NEW BOOK

Keith Eggener, associate professor of American Art and Architecture at the University of Missouri-Columbia, has edited a collection of essays about American architecture intended for textbook use but also of great interest to the general reader. *American Architectural History: A Contemporary Reader* (Routledge, 464 pages, \$33.95 paper) was released at the SAH meeting in Providence this April, but the official publication date isn't until June 21. Printing out of the country often results in a fine product but also demands patience, as Leet and Mumford have also discovered. That and the weakness of the dollar may explain the \$120 cost of the hardback edition.

Eggener reports that the book is a reader, relatively comprehensive, with free-standing essays ranging in subject from the colonial period to contemporary times. Included are 24 essays by 24 authors, all previously published within the past 25 years. Eggener provides a comprehensive introductory essay and sets the book's themes in context. The articles, chronologically organized, are set into six thematic groupings pertinent to six separate periods, and they demonstrate some of the range of issues, objects, events, and methodologies present in recent writing – from people in a variety of disciplines – on American architectural history. John Stilgoe, Dell Upton, Richard Guy Wilson, James O'Gorman, and Anthony Alofsin are some of the better-known contributors. St. Louis readers may be especially interested in Chapter 19 by Katherine Bristol, "The Pruitt-Igoe Myth." The full table of contents is listed on several websites, including routledge-ny.com and ecommerce.tandf.co.uk/catalogue.

This is Eggener's second book in recent years. We reported on *Luis Barragan's Gardens of El Pedregal* in the Fall 2001 Newsletter.

CAROL PORTER'S NEW BOOK

By now you know that Carol Porter's biography of Louis Spiering, *Meeting Louis at the Fair*, has been released by Virginia Publishing (also publishers of the West End Word). The book (135 pages, \$23.95) was celebrated at a special event on Sunday, March 7 held at Spiering's own Sheldon Auditorium, with World's Fair readings and music. Spiering's personal photograph collection from the Fair is featured in the book, and Carol explains the workings of the architectural office at the Louisiana Purchase Exposition Corporation of which Spiering was part.



One of Spiering's most remarkable designs was the base for the DeForest Wireless Telegraph Tower. After the fair, the tower became an observation tower at Creve Coeur Lake. From *Meeting Louis at the Fair*, 2004.

Carol wrote about her experiences researching this book in the Fall and Winter 1999 newsletters, ("Desperately Seeking Spiering," Vol. V, Nos 3 & 4), and readers of these pages



Louis Spiering as he looked at the World's Fair, from *Meeting Louis at the Fair*, 2004.

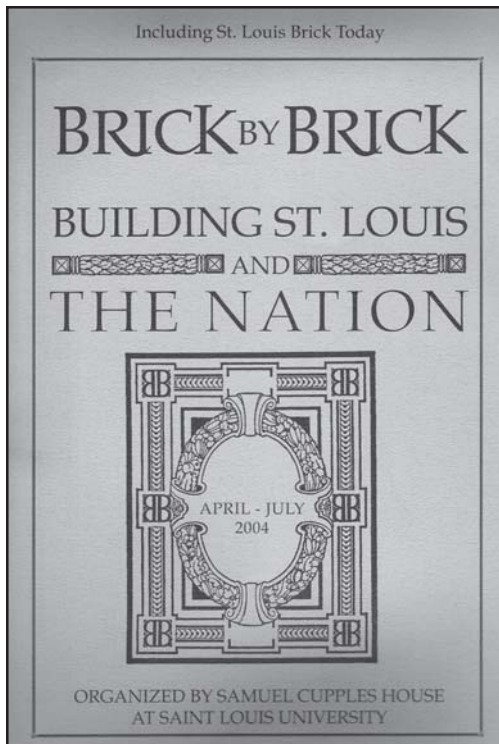
will know that the book is about much more than the Fair. It sheds new light on the surprisingly sophisticated and intellectual German-American culture in which Spiering grew up and identifies his buildings, both surviving and lost. *Meeting Louis at the Fair* is a milestone in the architectural history of St. Louis. Aside from the promotional publications that many St. Louis architectural firms have produced, it appears to be the first independent monograph ever published about any pre-World-War-II St. Louis architect.

THE "BRICK BY BRICK" SHOW

Pamela Ambrose of the Samuel Cupples House and salvage king Larry Giles deserve kudos for their current exhibition at the Saint Louis University Museum of Art, one of the most important architectural exhibits here in many years. The catalog, designed to resemble a turn-of-the-century professional journal, includes essays by Ambrose, Mimi Stirtz, and Joseph Heathcott, and is a major contribution to the field.

The exhibition explores the St. Louis brick-making industry at its peak, after the close of the 1904 World's Fair, when brick was the building material of choice for every building from the humblest to the grandest. "Brick is safer, brick is sturdier, and brick will last forever!" read the advertising of the day. The invention of the "hydraulic dry press" in about 1856 was the catalyst for the business and by the turn of the century, St. Louis had become the leading producer of brick in the United States, shipping firebrick, decorative gauged brick, common brick, pavers, terra cotta, and later enameled brick. Rich deposits of clay were available within the city limits and beyond, and numerous clay mines and brickyards spread throughout the city. Especially in the neighborhoods now called The Hill and Dogtown and all along the Mill Creek and River Des Peres valleys in between were pulverizers, molding machinery, kilns, stables and freight lines.

The big companies were Alton, Evans & Howard, Ittner Brothers, Laclede-Christy, Gilliker, Missouri Press, Superior, and Tower Grove, but smaller, almost "mom-and-pop" companies made brick for sale in their own neighborhoods. The Hydraulic Press Brick Company eventually became dominant. In 1868 the cousins E. C. and T. W. Sterling incorporated their firm as a stock company,



Cover of the catalog for the "Brick by Brick" exhibit, published by St. Louis University's Cupples House.

claiming yearly production of 8 million bricks. By 1904 the company had 11 brickyards in St. Louis, employing 1,050 men with a daily production of 642,000 bricks. The dry press produced a uniformly smooth and clean brick so sturdy that hod carriers at first refused to carry this 'red stock' without a bonus. Henry Ware Eliot, the second president of the company, was the son of William Greenleaf Eliot (Unitarian minister and founder of Washington University) and father of poet T. S. Eliot.

Two major trade publications covered the industry, *Brick* and *The Brickbuilder*. The latter, the more elegant and aesthetically focused of the two, sponsored architectural competitions – "design a \$4,000 Brick Bungalow!" – and featured full-page photos and floor plans of new brick buildings designed by the foremost architects of the day along with articles about new technology and engineering. St. Louis architectural firms and brick companies were always prominently featured.

Brick devoted two full issues to the 1904 World's Fair, covering the brick exhibits and the history of St. Louis. The Palace of Mines and Metallurgy at the Fair devoted 20,000 square feet to industrial clay working, with the Hydraulic Press Brick Company having an exhibition structure weighing 400 tons. The exhibit was designed in Renaissance style and placed the company on a continuum of brickmaking history by showing the evolution of brick design using their products.

By the 1930s, St. Louis had upwards of 30 brickmaking companies, but because of this competition, only a few

remained viable. Increased costs for labor and fuel eventually hurt the industry, and Hydraulic closed its last operation in the 1980s, ending this long chapter in St. Louis history.

The major lender to the exhibition is Larry Giles, founder of the St. Louis Building Arts Foundation. He has been saving architectural remnants of the lost St. Louis for thirty years and has also made an important, if not unique, collection of building trade publications. You can learn more about the goals of the foundation and the scope of the collections at buildingmuseum.org.

Included in the exhibition are maps, photographs, interviews, advertising, and ephemera, plus 250 individual patterned ornamental bricks that span the history of the art. A brick wall illustrating types of brick bonds and masonry tools and products is displayed courtesy of Bricklayers Local No. 1 of Missouri, the Masonry Institute of St. Louis, the Mason Contractors Association (St. Louis) and Richards Brick Company of Edwardsville, Illinois.

SHELDON EXHIBIT LOOKS AT NATIVE AMERICAN ARCHITECTURE

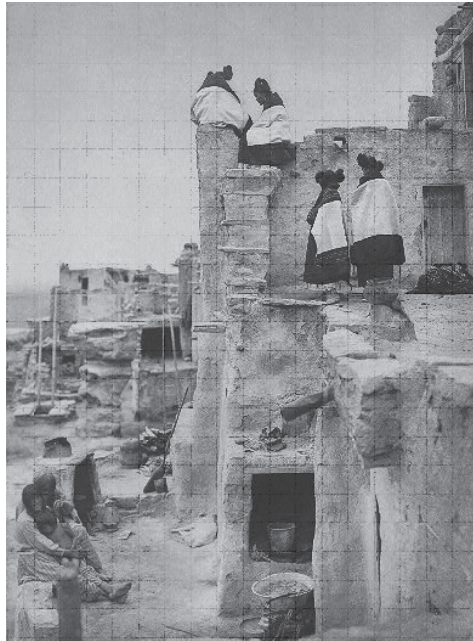
Through August 7, the Sheldon Art Galleries are showing more than 20 exquisite photogravure prints by Edward S. Curtis, drawn from the collections of the St. Louis Mercantile Library, the Missouri Historical Society, and the St. Louis Art Museum. This would be a notable event at any time, but this particular selection focuses on Curtis's photos of indigenous American architecture.

Curtis approached this subject as he did everything: systematically, writing careful descriptions of the materials, building techniques, architectural details and cultural significance of the dwellings he included, mostly traditional but also some modern structures. The exhibit groups these images into six sections: movable structures such as painted teepees; Pueblo adobe construction; dwellings of the Northwest Coast of Canada; a variety of other permanent dwellings; ceremonial buildings; and burial structures. Curtis was especially sensitive to the context of the building in the landscape, and over the years of his vast project, which extended from 1900 to 1927, his style gradually moved from pictorial, with emphasis on aesthetics, to more direct and unselfconscious documentation.

Beginning in 1907 and continuing to 1930, Curtis produced a series of twenty books containing more than 1500 illustrations in all, each book accompanied by a loose portfolio of large-scale gravure prints, adding over 700 images to the total. During three decades, Curtis visited 80

tribes in the American West and Alaska. He said his mission was to document “all features of Indian life and environment,” and he hired specialist scholars and Native Americans to help him. Revisionists have faulted Curtis for staging some of his pictures to match his preconceived notions that Native Americans were primitive peoples whose ways were vanishing. Those criticisms would seem to apply less to the architectural photos.

Nothing beats exposure to an original work of art, but for those who don't have access to original Curtises, the Library of Congress has created digital images of all 2226 images from the set of Curtis's publications at Northwestern University. Part of the library's "American Memory" web project, "Edward S. Curtis's The North American Indian" can be seen at memory.loc.gov/ammem/award98/ienhtml/curthome.html. It includes an essay describing Curtis's achievement and putting it into context, a bibliography, and other background information. Images may be searched by keyword, subject, tribe, geographic location, or volume.



“On the Housetop,” a 1921 photo by Edward S. Curtis, showing a Hopi village, from Volume 12 of *The North American Indian*.

□ □ □ ■ **Events Calendar** ■ □ □ □

Annual Meeting and Garden Party
Saturday, June 19, 10 a.m. to noon

Melanie and Tony Fathman will open their garden and pool on Pershing Place for our annual meeting. Come and vote for the proposed slate of officers: Karen Bode Baxter, president; Kristina Gray Perez, Vice president; Mimi Stiritz, Secretary, Richard Mueller, Treasurer. Please RSVP to Esley Hamilton at 314-615-0357.

Tour: Heartland of America Theatre Tour
based in Kansas City
Saturday, June 26 through Thursday, July 1

The Theatre Historical Society of America is basing its annual national meeting in Kansas City this year, going each day to historic theaters in the region, including Lamar, Joplin, Springfield, Richmond, and St. Joseph, Missouri; and Emporia, Wichita, Salina, Topeka, and Leavenworth, Kansas. For more information see www.historictheatres.org, or phone the Society's offices in Elmhurst, Illinois at 630-782-1800.

**Exhibit: Brick by Brick:
Building St. Louis and the Nation**
St. Louis University Museum of Art (SLUMA)
3663 Lindell Boulevard
Continuing through Saturday, July 31
Tuesday-Sunday 1 to 4 p.m.

See the article in this issue about this exceptional exhibit and catalog.

**6th Annual World's Largest Catsup Bottle
Summerfest Birthday Party Bash**
Main Street, Collinsville, Illinois
Sunday, July 11, 11 to 5

The St. Louis area's largest roadside attraction (except for the Arch), Collinsville's Brooks Catsup Bottle water tower has reached its 55th birthday, thanks to fundraising efforts such as this. Old-fashioned party games will include Musical Chairs, Water Balloon Toss, Spin the Bottle, and Hula Hoops. The "Big Bottle Bike Ride" partnered by Trailnet will begin at 8 a.m., and the craft booths and live music will be punctuated by the area's largest custom and classic car and truck show. Events culminate with a concert at 6:30. For more information call Judy at 618-345-5598 or go to www.catsupbottle.com.

Gallery Tour: "Brick by Brick"
St. Louis University Museum of Art (SLUMA)
3663 Lindell Boulevard
Saturday, July 24, 1 p.m.

Larry Giles and Mimi Stiritz will lead a personal tour of this exhibit.



Exhibit: "Edward S. Curtis: Architectural Images from 'The North American Indian'"

The Sheldon Art Galleries, 3648 Washington Avenue
Continuing through Saturday, August 7

See the accompanying article for more information. The Sheldon Galleries are open Tuesdays 9 to 8, Wednesdays 9 to 5, and Saturdays 10 to 2, plus one hour prior to Sheldon performances.

Talk and Tour: Lustron Houses
Brentwood Public Library, 8765 Eulalie
Saturday, September 25

Building conservator and SAH Chapter president Peter Wollenberg will speak about the amazing all-steel postwar houses that have been attracting so much attention recently. The Brentwood Public Library is located east of Brentwood Boulevard opposite the beginning of Litzinger Road.

Robert Wojtowicz, the literary executor of the estate of Lewis and Sophia Mumford and associate professor of art history at Old Dominion University in Norfolk, Virginia reports that the estate, in cooperation with the Annenberg Rare Book and Manuscript Library of the University of Pennsylvania, has created a website devoted to the published writings of the influential architectural critic and planning historian Lewis Mumford (no relation to Washington University's Eric Mumford).

The website is titled "Lewis Mumford: A Bibliography," and it is an updated version of Elmer S. Newman's "Lewis Mumford: A Bibliography, 1914-1970" (New York: Harcourt Brace Jovanovich, 1971). Readers will also find a direct link to the Lewis Mumford Papers at the University of Pennsylvania and a listing of other major repositories of Mumford materials. The website address is: <http://www.library.upenn.edu/special/mumford>.

News Letter

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Fall issue	15 August
Winter issue	15 November

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