

ARCHITECTURAL PHOTOS FROM THE RUSSELL STURGIS COLLECTION AT THE SHELDON

The Sheldon Art Galleries presents "Russell Sturgis: Critic, Historian and Collector, January 21 through April 8, 2006 in the Bernoudy Gallery of Architecture. An opening reception is scheduled for Friday, January 20th from 5 - 7 p.m. The exhibition will feature 26 vintage albumen prints and a number of bound volumes by important 19th century architectural photographers such as Edouard Baldus, Charles Marville, William J. Stillman and Frank M. Good.

The exhibition is curated by photographer and photographic historian David Hanlon, Chair of the Art Department at St. Louis Community College at Meramec, who will speak on Saturday, March 11 at 11 a.m. The exhibition showcases examples from the collection built by Russell Sturgis (1836-1909), now housed in the University Archives, Department of Special Collections, Washington University Libraries. Folio volumes from the Richardson Memorial Library of the Saint Louis Art Museum and Washington University will also be on view.

Sturgis is a familiar name to readers of these pages, as his collection was featured in two articles by Jay Kempen in the spring and summer of 2001. The online introduction to the Sturgis collection that Kempen curated, titled "Architectonic Fixations," is still accessible, although at a slightly different location: http://library.wustl.edu/units/spec/archives/guides/bysubject_stlouis/sturgis.html.

Russell Sturgis was one of the most influential critics and art historians of his day and a leading force behind the creative development of American art, architecture and culture in the last quarter of the nineteenth century. He was born near Baltimore but grew up in New York, where he gained an early interest in architecture and modern design innovation in the projects of Jacob Wrey Mould, Leopold Eidlitz and Richard Morris Hunt. He was also greatly influenced by the work of Emmanuel Viollet-le-Duc and the theories and writings of John Ruskin during this period, helping form a group known as "the American Pre-Raphaelites" that championed the use of natural forms and realism and, above all, the interdisciplinary relationship between architecture and the fine arts.

After traveling in Europe for over two years and studying at

the Academie der Bildenden Kunste in Munich, Sturgis established his own practice in New York in 1863 where he rose to prominence as one of the city's most fashionable architects at the forefront of the High Victorian Gothic style and romantic rationalism. His most accessible surviving works are the four buildings he designed for Yale University: Farnam Hall (1869), Durfee Hall (1870), Battell Chapel (1876) and Lawrence Hall (1885).

Sturgis's most lasting contribution, however, was in the field of art and architectural criticism, a profession which he helped initiate in the United States in the 1860s and 1870s. As a popular lecturer and, especially, as a prolific writer of articles in leading newspapers, periodicals and professional journals (particularly *Architectural Record*), Sturgis sought to lay the foundation for professional architectural criticism while also directing American architecture toward the optimum balance of technology and design, utility and beauty, and progressiveness combined with tradition. He was also the author of many books on aspects of art and architectural history, as well as an editor and contributor to many important architectural dictionaries and encyclopedias.



William J. Stillman (American, 1828-1901) "North porch of the Erechtheum," 1882 albumen print from glass negative from the Russell Sturgis Collection, Washington University

An active member of numerous cultural and professional organizations, Sturgis counted as friends and colleagues most of the artistic and intellectual leaders of the period. He played a significant role in the conception and development of both the Metropolitan Museum of Art and the Avery Library at Columbia University, where he was in charge of acquisitions until his death, and he held important positions in the American Institute of Architects, the Architectural League of New York, and the Fine Arts Federation of New York.

Sturgis began collecting photographs of architectural subjects during his first extended stay in Europe, from 1858 to early 1861. These images, along with drawings and prints he purchased, were used as reference sources and illustrative material to supplement his growing library. Additional photographs were acquired during a trip to Paris in 1878 and, especially, during the period from 1880 to 1884 when he and his family lived in Europe, spending extended periods of time in Florence, Paris, and cities in Germany. Sturgis's many personal contacts in New York also helped in the acquisition of prints from series or surveys undertaken under the guidance of universities or museums at the end of the century. By the end of his life, his photographic collection was thought to be among the largest in the country and was celebrated for the thoroughness of the architectural subjects shown, the number of sites covered in the field of architectural history, and its illustration of monuments.

After Sturgis's death in 1909, Washington University's Department of Architecture, under the leadership of Professor Frederick B. Mann, acquired Sturgis's photographic collection, which then contained nearly 20,000 photographs and 4,000 large gravure plates. To facilitate the use of the photographs for reference and display, they were mounted, blind stamped, and classified geographically so that images could be displayed in the departmental library in conjunction with courses in architectural history and design. The remaining portion of Sturgis's art and reference library (over 2,000 titles in the areas of fine arts, decorative arts, archaeology, history and travel) was purchased by the St. Louis Art Museum in January of 1912 with a bequest given by Mary D. Richardson for the foundation of an art library as a memorial to her late husband, J. Clifford Richardson. Several architectural books and folios from this collection were later given by the Art Museum to Washington University's Art and Architecture Library. A selection of these volumes will also be on view.

The images chosen for the current exhibition represent a small fraction of the subjects and photographic approaches encountered within Russell Sturgis's collection. They are representative, however, of studies utilized by

Sturgis in his writings, reflecting his overriding interest in the use of photography to disseminate knowledge and generate interest about historical architectural styles and adornment. He believed that photography, because of its objective representational character, could, when accompanied by measured drawings and insightful text, greatly increase the effectiveness of an encounter with a structure or the understanding of architectural elements by individuals separated from them by distance or time.

Financial Assistance for this project has been provided by the Missouri Arts Council, a state agency. Support is also provided by the Regional Arts Commission, Arts and Education Council, and The Heartland Arts Fund.

EERO SAARINEN EXHIBIT NOW AT THE ARCH

Continuing until July 16, 2006, the Jefferson National Expansion Memorial is presenting a major exhibit beneath the Gateway Arch detailing the life and career of architect Eero Saarinen. Entitled "The Creative Spirit of Eero Saarinen," the exhibit traces Saarinen's upbringing, artistic influences, and architectural achievements.

Saarinen's original furniture and architectural designs were heralded fifty years ago as being on the cutting edge of his profession. In 1956 he was on the cover of *Time*. As Tom Wolfe explained, however, in his 1981 book *From Bauhaus To Our House*, Saarinen's standing among the architectural establishment was not as high as it was with the public, the thinking apparently being that if he was that popular, he couldn't be that good. In recent years, two lavish books, both titled *Eero Saarinen*, began to rehabilitate his reputation: Antonio Roman's for Princeton Architectural Press in 2002 and Jayne Merkel's for Phaidon in 2005.

Kevin Roche, Saarinen's collaborator and successor, gave the office archive to Yale University in 2003, and that has triggered a major new scholarly initiative. The Eero Saarinen Project is a multi-year effort jointly organized by the Yale School of Architecture and the Museum of Finnish Architecture in Helsinki. They held a symposium about Saarinen at Yale last April, reported in rich detail by Hélène Lipstadt in the September issue of the British periodical, *The Journal of Architecture*. Another, larger exhibition, "Eero Saarinen: Realizing American Utopia," will open in Helsinki this fall and will tour Europe and the U. S. until 2010, including a stop at the St. Louis Art Museum. With this the project is producing a large catalog and a documentary for PBS.

For those who haven't forgotten him, some of Saarinen's designs rank among the most notable structures ever built

and even his lesser efforts are masterworks. Raised in a creative environment by parents who were themselves artists, Saarinen went on to apply a myriad of artistic influences to his designs, always taking an analytical and practical approach to problem-solving. Most of Saarinen's best designs needed the specialized input of enormously talented engineers and designers to make them a reality.

Park historian Bob Moore notes that Saarinen's designs differ radically from one another because he did not impose a style on the project, but instead studied all aspects of it and let the style emerge from his solution. Above all else, Saarinen's greatest genius may spring from this method of work; and this may be the reason why his greatest structures transcend time.

Saarinen wrote in 1955, "I feel strongly that modern architecture is in danger of falling into a mold too quickly — too rigid a mold. What once was a great hope for a great new period of architecture has somehow become an automatic application of the same formula over and over again everywhere. I feel, therefore, a certain responsibility to examine problems with the specific enthusiasm of bringing out of the particular problem the particular solution. It could well be thought that this shifting of the ground rules is a lack of conviction or a lack of direction on my part. Whether it is or not, of course, only time will tell. But my belief is sincerely that we must explore and expand the horizons of our architecture."

The current exhibit includes works of art created by the Saarinen family, original drawings and plans of structures, unusual building materials Saarinen used, losing designs from the 1947 architectural competition which resulted in the Arch, original pieces of Saarinen furniture, family photographs, and profiles of engineers who made Saarinen's dreams into reality. The exhibit appeals to and has activities for children. The Museum of Westward Expansion under the Arch is open to the public 9-6 (winter hours) seven days a week. Admission is free. For more information call 314-655-1600.

SHELLEE GRAHAM, LOCAL AUTHOR AND PHOTOGRAPHER, RECEIVES THE JOHN STEINBECK AWARD

St. Louis author and photographer Shellee Graham became the 8th recipient of the prestigious John Steinbeck Award for historic preservation at an awards banquet in San Bernardino, California on September 16th, 2005.

The award, originated by the National Historic Route 66 Federation, is presented annually to an individual who has contributed significantly to the preservation of the

highway Steinbeck called "the Mother Road" in his Pulitzer Prize-winning novel about the plight of Dust Bowl migrants, *The Grapes of Wrath*. The winner is selected by the Federation and the John Steinbeck Foundation from nominees submitted by Route 66 advocates, preservationists, historians, and highway organizations world-wide.

Graham was cited for "her many years of bringing global recognition to Route 66 through her exceptional photo documentation, artwork, books, films, and lectures; and for her personal efforts to preserve the memory of the famous Coral Court in St. Louis, Missouri." Other Steinbeck recipients include Tulsa's Michael Wallis, a former St. Louisan and Pulitzer Prize nominated author of *Route 66: The Mother Road*; former Illinois Historical Society director Tom Teague, author of *Searching for 66*; and Angel Delgadillo of Seligman, Arizona, founder of the first historic Route 66 association.



Adolph Struebig, architect of the Coral Court Motel, from Shellee Graham's www.coralcourt.com

In a feature story on December 26, 2004, St. Louis Post-Dispatch honored Graham along with seven others as crusaders, "known for standing up tirelessly for people and causes they believe in." Her cause was, and is, the Coral Court Motel. In the 10 years since the architectural masterpiece Coral Court was demolished, Graham has published a book on the Art Deco motel (2000), conceived and produced a 60 minute documentary on the landmark (2004), designed a line of merchandise, and is working to erect a monument commemorating the Coral Court near the site where the motel stood on Watson Road. Her traveling photo exhibition, "Route 66: Return

to the Road” has appeared at museums, universities, and other venues for more than a decade and continues to tour nationwide. Visit Graham on the web at www.coralcourt.com or contact her at shellee66@earthlink.net

PROGRESS TOWARD A NATIONAL ARCHITECTURAL ARTS CENTER HERE IN ST. LOUIS

Friends of Larry Giles have known for years that while he was operating an architectural salvage company he was also saving the best things for a future museum of architecture. Eventually his efforts added up to the largest private architectural collection in the United States, stored in warehouses in the city and the county. It comprises an estimated 250,000 structural and decorative pieces ranging from single ornamental bricks to cast iron storefronts, 120 of them. With this is a library of more than 20,000 books, catalogs, trade journals, pamphlets, along with many more than 25,000 one-of-a-kind drawings and photographs.

Now in the past few months steps have been taken to bring Larry’s dream closer to reality. The non-profit organization he has formed, the St. Louis Building Arts Foundation, has teamed with the Civic Entrepreneurs Organization to raise funds for the museum and deal with the almost overwhelming logistics of bringing the collections together. Charlene Prost reported in the July 17 *Post-Dispatch* that the group has signed a contract to purchase thirteen buildings on twelve acres in Sauget, Illinois, the former St. Louis Steel Castings Co. factory complex. Steve Trampe, the man who saved the Continental Building, is helping to raise the estimated \$1.3 million needed to purchase the buildings and bring them back into condition. The factory goes back to 1922 on this site and includes some distinguished buildings, including the five-story steel foundry.

The Steel Castings complex is not seen as the museum itself, but as a staging area to consolidate the structural collections and prepare them for future exhibition in a world-class building on the banks of the Mississippi River. There is a certain irony here in that the Jefferson National Expansion Museum was originally seen as including an architecture museum, and several of the cast-iron facades removed from the St. Louis riverfront in the 1930s were stored for a time with that purpose in mind. An early advocate for the concept was Charles Peterson. The new facility is well situated to keep that idea alive, since it is less than ten minutes from the riverfront.

While work is underway at the Sauget site, the library is being organized at a warehouse facility on Hereford Street just west of Tower Grove Park. There shelving and flat

files have been installed. The scope of the collections already moved there goes far beyond the typical architectural library to include materials related to manufacturing architectural components. For example, Larry has acquired all the engineering drawings made for Guth Lighting Company, the St. Louis firm that led its field. The National Lightning Protection Company, the nation’s foremost maker of lightning rods, is represented not only by its corporate records and studies but by the actual manufacturing equipment. The United Railway Company was another national leader in its field, although not well enough appreciated here in its home town. Not only did they lay 760 miles of streetcar track in St. Louis, but they built their own streetcars. Drawings show how to make the car and how to make the tools to make the cars.

The libraries of several architectural firms are included, including the Eames & Young library from Ranken Technical Institute and works from Sidney Wagner, longtime designer for the Statler Hotel chain. More than 5,000 drawings come from Chicago. The collection is especially strong in published materials relating to architectural ceramics, another area in which St. Louis excelled. Over 800 titles help to explain to the hundreds of specimen brick and terra cotta materials in the collection.

Two buildings from Ste. Genevieve have been donated to the Foundation, including a vertical log building that has been dismantled and a horizontal log building with a surprising French pedigree.

This project offers many opportunities to get involved. Just moving all the building material may take two years. The site is bounded by two rail lines, but unfortunately, the East St. Louis & Cahokia is abandoned and the Alton & Southern has removed its access spur.

For more on this exciting project, visit the website <http://www.buildingmuseum.org>. It already includes a substantial list of published works in the collection and a list of salvage projects, from the Aloe Company to the Yeckel Bank. Both of these and many others in the list include photos and other illustrations of the buildings or the elements salvaged from them.

STEEDMAN COLLECTION CREATES ONLINE EXHIBIT

The St. Louis Public Library’s special endowed collection of architecture books was created in 1928 by St. Louis businessman George Fox Steedman (pronounced Stedman). It is housed in a specially-designed room off the Fine Arts Room at the Central Library, 13th and Olive. The collection includes many rare and beautiful books dating from the 16th-century to the present.

Although the Steedman Collection is open to any interested user, most of the books are seldom seen by the public. That is changing now that the Fine Arts Librarian, Chapter member Suzy Frechette, has worked with the library's computer staff to create an online exhibition. You can find it through the library's main website or directly at <http://exhibits.slpl.org/steedman/index.asp>.

The site organizes several hundred illustrations from books in the collection into six themes, each with four exemplary categories. For instance, "Elements of Architecture" looks at domes, waterworks, windows ("letting in the light") and the classical orders ("Doric, Ionic, Corinthian"). Clicking on the last of these leads you to a series of fourteen illustrations from such sources as Alberti, Palladio, and Fischer von Erlach. Each picture can be opened into a printable window with a brief note about the source and its importance. An illustration of the five Roman orders (adding Tuscan and Composite to the three Greek orders) points out that this page from Sebastiano Serlio's *Fourth Book of Architecture* marks the first definitive depiction of these orders in print. The Steedman copy is the first French edition, published in Antwerp in 1545.



A medieval building in Rouen, drawn by Paul James Saunders, first winner of the Steedman Fellowship, 1926
From the Steedman Collection, St. Louis Public Library

Subjects under "Decorative and Allied Arts" are orna-

mental metalwork, furnishings, mosaics & tiles, and designed interiors. "The Architects" features Alberti, Wren, Piranesi, and Wright. A section called "Seminal Works" focuses on four especially important books in the collection: Palladio's *I Quattro Libri*, Piranesi's *Antichità Romane*, Pugin's *Contrasts*, and Wright's *Wasmuth Portfolio*. The "Movements and Styles" theme features Classical, Gothic, Renaissance, and Art Deco.

A special section about the founder, "Steedman Legacy," features photos of the beautiful reading room, some background on Steedman's life, and details about the Steedman Traveling Fellowship in Architecture at Washington University. This competition, now national in scope, was intended to fund a year's travel in Europe. The collection includes the drawings, photographs, maps and written report submitted by the winner of the first competition in 1926, Paul James Saunders. Saunders named the Citroen he purchased for the trip "Old Faithless."

A BAD YEAR FOR LOUIS SULLIVAN

Of the more than two hundred buildings designed by Louis Sullivan in partnership with Dankmar Adler and afterward, twelve have been designated National Historic Landmarks by the National Park Service, including the Wainwright Building in St. Louis. Of the remainder, however, fewer than two dozen have survived, ten of them outside Chicago. Since last summer, three of this precious number have been destroyed, and a fourth hangs in the balance. Most recently, on January 6 fire completely gutted Pilgrim Baptist Church, built in 1890-1901 as Kehilath Anshe Ma'ariv (K.A.M.) at 3301 South Indiana Avenue on Chicago's South Side. This building had personal significance to Dankmar Adler, as his father Liebman Adler was its first rabbi and his father-in-law Abraham Kohn had founded the synagogue back in 1861. The temple was designed during the firm's apogee, and its austere Romanesque exterior concealed an unobstructed interior seating 1500 people, decorated by Sullivan at the height of his powers.

The later history of the building was also nationally significant. As the neighborhood's population became predominantly African-American after World War I, K.A.M. moved farther south, selling to Pilgrim Baptist Church in 1922. Ten years later, the church hired as its choral director former blues singer Thomas A. Dorsey, the man who is credited with the creation of Gospel music. Through Dorsey, many giants of the Gospel music movement became associated with the church, most notably Mahalia Jackson, who sang there beginning in 1937. Dorsey's library of choral music is thought to have been lost in the fire.



A postcard view of Kehilath Anshe Ma'ariv Synagogue (K.A.M.), later Pilgrim Baptist Church, Chicago, designed by Adler & Sullivan 1890-1891, destroyed by fire January 6, 2006

On August 29, Hurricane Katrina's storm surge, which may have reached 30 feet, completely obliterated Sullivan's own vacation cottage in Ocean Springs, Mississippi. Sullivan had built this Gulf Coast retreat and another for his Chicago client James Charnley in 1890 and spent some of his happiest times there over the following twenty years. According to Robert M. Craig's report for the Nineteenth Century Studies Association, the Sullivan Cottage was completely smashed and the pieces strewn for several hundred feet. The nearby Charnley Guest House, a small octagonal structure, was crushed by two trees. The main Charnley Summer Cottage remained standing, although moved off its foundation and accorded in against its rear wing. Its restoration will take heroic efforts. Fortunately, although there is no national support group for Sullivan's work, these cottages are also associated with Frank Lloyd Wright, designated S.5, S.7, and S.8 in William Storrer's catalog. The Frank Lloyd Wright Building Conservancy, which has a strong track record of preservation successes, has moved to focus the efforts of Mississippi and national preservation agencies and conservation experts on the problem, but the future of the Charnley Summer Cottage remains in doubt.



The Louis Sullivan Cottage, Ocean Springs, Mississippi, before Hurricane Katrina; Photo by Robert M. Craig

CINÉ16 PRESENTS HISTORIC MOVIES ABOUT CITY LIFE

The public performance division of The Academic Film Archive of North America, ciné16 is a once-per-month cinematic experience in St. Louis, focusing on the historical and thematic aspects of 16 mm academic, documentary, ethnographic, industrial, and art films. AFA St. Louis screenings are held FREE on the third Thursday of each month at the Missouri History Museum in Forest Park, located at Lindell and DeBaliviere. Doors open at 7:00 p.m. and screenings start at 8 p.m. Food and drink are available for purchase. Programs are curated by Michael Allen and Claire Nowak-Boyd. More information is online at: <http://www.afana.org/afastlouis.htm>

The program for Thursday, March 16, 2005, titled "In The City," should be of special interest to architectural historians. Three short films will be shown:

The Challenge of Urban Renewal

25 minutes, 1966 or 1967, directed by Ted Yates

This film examines the troubled state of older American cities after two decades of out-migration to the suburbs had already taken their toll. It compares the birth rate of babies to the production rate of new cars. It spends time with both planners and urban dwellers. Ultimately, the film suggests that in order to save cities, we must raze organically-built neighborhoods and replace them with giant, mono-use modern boxes. Pruitt-Igoe, anyone?

Detached Americans

32 minutes, 1958, directed by Don Matticks

A woman is murdered and there are numerous bystanders, but nobody helps. This film wonders what kind of a society would let such a thing happen, with a critical eye towards commodification and homogenization. It makes laser-sharp use of sociological dissection and entertaining use of Barbie dolls.

Heritage Homes of St. Louis

34 minutes, 1967?, directed by Pat Williamson

Through the eye of a playful photographer, we visit several of St. Louis's most famous historic homes and learn interesting tidbits about who built them that way and why. Includes the Chatillon-DeMenil Mansion, The Campbell House, and others. The heart-rending exterior close-ups of the now-endangered Clemens Mansion when it was in much better condition are not to be missed.

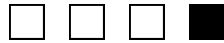


Exhibit: "The Creative Spirit of Eero Saarinen"
Museum of Westward Expansion (Gateway Arch)
continues to July 16, 2006

In honor of the 40th anniversary of the construction of the Gateway Arch, the National Park Service is sponsoring an exhibit about its designer, Eero Saarinen. Using pictures, plans, and examples of materials, the exhibit explores the artistic family in which he grew up and the range of creative designs he produced in his too-short career. A section on the 1947-1948 competition features Saarinen's original entry boards and a computer kiosk with pictures of all the other entries that survive. The Arch Museum is open daily 9 to 6 during the winter.

**Exhibit: "Russell Sturgis:
Critic, Historian and Collector"**

The Sheldon Art Galleries, 3648 Washington Ave.
Saturday, January 21 through Saturday, April 16
Opening Reception, Friday, January 20, 5 to 7

See article for details. Gallery hours are Tuesdays and Thursdays, Noon to 8; Wednesdays and Fridays, Noon to 5, Saturdays, 10 to 2, and one hour before Sheldon concerts and during intermissions.

**Talk: "Two Barons and a Doctor: Humboldt,
Engelmann and Egloffstein Go West!"**

Stupp Center, Tower Grove Park
Sunday, February 5, 3 p.m.

Dr. Steven Rowan, professor of history at the University of Missouri-St. Louis introduces this year's Tower Grove Park Lecture Series with the tale of three adventurous Germans with links to Henry Shaw. Dr. Rowan is a former Humboldt scholarship winner himself.

Exhibit: "Return to Route 66"

Jefferson National Expansion Memorial
Old Court House, 11 North Fourth Street
Sunday, February 12 to Wednesday, April 12

Photographer Shellee Graham's collection of distinctive images of the fabled highway to the west has been touring the country for several years, but it is finally arriving in our town. The Old Court House is open daily 9 to 6.

Annual Gathering
Hendel's Market Café
599 Rue St. Denis, Florissant
Sunday, February 12, 6 to 9:30 p.m.

Phone Esley Hamilton at 314-615-0357 before Wed., Feb. 8 to reserve your place for this gala event. Start looking now for slides to contribute to our annual pot-luck slide show of interesting buildings and places. See page 8 for detailed directions and a little background on the historic building. Hendel's has won several awards for its effective adaptive reuse.

**Talk: "Picturesque and Gardenesque:
Ideas of Natural Beauty at Tower Grove Park"**

Stupp Center, Tower Grove Park
Sunday, March 5, 3 p.m.

Dr. Carol Grove, professor of art history and archaeology at the University of Missouri-Columbia and member of this chapter, has an important new book on this subject, *Henry Shaw's Victorian Landscapes: The Missouri Botanical Garden and Tower Grove Park*.

Gallery Talk: "Russell Sturgis"

The Sheldon Art Galleries, 3648 Washington Ave.
Saturday, March 11, 11 a.m.

David Hanlon, curator of the exhibition will speak. Chair of the Art Department at St. Louis Community College at Meramec, Hanlon is himself a photographer as well as a historian of photography and will bring unusual insights to the masterworks of 19th-century architectural photography on display.

**Talk: "Arsenic and Feminine Beauty in the Age
of Henry Shaw (With a Little Murder on the
Side)"**

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

The state archivist for Missouri, Dr. Kenneth Winn, is a former St. Louisan. He has long had an interest in the legend of Kate Brewington Bennet, who lies beneath one of the earliest and most elaborate monuments in Bellefontaine Cemetery.

DON'T MISS ANNUAL GATHERING AT HENDEL'S MARKET CAFÉ IN HISTORIC FLORISSANT

The Annual Gathering of the St. Louis Chapter of the Society of Architectural Historians will take place on Sunday, February 12 (No, it's not Superbowl Sunday). Join us at 6 p.m. at Hendel's Market Café, a popular restaurant located in a historic former grocery store building that dates back to 1873.

We need your reservation by Wednesday, February 8; so phone Esley Hamilton at 314-615-0357, but you may pay (\$20) at the door. Bring along your membership renewal at the same time, if you wish. There will be a cash bar.

Don't forget to bring slides of one building or place of interest with an explanation three to five minutes long. Past contributions have included buildings old and new, nearby and distant, high style and low, major and minor. All may be of interest, so don't be shy.

To get to Hendel's Market Café from points south and west, take I-270 (or I-170 into I-270) to the New

Florissant Road exit. From the ramp, turn north (left) on New Florissant and proceed to Rue St. Denis, which is two blocks north of the traffic light at Rue St. François. Turn left on Rue St. Denis and proceed west to Jefferson Street. Hendel's Market Café is at the northwest corner, with parking in the rear and on the surrounding streets.



Hendel's Market Café, 599 Rue St. Denis, Florissant

The original Hendel's Market was built by German immigrant, Henry Bockrath. Nicholas Hendel acquired the building in 1915 and the market was here til 1993.

News Letter

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