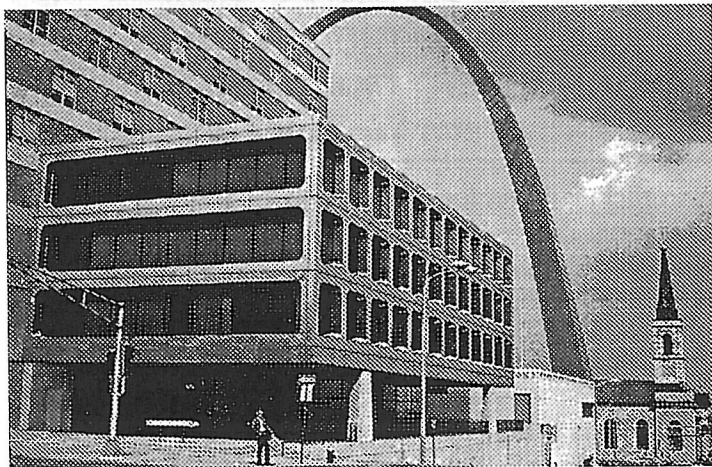


THE AMERICAN ZINC BUILDING: AN APPRECIATION

The American Zinc Building at the corner of Broadway and Walnut in St. Louis has been in the news for the past three years, as an international development company attempts to level it and its two neighbors, the Jefferson and Fur Exchange buildings. Demolition, already in progress, has been halted while consideration is given to adapting the complex as a hotel. Designed by Gyo Obata for Hellmuth, Obata & Kassabaum, it was built only in 1967 and is thus unusually young to be considered a landmark.

Its value, however, is already amply evident. It is architecturally significant because of the way in which it expresses its unusual structural system, the Vierendeel truss, in a way that is clear and honest but also aesthetically pleasing. The strength of the truss system enables the building to rest lightly on unobtrusive piers that are set back from the corners of the building. The Vierendeel truss is composed of rectangular components, in contrast to the triangular components of the usual bridge truss, such as the ones we are familiar with on our Missouri River bridges. These rectangular openings are more readily adapted as doors and windows. On the other hand, while the triangular elements of a conventional truss can be simply pinned together, the components of a Vierendeel truss must be firmly welded, and require additional bracing plates across the corners. In the American Zinc Building, the slightly



American Zinc Building, Downtown St. Louis

rounded shapes of the windows, which appear to be designed for aesthetic reasons, are actually an exact expression of this structural characteristic.

The American Zinc Building goes beyond the honest expression of structure, which had been one goal of modern architecture over the previous half century, to become a celebration of the structural capabilities of modern technology. Inside, it is surprisingly spacious, with clear spans unobstructed by columns. Outside, it is a jewel box, matching its fine construction with fine materials. The stainless steel is an obvious reference to the nearby Gateway Arch, which had already been inspiring some of the best new buildings in St. Louis for more than a decade. The American Zinc Building was a prestige building, one that several subsequent corporations have been proud to put their names on, and it is one of only a handful of similarly constructed buildings around the world. It is not a building the city can afford to lose.

“NOTHIN’ LIKE A GOOD SHED...” — VOLTAIRE

Leaf throughout the pages of the history of western civilization and you will be hard-pressed to come across a structure so universally praised as the shed. Voltaire was in awe of this humble structure. Queen Victoria called it “Tops!” Chester Arthur, the famous U. S. President, as a boy made extra spending money painting sheds.

Archaeologists working in the Czech Republic believe that they have found evidence of human use of sheds dating back to the end of the last ice age. Cave paintings in both France and Spain have yielded what paleontologists believe is evidence of a much earlier origin for man’s partnership with the shed. Biblical scholars believe that Tiglath-“Big Mel” -Ashtar-Mohentep, the Bold, was referring to a shed when he is quoted in the Annals of the Bosses of Assyria, upon the conquest of Al-Wabbi-Qor-Tak (Tell William) in the early middle kingdom era: “...and I shall build me a rude storage facility here that all may know that I am Tiglath-“Big Mel” -Ashtar-Mohentep, the Bold, and quake...”

While these ancient references to the shed may be unknown to the casual historian or just plain lover of the shed, few there are, if any, who would deny its importance

in the making of our Grand Republic. It is certain that sheds were on the minds of the first settlers (not including the Indians) in this NEW LAND. In a 1684 sermon by the famous Doug "Praise-God-With-a-Big-Mouth" Mather recalled that, upon first disembarking on these then-forbidding shores, the Puritans, having thanked Jehovah for safe passage, did "build us a shed where, yea, we may stash stuff. A rude shed, lest we become ever-boastful and forget that we are wretches...." Minutemen did or could have hid behind sheds while firing shots heard "round the world." Many sheds in the southern states were built by slave labor during that shameful chapter of our history. These were, with the victory of the northern forces, reunited with the Union, along with every one else, after the Civil War.

(From Shed World, volume 1, number 1, July 1997, a project of Ed Williams, St. Louis)

CEMETERIES AS HISTORIC RESOURCES IN ST. LOUIS COUNTY

by Ann Morris

Ann Morris, associate director of the Western Historical Manuscript Collection at the University of Missouri-St. Louis, is currently undertaking a survey of cemeteries in St. Louis county for the City of Kirkwood and the State Office of Historic Preservation. Here she tells more about this project.

I plan to research histories and record physical descriptions for 99 cemeteries that I have located in St. Louis County. I'll look for significant works by local landscape architects, mausoleum architects, and stone carvers, and for examples of folk art and other funerary art. The survey will also include recommendations for preservation and possible nominations to the National Register of Historic Places.

Interesting history is already coming to light. The oldest cemeteries in St. Louis were churchyards and casual burials in Auguste Chouteau's field. Cemeteries filled up, closed, fell into disrepair, and the bodies were disinterred and moved, many several times. In the mid nineteenth century, increasing land values, overcrowding in the cemeteries, and health concerns following each cholera epidemic led the city of St. Louis to prohibit cemeteries within its boundaries, then much smaller than its final 1876 extent. In

ceremony in 1850. Bellefontaine became the model for Calvary, the adjacent Catholic cemetery which opened in 1854. These two cemeteries near the northern outskirts of the city and several church-related cemeteries in what were then the northern and southern outskirts are the only ones remaining in the city of St. Louis.

The oldest cemeteries in St. Louis County are churchyards and small family graveyards on old farm properties scattered throughout the western part of the county, where development came late. Kirkwood's Oak Hill Cemetery may have been patterned after Bellefontaine. Jefferson Barracks had an old burial ground including some veterans of the War of 1812, and in 1866 it became a national cemetery. University City has five Jewish cemeteries, the oldest established during the second half of the nineteenth century. Catholic cemeteries are scattered throughout the county, usually connected with local parish churches, while many German Evangelical and Lutheran cemeteries were associated with churches located in the city. Fraternal organizations have sections in many cemeteries and some cemeteries of their own. The Odd Fellows Cemetery is in South County near Jefferson Barracks, and the Harugari Cemetery is in Manchester. African Americans were buried in special sections of some of the oldest cemeteries, and after the Civil War, separate African American cemeteries developed. Cemeteries as private investments appeared after the turn of the century, notably in the sequence of rural cemeteries and lawn park cemeteries located along the St. Charles Rock Road streetcar line.

The cemeteries of St. Louis County contain a wide variety of funerary art and unique gates, walls, and mausoleums. Some of the cemeteries are well endowed and beautifully landscaped and maintained. Others are abandoned and have tall grass, snakes, wild dogs, and broken tombstones. I plan to evaluate the cemeteries as part of our cultural heritage, before we lose any more due to abandonment, development, and lack of interest.

REPAIR AND TREATMENT OF CEMETERY MONUMENTS

by Peter Wollenberg

This article is intended to serve as an introduction to stone monuments typically found in cemeteries, their

of the latter. The range of monument stones in a cemetery usually depends in the smaller sites on what is locally available and in the larger sites on what the family of the interred is willing to pay. Modest limestone, sandstone, and even slate markers may populate a rural cemetery, while elaborate architecturally inspired tombs, mausoleums, obelisks, and huge columns of granite and marble highlight large urban locations.

Regardless of whether the weakest sandstone is used or the strongest granite, mother nature will seek to reduce these stones eventually to their constituent minerals. Metaphorical comparisons aside, the prevention of cemetery monument deterioration can be a significant problem.

Unlike a building typically, most cemetery markers and monuments have few protections from the elements in the form of roofing and drainage. In addition, they are not maintained on a regular schedule, if at all. Specific maintenance funds and attention are rarely accorded an individual monument unless the family is around and prepared to do so. Cemetery associations usually can't provide consistent upkeep and maintenance to the monument itself unless funds are specifically arranged to do just that.

Without maintenance, limestone, sandstone, slate, marble, and even granite will show signs of deterioration. Acid soluble stones like limestone and marble or calcareous sandstones erode and dissolve rapidly in urban environment. Even in rural, unpolluted environments, rainwater and groundwater moisture eventually will render such a marker unreadable if not unrecognizable. Other forms of chemical attack occur with the conversion of sulphur nitrogen oxides from the burning of hydrocarbons into acidic compounds when combined with rainwater (i.e. acid rain). A similar phenomenon can occur with the deposition of pollutants on stone surfaces that are subsequently wetted ("acid deposition").

This type of chemical attack is also unkind to less acid soluble monument stones such as slates and granites. The damage tends to be far more gradual and the more susceptible mortar joints are attacked preferentially.

"Mechanical" damage and deterioration also play a part in the loss of our patrimony. Everything from falling tree limbs to tree roots and lesser, but still aggressive, vegetation, to vandalism take their toll on monuments. Simply shifting ground or poorly constructed foundations can lead to structural cracking in otherwise stout monuments.

There are limited options for preventing a tree from wantonly flinging its limb down upon your favorite monument should the opportunity arise, but some limited treat-

ments and protective methods are available to those in a position to temporarily stymie mother nature.

The range of treatments fall into two large classifications: structural and surface. Structural repairs include foundation stabilization, crack filling, pinning, strapping, some kinds of repointing, bracing, tying, and rebuilding. These kinds of repairs can frequently apply to individual headstones as well as large mausoleums with interior interments.

Surface repairs and treatments include patching, dutchman repairs (stone patches), pointing, rebuilding (as in relief ornament or sculptural elements), cleaning and anti-growth treatments, and consolidation.

The first step in monument conservation/restoration is to understand the construction, as appropriate. Then identify all of the deterioration mechanisms from both within the stone (inherent weaknesses) and from without. Those include all the examples mentioned above.

Only after all of the above investigation has been done can a realistic assessment of the repair and treatment options be made.

THREE TOMBS DESIGNED BY GEORGE I. BARNETT by David J. Simmons

George I. Barnett, a trained English architect, arrived in St. Louis in the fall of 1839 and transformed the architectural history of the city. During the next five decades of his architectural practice, he became the region's most praised and respected architect. The beautiful buildings he designed awakened local interest in the value of good architecture and elevated the position of the architect to a respected profession. Barnett trained several generations of architects and sired three sons who became architects of merit in their own rights.

Throughout Barnett's career, he remained closely identified with the classical style of architecture. Barnett's style is rooted in the austerity of Greek and Roman architecture, transformed by the splendors of the Italian Renaissance and distilled through the efforts of such English architectural luminaries as Inigo Jones and Christopher Wren. In a letter to Henry Shaw dated July 1850, Barnett acknowledges his architectural debt to Wren. Barnett's task was to adapt the classical style to the needs and finances of an emerging metropolis on the Western frontier of the new republic. He accomplished this task with brilliance. As St. Louisans became more sophisticated in their architectural tastes, Barnett revised his style through the use of elements

from current architectural trends. This usage infused his works with a contemporary presence without betraying his devotion to the classical school of architecture. The buildings he created display an imaginative interpretation of the past coupled with a simplicity of means, a refinement of detail, and a cohesion of parts.

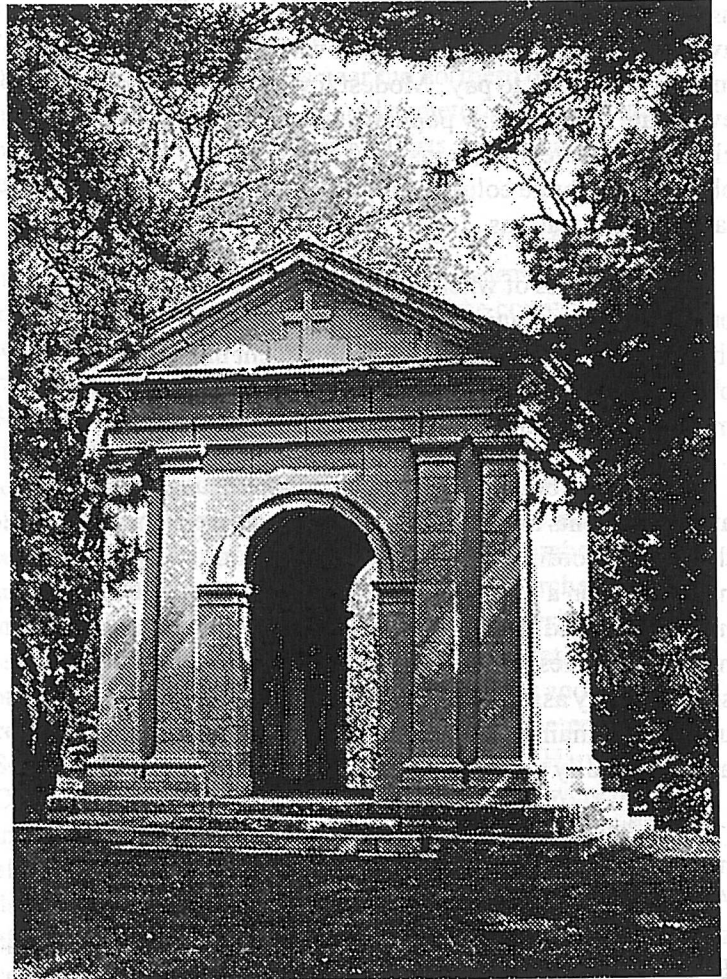
Among the many buildings designed by Barnett are seven memorials for the dead. Three of these warrant a close examination of their design excellence. These tombs were created for Thomas and Ann Biddle in 1847, George R. Taylor in 1880, and Henry Shaw in 1885.

Thomas Biddle, the paymaster at Jefferson Barracks, married Ann Mullanphy in 1823. He was killed in a duel with Spencer Pettis in 1831. Ann, the daughter of St. Louis' first millionaire, John Mullanphy, inherited not only her father's wealth but also his enthusiasm for charitable works. After her death in 1846, Louis G. Picot assumed the management of the Biddle estate. Following his foreclosure and demolition of the "old" National Hotel, Picot commissioned George I. Barnett and his partner of the time, Charles H. Peck, to design and erect a new hotel, modest in proportions and Greek Revival in style. During the erection of this structure, called Scott's Hotel, Barnett received the commission to design the Biddle tomb. This tomb was to be placed in a park setting at Eleventh and Biddle, next to St. Joseph's Catholic Church. After the tomb's completion, it remained at this location until 1881, when it was moved to Calvary Cemetery.

The buff colored sandstone Biddle tomb rests on a two-tier foundation. The tomb's exterior replicates in simple terms the Roman arch of triumph, with arched entrances front and back flanked by paired pilasters. A simple frieze and cornice, a pitched roof, and a cross placed above the eaves complete the exterior decoration.

Inside the tomb Barnett creates a white marble rotunda reminiscent of the Roman Pantheon. The tomb's interior features a floor with diamond-shaped tiles, corner columns with Corinthian capitals, a dentilled cornice placed above the architrave, a dome with four tapering ribs, and the dome's oculus, which bathes the tomb with light. The entrance arches are repeated on the side walls above memorials to Thomas and Ann. Each consists of a circular medallion containing a carved relief portrait of the deceased. Below each is a large stone inscribed with the name and date of death. The brilliance of this tomb can be attributed to the simplicity of its form and the minimal use of decoration.

George R. Taylor, a Virginian by birth, came from an old Tidewater family with ties to the English aristocracy.



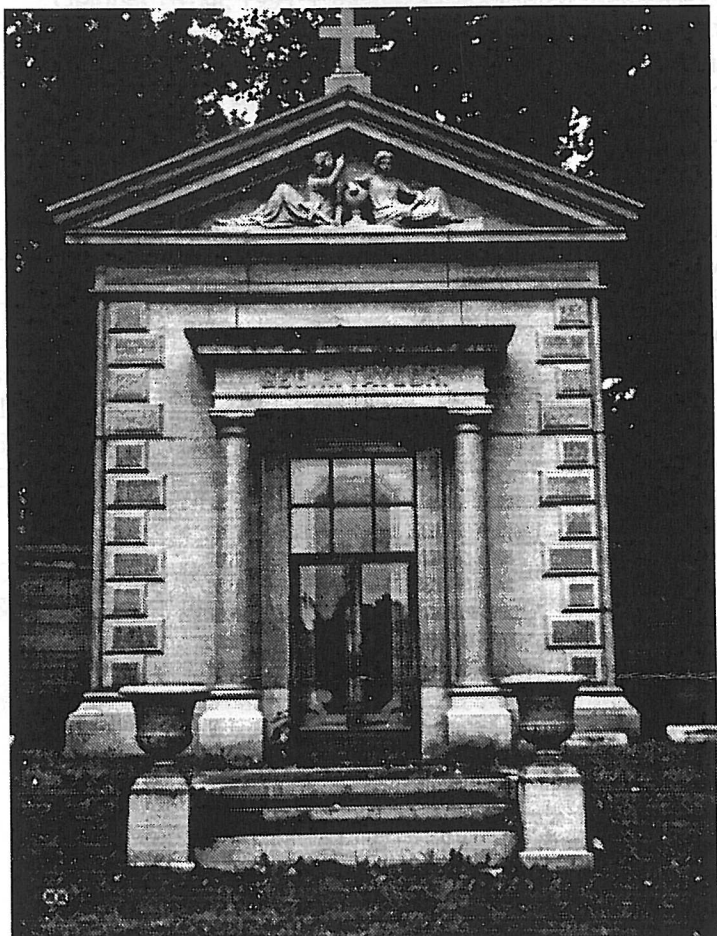
Biddle Tomb, Calvary Cemetery

After settling in St. Louis, he married a granddaughter of Auguste Chouteau. Her dowry of local real estate formed this project. When Taylor died in 1880, Barnett was selected to design his tomb.

Located in the side of a hill near the main east gate (now closed) of Bellefontaine Cemetery, the pink granite Taylor mausoleum has a tall center entry with doors and transom made of glass cased in bronze. Flanking the double frame entry is a pair of polished granite columns supporting an entablature carved with the name of the deceased. The raised and polished quoins on the tomb offer an attractive contrast to its smooth but unpolished walls. A cross stands at the apex of front pediment, which frames two seated figures carved of gray granite. These two Roman ladies symbolize death and resurrection. A curved wall encloses the rear and sides of the burial area. A pair of urns and pedestals terminates wall in front, and a second set marks the entry walk.

The interior of the tomb appears no less opulent with a brightly colored English tile floor, four pink granite columns with gray granite Corinthian capitals and a dome

crowned by an oculus, which has been covered. Sixteen burial vaults are placed flush with the rear wall of the tomb. Over these vaults a round stained glass window celebrates the Ascension of Christ. On the left wall of the tomb another stained glass window depicts the Birth of Christ. A third window is missing. As lavish as is the Taylor mausoleum, its decoration never calls attention to itself but rather contributes to its total impression as a work of art.



Taylor Tomb, Bellefontaine Cemetery

Henry Shaw, a St. Louis capitalist born in England, made his fortune in hardware, real estate, and the commodities market. Shaw admired the classical style of architecture. When he chose an architect, he selected George I. Barnett, the leading exponent of this style in St. Louis. Their professional relationship began in 1849 when Barnett designed Shaw's country house called "Tower Grove." During the next forty years, Barnett designed numerous buildings for this client. Among these were many in the Missouri Botanical Garden, such as the library-museum completed in 1860; works in Tower Grove Park, such as the south Gate House completed in 1882; rental properties in the Garden area, such as the houses on Shaw Place in the central business district, such as the Ely-Walker Building at 510-512 Washington Avenue, completed in 1884-1885. Throughout his relationship with Barnett, Shaw

remained a sophisticated and demanding client. Many of Barnett's best designs were executed for building projects financed by Shaw.

Actually, Barnett designed two tombs for this client. The first, a modest limestone structure, was completed in 1862. Twenty-three years later, Shaw asked Barnett for a new tomb, something more impressive. Some elements in the new mausoleum were borrowed from the earlier one, such as its octagonal shape, the large arched windows, and the rusticated stone walls.

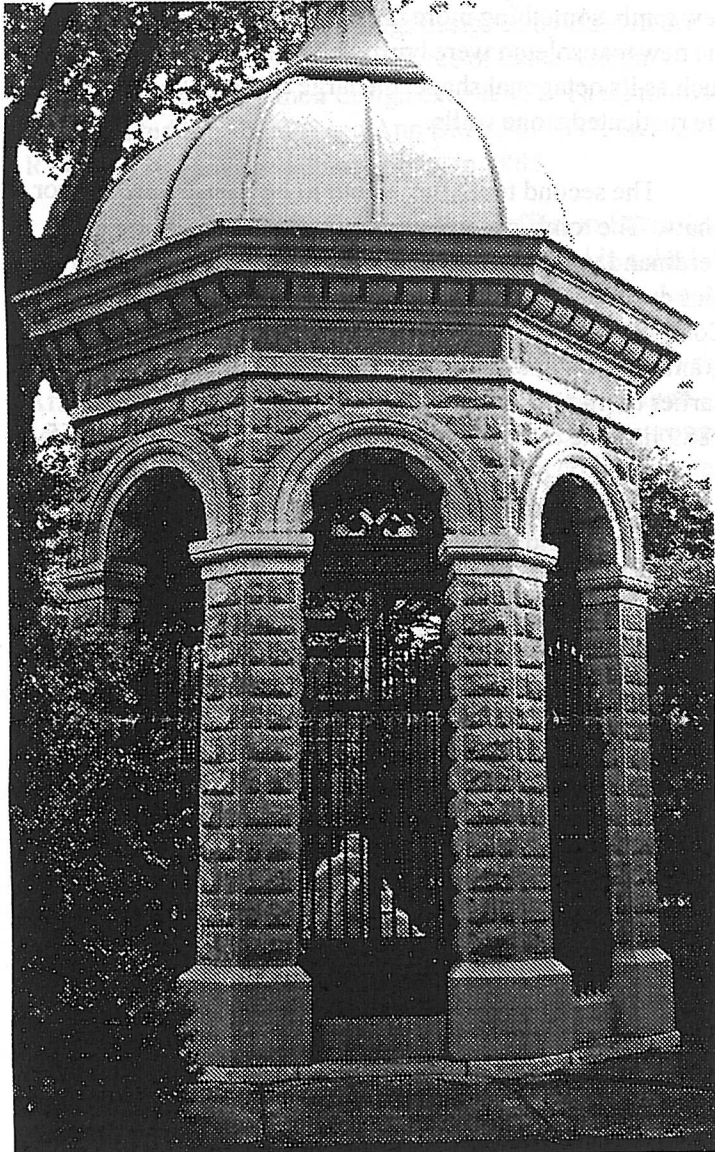
The second tomb turned out to be a costly project for Shaw. The tomb's marble sarcophagus, sculpted by Ferdinand von Miller of Munich, Germany, cost \$3,565 plus customs duties and shipping. The Hurricane Granite Company of Rockland, Maine, charged \$5,150 for the pink granite. Adding to the expense was the relocation of the earlier tomb to another site. Henry Shaw's cash book of 1889 lists the total cost of the new mausoleum at \$13,265.

Located in a grove of tall oak trees near Tower Grove House in the midst of the Missouri Botanical Garden, the octagon-shaped, pink granite mausoleum contains eight large arched apertures — seven windows and a door. These openings are trimmed with colorful stained glass (smooth and rippled, clear and opaque with jewels), in two alternating patterns, one featuring open flowers and the other stylized buds. The main exterior walls are rusticated, with areas above and below dressed smooth without polish. Crowning the structure is an onion-shaped copper dome in two parts, terminating in a bronze cross.

The interior of the tomb displays a patterned marble floor, polished granite walls, and a domed ceiling. The Carrara marble sarcophagus decorated with gilt bronze garlands, wreaths, and name plates occupies the center of the mausoleum. On the top of the sarcophagus rests the carved likeness of Henry Shaw in repose. Clutched in his hand, a sculpted rose represents his favorite flower and symbolizes the Missouri Botanical Garden, which he created for all of us.

As we gaze through the windows of the tomb at the likeness of Mr. Shaw, we sense the sacredness of the place. Looking upward at the tomb's large windows, we see mirrored in the glass the trees and shrubs of the Garden, and we understand this place's purpose. These large areas of glass are here not merely for us to view the tomb's interior but for the spirit of Henry Shaw to look out at the ever-changing beauties of nature in this Garden of Eden. Here is something eternal, which invites us to enjoy its pleasures and to cultivate its preservation. Shaw's tomb and its

surroundings provide an appropriate memorial for the man and his achievement, offer a classical vision of nature, and serve to remind us that each succeeding generation has a part in the Garden's renewal. Two old friends at the close of life, client and architect, create something quite extraordinary. From their oneness of purpose and their sense of eternity emerge a masterpiece for all ages.



Shaw Tomb, Missouri Botanical Garden

READING THE MAIL: SAH-1

After a summer hiatus, activity has picked up on the special e-mail network of the Society of Architectural Historians. Here are some of the more interesting exchanges your editor has received recently:

Help is needed to save Riverbank Park in Newark, New Jersey, part of a complete municipal system of parks designed for Newark by Frederick Law Olmsted. The city wants to build a new baseball stadium on the site. The National Association for Olmsted Parks, the national

organization based in Washington, is lending its support, but more is needed. Write to The Honorable Christine Todd Whitman, Governor, The State of New Jersey, The State House, Trenton, NJ 08625.

Robert Wojtowicz at Old Dominion University wonders if Henry Singleton and William B. Singleton were related. Henry Singleton was the first architect for the Old Courthouse started in 1857. William B. Singleton designed the Norfolk, Virginia City Hall. In response, Karl Pettit, an architect formerly active in St. Louis, advised writing to Carolyn Toft at Landmarks Association of St. Louis: "She knows everything."

More information is now available on a more famous architect, John Russell Pope, the designer of the Jefferson Memorial and the National Gallery of Art; Steven McLeod Bedford recently completed his PhD dissertation at Columbia on this controversial traditionalist.

Interested in the role women have played in planning? Suggestions included *The American Planner: Biographies and Recollections*, edited by Donald A. Krueckeberg; *Planning the Twentieth Century American City*, edited by Mary Corbin Sies and Christopher Silver (1996); *Women & Planning: Creating Gendered Realities* by Clara H. Greed (1994); *Feminism & Geography: The Limits of Geographical Knowledge* by Gillian Rose (1993).

Architronic, the Electronic Journal of Architecture, can be found at <http://www.saed.kent.edu/Architronic/> or to subscribe, address an e-mail message to LISTSERV@LISTSERV.KENT.EDU. Leave the subject blank and the message must read exactly as follows: SUBSCRIBE ARCHITRON <FIRSTNAME <LASTNAME. Architronic has been underwritten in part by the National Endowment for the Arts.

SAH AT MISSOURI CONFERENCE

As part of Missouri's next Statewide Historic Preservation Conference, to be held April 24 and 25 in Cape Girardeau, the Missouri Valley Chapter has the opportunity to host a session devoted to Missouri architectural history, broadly defined. Members and friends interested in a brief (15-minute) presentation of completed research or work in progress — not limited to preservation-related topics — should contact your editor as soon as possible. Conference chairman Bonnie Stepenoff reports that the Cape Girardeau audience should be especially interested in the French heritage, the German vernacular tradition, and this century's Spanish Revival. If this session is successful it could become a regular part of the state conference and a convenient opportunity for the chapter's required annual business meeting.

OTHER CONFERENCES

September 25-30, Chicago Less is More, The Association for Preservation Technology International 29th annual conference. For registration information, contact the Registration Office, Division of Continuing Education, DeKalb, IL 60115, or phone 888-648-2033 (toll free).

October 16-18, 1997, Chicago Restoration & Renovation Chicago, the exhibition and conference on historic renovation and traditional design and craft. For more information contact EGI Exhibitions at 129 Park Street, North Reading, MA 01864, FAX 508-664-5822, Website www.egiexhib.com.

November 7-8, 1997, Deerfield, Massachusetts The Deerfield/Wellesley Symposium on American Cultural History will focus on "Architects and Their Books in the United States to 1845" in celebration of the 200th anniversary of The Country Builder's Assistant by Asher Benjamin, the first American book on architecture. For more information contact Kenneth Hafertepe, Historic Deerfield, Inc., Deerfield, MA 01342 (413-774-5581).

March 5-8, 1998, Boston National Association for Olmsted Parks, meeting jointly with the National Recreation & Parks Association.

April 15-19, 1998, Los Angeles Society of Architectural Historians annual conference, at the Biltmore Hotel

Events Calendar

"Prehistoric Houses of the Midwest," Monday, September 29, 7:30 p.m.

"Prehistoric Houses of the Midwest," a lecture by Dr. Charles Markman of Washington University, at the University City Library, 6701 Delmar Boulevard, University City. This lecture is the Missouri Valley Chapter's contribution to Missouri Archaeology Month. Come early, as the library will be hosting a display of St. Louis area archaeological information and artifacts, sponsored by the Mound City Chapter of the Missouri Archaeological Society.

Harris Armstrong Tour October

Harris Armstrong Tour. You will soon receive more information about a self-guided tour of works by Harris Armstrong, the dean of modern architects in St. Louis, including several private houses open especially for this event.

"St. Louis On Parade" Thursday, December 11, 1997, 7 p.m.

"St. Louis On Parade" This program at the Missouri Historical Society library and archives, 225 South Skinker Boulevard, will screen rarely seen film clips of historic civic celebrations and parades in the Gateway City. Robert Duffy, cultural editor for the St. Louis Post-Dispatch and John Wolford, folklorist at UMSL and the Society, will moderate.

SAH-St. Louis Annual Holiday Gathering Friday, December 12, 1997

SAH-St. Louis Annual Holiday Gathering, hosted by Mimi Stirtz, Clayton. Dinner and a slide show of favorite buildings and places.

The Missouri Valley Chapter of the Society of Architectural Historians publishes this events Calendar as a service to our members and associates. If you would like to have your event included, please send advance notice to:

Esley Hamilton, Editor
Society of Architectural Historians
Missouri Valley Chapter
7346 Balson Avenue
University City, Missouri 63130
Telephone 314727-0428 or fax 314/889-3696

Further information regarding 1997 Calendar Events will be included in the Winter 97 NewsLetter.

Support our growing organization by mailing your 1998 dues today.

To renew your membership for 1998, or to join our organization, please fill out the coupon at the right and mail it with your check to the address below. Your contribution is essential to help defray printing, postage, and program costs.

The Missouri Valley Chapter of the SAH is a regional organization comprised of members in Missouri, eastern Kansas, and western Iowa with an interest in architecture – past, present, and future. Currently both Saint Louis and Kansas City have component organizations which sponsor lectures, tours, and hold meetings on a regular basis.

All memberships are for the calendar year. Membership privileges include:

- NewsLetter (quarterly)
- Directory (annually)
- Participation in annual meeting and tours, programs and special events

Membership Categories

| | |
|--------------|------------|
| Student | \$ 5.00 |
| Individual | \$ 10.00 |
| Joint | \$ 15.00 |
| Organization | \$ 25.00 |
| Supporting | \$ 25.00 + |

© 1997 The Society of Architectural Historians, Missouri Valley Chapter.

News Letter

NewsLetter is published quarterly by the Missouri Valley Chapter of the Society of Architectural Historians. To contact the Chapter at Epperson House by telephone, call 816/235-1725 or by facsimile, dial 816/235-5191.

Please mail editorial correspondence and submissions for publication to "Esley Hamilton, Editor" at the address listed on page seven. Deadlines for submission of material for publication in NewsLetter are as follows:

| | |
|--------------|-------------|
| Spring issue | 15 February |
| Summer issue | 15 May |
| Fall issue | 15 August |
| Winter issue | 15 November |

Missouri Valley Chapter, SAH Board of Directors (1997-98)

| | |
|------------------|-------------------|
| Greg Sheldon | President |
| Peter Wollenberg | Vice President |
| Mary Sayers | Secretary |
| Rebecca Freese | Treasurer |
| Beverly Fleming | Director |
| David Sachs | Director |
| Stacy Sone | Director |
| Mimi Stiritz | Director |
| Esley Hamilton | Newsletter Editor |

name _____

institution, affiliation, or special interest _____

Mailing Address:

home

office

street _____

city _____

state _____

zip code _____

telephone number _____

facsimile number _____

List telephone number in Directory? _____

yes

no

Amount enclosed _____

Membership category _____

Are you a member of the national SAH? _____

Society of Architectural Historians
Missouri Valley Chapter
University of Missouri – Kansas City
5100 Rockhill Road
204 Epperson House
Kansas City, Missouri 64110-2499

