

The St. Louis Board of Education Building by David J. Simmons

Editor's note: Missouri is still full of outstanding buildings that are not listed on the National Register or designated local landmarks. Here's one example, presented by Chapter member Dave Simmons at the annual Holiday Gathering.

The St. Louis Board of Education Building located at Ninth and Locust Streets in the downtown area of St. Louis was completed in December, 1892 at the cost of \$345,000. Isaac Taylor, the building's architect, received a commission of \$17,000 to design and supervise its construction. Taylor, a graduate of St. Louis University, apprenticed with George I. Barnett and served as Barnett's partner from 1877 to 1881. After establishing his own practice, Taylor emerged as one of the most respected and successful architects in St. Louis during the late nineteenth and early twentieth centuries. He reached the pinnacle of his career in 1900 with his appointment as the chief architect and director of works for the Louisiana Purchase Exposition.

Taylor was best known for his commercial buildings, which include hotels, factories, and middle-sized office buildings. The Board of Education Building, a good example of this last category, reflects a well-balanced design with rich ornamentation and effective deployment of the arch and column. A strong contrast of color in building materials provides this building with its most



Board of Education Building St. Louis, Missouri Isaac Taylor

striking feature. Buff tinted press brick, polished Missouri red granite, and Lake Superior sandstone cast in a rust hue give the building its graphic character and make it a feast for the eyes. This building represents the only structure ever built to house the offices of the Board of Education. The Board continues to occupy these premises. In addition, the St. Louis Public Library maintained a presence in this building from 1893 to 1908. The Board building remains a classic example of the typical office building completed in St. Louis during the last decade of the nineteenth century.

Raymond E. Maritz: an Appreciation by Esley Hamilton

The following talk was given at Washington University on February 7, 1997, on the occasion of the creation of an endowed professorship in the School of Architecture in honor of this distinguished St. Louis architect.

The scenographic facades and dramatic interiors Raymond E. Maritz created still retain the power to delight, more than 80 years after the beginning of his career. To a surprising extent, the humane scale, rich texture, and varied form of the buildings in the neighborhoods around Washington University are his work. His contribution consists not only in the production of masterful period-style houses in high concentrations such as these in Carrswold, but also in the consistently high quality of many designs that are familiar but remain anonymous to most people. We may take them for granted as we briefly glimpse them in our daily rounds, but they transmit subliminal images of vitality, prosperity, and stability. This is true, for example, of the houses at the entrances to Fair Oaks on Lay Road, to Aberdeen Place on Skinker, to Southmoor on Big Bend (both the north and the south entrances), to Wydown Terrace, and to Squires Lane in Huntleigh Village, which let us assume that the rest of the houses in those exclusive enclaves are better than they sometimes are. The former Candle-Light House and Byron Cade on Clayton Road together raise a strip of bland commercial buildings a little above the average, just as the wing of the St. Nicholas Greek Orthodox church at Forest Park and Kingshighway

moderates the massive scalelessness of the adjacent hospitals and apartment buildings. Then there are the smaller grace notes of the urban landscape that are so familiar a part of St. Louis and so unusual elsewhere: the northwest gate of Tower Grove Park at Kingshighway and Magnolia, the entrances to Hampton Park, the Moorlands pavilion at Somerset Drive and Clayton Road.

Raymond E. Maritz was born August 9, 1893 in St. Louis. Of French ancestry, he was descended not from the city's colonial founders but from Edouard Maritz, a carpenter who arrived in the mid-nineteenth century as an Icarian, a follower of Etienne Cabet's utopian movement. Raymond's father was Edward F. Maritz, whose Maritz Jewelry Manufacturing Company was the origin of today's much different Maritz, Incorporated. Raymond decided to study architecture at the age of eleven when he attended a meeting with his father of the architects and engineers who were designing the French Pavilion for the 1904 World's Fair.

Maritz began his education in architecture at Washington University and continued it at the Ecole des Beaux Arts in Paris. Even while he was studying, he formed an architectural partnership in 1910 with Gale Henderson, another Washington University student who was only three years his senior. The Maritz files still have records of an office building begun that year. With the Atwood House of 1915 at 15 Southmoor and more importantly the refined Georgian mansion for Gustav Bischof at 2 Forest Ridge the same year, the firm entered the front rank of residential architects in St. Louis. Raymond was then only 22.

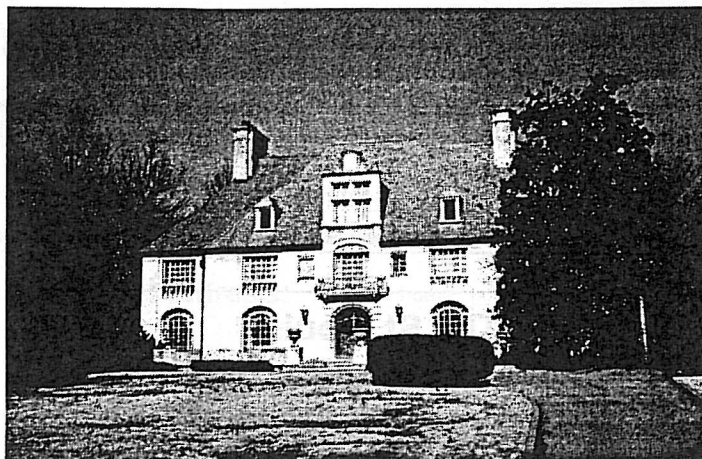
Soon afterward, he left for France to serve as an ambulance driver in the recently commenced war. This group of volunteers grew into the American Field Service, becoming part of the U.S. Army Ambulance Service after the American entry into the war. He was recognized by the French government with the Croix de Guerre, and later, for

his services to French culture with the French Legion of Honor. His friendships in the American Field Service remained with him throughout his life.

Returning to St. Louis after the war, Maritz resumed his practice with Gale Henderson. In 1920, however, Henderson left the firm and Maritz joined his manager, W. Ridgely



Raymond E. Maritz In WWI Uniform



Maritz & Young 5855 Lindell

Young, in a new partnership, Maritz & Young. One of their first designs was this one at 7314 Maryland Avenue for Raymond's brother, James. Maritz & Young soon became the leading residential architects in the most fashionable neighborhoods, designing more houses than any other firm on Lindell and Forsyth and in Brentmoor Park, Carrswold, and Wydown Terrace.

The twenties were the heyday of the period house, a house that was expected to look like a picture postcard from Europe while being totally up to date in plan and function. The trend toward traditionally based residential architecture had begun in the late 1880s as leading firms such as McKim, Mead and White increasingly turned away from freely designed Queen Anne and shingled houses to more deliberately evocative representations of earlier times and places. Some writers have seen this as a battle of styles, but the similarities of these houses, no matter what the source, has led later commentators to see this as essentially a single phenomenon, which some have called the "period house." Progressive critics faulted the period house for lack of originality, but in all other qualities — siting, planning, materials, massing, spatial volume, detailing, craftsmanship, and even functionality — this approach to design provided ample scope for achievement.

Maritz & Young were adept in all types of period houses, from the small to the very large. Colonial Revival or Georgian was the longest-lived of all these styles. Examples of their work in this style include the John Lionberger House at 6357 Ellenwood, the James Harris 10 Carrswold, and the Vincent Price House at 6320 Forsyth, built for the father of the actor.

Spanish Eclectic, also called Spanish Colonial Revival was specialty of the firm, and most of the best examples in St. Louis come from their office. The Harvey Hutchins House at 7287 Greenway and the Clark Gamble House at 26 Wydown Terrace are more moderately scaled examples, while the Mahlon Wallace, Jr., at 100 Sunningdale, called "Casa Audlon," was among their most impressively scaled.

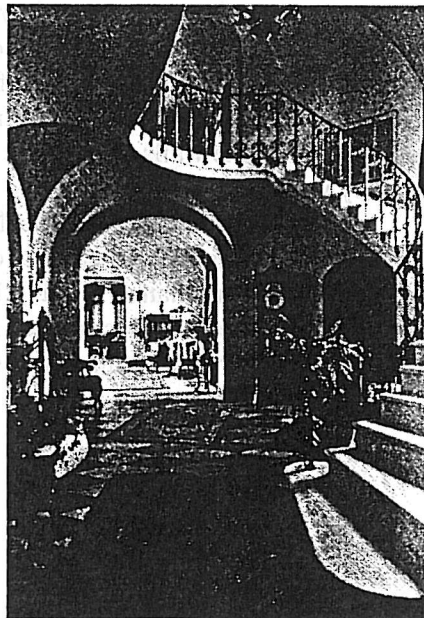
Tudor Revival and related asymmetrical styles gave the greatest scope for combining materials and picturesque forms, and half-timbering was only an optional feature. The George Murch House at 520 Warren is a small example, with no half-timbering, while the house for Edith Schofield at 24 Carrswold combines several materials. The Pettengill House at 34 Glen Eagles is designed to hug the ground, while the Eugene Nims House, Bee Tree Farm, is designed to take advantage of a magnificent view of the Mississippi River.

A half-timbered or other picturesque house featuring a circular or octagonal tower was known in the twenties as a Norman farmhouse, and this was a specialty of the firm, as can be seen at 6352 Forsyth and 2 Terryhill Lane.

Other French Eclectic houses drew from early Renaissance through Baroque and Neoclassical, and derived not just from the largest city and country types but also from modest houses of provincial towns and farms. Raymond Maritz was unique among St. Louis architects for his interest in these sources, which continued throughout his career. The Robert Arthur House at 14 Carrswold is a small version of the Percy Orthwein House at 2701 South Lindbergh. The speculative house at 31 Ridgetop uses similar forms with an arched opening separating the house from the two-story garage wing. The Albert Keller House at 4 Carrswold rises to the level of a Parisian townhouse.

Larger projects of Maritz & Young included the Ambruster Mortuary, the Clayton City Hall, Westwood Country Club (possibly the apotheosis of the Tudor Revival country house), and the showroom of the Aeolian Company downtown. The firm became Maritz, Young & Dusard in the thirties with the addition of Rime A. Dusard, a 1926 graduate of Washington University.

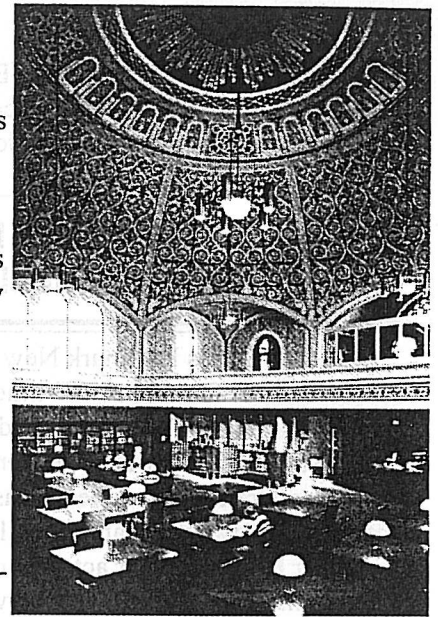
Maritz & Young published a two-volume monograph in 1930. It gives us a chance to see the interiors of their projects as they were originally conceived, and from them we can begin to appreciate the care for craftsmanship and detailing that distinguished the firm, as well as the drama they brought to even modestly scaled interiors. They also suggest the spatial variety possible within a stylistic convention.



Maritz & Young 3 Carrswold, Richard Waitke
Stair Hall Monograph Vol. 1

The essential lines of these interiors remain fresh today, although the original furnishings may now suggest Sunset Boulevard.

Ornamental wrought-iron gateways were a feature of many Maritz & Young houses. They were usually created by Volk Brothers Iron Works. Maritz was always careful to give credit to his suppliers, craftsmen, and contractors, and he worked almost exclusively with



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the same ones for many years. Victor Berlendis, a respected sculptor, supplied his ornamental plastering.

At the beginning of World War II, Maritz moved to Washington, D.C. with the Office of Price Administration, a position he disliked but fortunately was able to leave for the much more glamorous Office of Strategic Services (predecessor of the CIA). Given his knowledge of France, it was perhaps inevitable that he was assigned not to France, but to the North African and Italian campaigns.

Following the war, he returned to St. Louis and a practice that increasingly concentrated on commercial and institutional work. His twin sons Raymond, Junior and George joined him in 1948 after graduating from MIT. As Raymond E. Maritz & Sons, the firm's work was highlighted by a series of Catholic churches, along with many Catholic schools and other parish buildings. Maritz contributed several designs to the Boys Clubs, including the Herbert Hoover Boys' Club, which replaced the old Sportsmen's Park on North Grand, and the Matthews-Dickey Boys Club.

An idealist and eternal optimist, Raymond Maritz thoroughly enjoyed life. He remained active until his death on June 9, 1973. His legacy continues today. Some Maritz houses have been lost; the old Branch Rickey House in Country Life Acres was torn down last fall. Many more have been listed on the National Register of Historic Places, including Brentmoor, Carrswold, Wydown Terrace, and Forsyth Boulevard. People who appreciate good houses still respect the Maritz reputation as they have in the past. The Missouri Historical Society demonstrated the greatest tribute to Maritz — until the establishment in 1997 of the Raymond E. Maritz Professorship in the School of Architecture at Washington University — when it adapted the temple of the United

Hebrew Congregation on Skinker Boulevard as its Library and Collections Center, in the process restoring the main interior space to its original splendor.

New York Life Building Wins National Award

Kansas City's landmark New York Life Building has been named the Grand Prize Winner in the 1997 Modernization Awards sponsored by Building Magazine. Architects Gastinger Walker Harden were acclaimed for creating 200,000 square feet of modern Class-A office space within century-old brownstone and brick load-bearing walls. Developer Hugh Zimmer acted as client for UtiliCorp, the international energy brokerage service that has evolved from the old Missouri Public Service Company, and the building is now UtiliCorp United World Headquarters. Kevin Hardin was principal architect for the project, and incoming chapter president Greg Sheldon served as project architect.

The building was originally part of a plan to decentralize the New York Life Insurance Company. McKim, Mead & White won a limited competition in 1887 for twin buildings to be erected in Kansas City and Omaha. The commission coincided with the firm's interest in the Italian Renaissance, which also produced their Boston Public Library and Villard houses in New York. Here, their rich

terra cotta ornamentation frames and unifies the complex elevations, including six different window patterns on the building's ten floors. The massive bronze eagle over the front door is said to have been cast in the studios of Augustus Saint-Gaudens.

The location of the building was originally the south end of the business district, where it towered over its neighbors. The address at 20 West Ninth remained fashionable for many decades but the building had been sitting vacant and deteriorating for several years since a failed attempt to turn it into apartments.

The New York Life project proves that a rehabilitated office building can be Class A, in real estate terms. The new renovation, carried out by the J. E. Dunn Construction Company, combines careful restoration of significant original features with advanced new materials and technologies. To assure good air quality, paints with low volatile organic compounds (VOCs) and wall finishes made from natural materials were selected. To lessen energy demands at peak times, a plant makes ice at night to cool the facility during the day. Lights adjust to the amount of daylight present and shut off automatically when no one is present. Ceilings slope down from the windows to cast more reflected light into the room. Windows can be opened for fresh air. The building should operate for about a third less than any comparable Class-A building in Kansas City, according to Zimmer.

A new steel-frame structure filled in one end of the H-shaped plan, matching the original ceiling heights. In order to maximize usable space in this addition, framing members were smaller but heavier than usual, while two small ducts were employed to do the work of one big one.

A new atrium was created over another section of the H plan. The glass cover at the top of the building not only eliminated the recurrent leaking of the lower original but also reduced the heating and cooling load. At the same time, the marble walls and mosaic floors of the entrance lobby were fully restored.

Along with everything else, New York Life was seismically upgraded, given fiber optic and cable service, brought into compliance with the 1992 Uniform Building code, and made ADA accessible. Altogether, the project is a model of how our distinguished old downtown buildings can gain new life.



New York Life Insurance Building Kansas City McKim, Mead & White

READING THE MAIL: THE SAH ELECTRONIC DISCUSSION GROUP

The Society of Architectural Historians has established "SAH-L," an e-mail system that permits participants to circulate questions and information to a large numbers of potentially interested readers at the same time. Cynthia Field, chair of Architectural History and Historic Preservation at the Smithsonian Institution, is the moderator (or #listowner" in the jargon of the system). Your editor was added to the list in December and is now getting as many as six messages a day. Occasionally (but certainly not always), these exchanges have made entertaining reading, which future issues of the Newsletter will continue to report.

Jose Quintanilla's request for famous or infamous quotes from noted architects produced these responses:

"The devil gave men pencils, but then God gave them erasers." Edwin Lutyens

"If you think philosophy is difficult, you should try architecture." Ludwig Wittgenstein

"Writing about music is like dancing to architecture." Elvis Costello

A book of architectural quotes: Perspectives: an anthology of 1001 architectural quotations, edited by Charles Kneivitt (London: Lund Humphries, 1986).

Diane Wilk, University of Colorado at Denver, asked about the origin of the feature seen in the Mark Twain House in Hartford, Connecticut: a fireplace opening with a window directly above it. Twain said he wanted this design so that he could see the snow falling above a blazing fire. The architect was Edward Tuckerman Potter. Respondants noted similar designs going back as early as Benjamin Latrobe's Bank of Pennsylvania. William Strickland's Second Bank of the United States, also in Philadelphia, has this feature, as does Richard Morris Hunt's Griswold House in Newport. Late 18th- and early 19th-century windows placed between split flues can be seen in New Castle, Delaware and elsewhere in the mid-Atlantic states, although usually in these cases, the window is placed a floor or two above the fireplace, not directly over it. The Philadelphia architect Frank Furness used this "window in the chimney" motif in several buildings.

Events Calendar

Jeanne Zarucchi, "European Castles"

7:30, Thursday, May 29

Jeanne Zarucchi has branched out from Modern Foreign Languages at the University of Missouri-St. Louis to teach a course this spring on castles in Western culture. From Roman fortifications to Medieval chateaux to modern manifestations, castles uniquely blend practical considerations with symbolic imagery. This talk will highlight her findings. Room 116, Givens Hall, Washington University. Free. For more information, phone Esley Hamilton at 314-727-0428.

Annual Election of Officers

According to the by-laws of the Missouri Valley Chapter, a quorum at a business meeting requires the presence of one third of the membership, a condition that would require either a much larger attendance than we have thus far achieved or a much smaller membership. Therefore at the annual meeting of the chapter in Columbia April 19, the proposed slate of officers for the 1997-1998 year was only introduced. Election by mail, according to the same by-laws, requires only a majority of ballots received. The attached ballot gives you the opportunity to vote; please detach it return it by June First.

BALLOT

Proposed Slate of Officers for 1997-1998:

President:	Greg Sheldon
Vice President:	Peter Wollenberg
Secretary:	Mary Sayers
Treasurer:	Rebecca Freese
Director:	Beverly Fleming
Director:	David Sachs
Director:	Stacy Sone
Director:	Mimi Stiritz

I support the proposed slate of officers for 1997-1998.

I do not support the proposed slate of officers for 1997-1998.

Mail to: Missouri Valley Chapter
Society of Architectural Historians
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204 Epperson House
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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

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Joint	\$ 15.00
Organization	\$ 25.00
Supporting	\$ 25.00 +

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institution, affiliation, or special interest	
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News Letter

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Please mail editorial correspondence and submissions for publication to "Esley Hamilton, Editor" at the address listed on page five. 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

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