

# The Society of Architectural Historians Missouri Valley Chapter

Volume V

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# News Letter

## DESPERATELY SEEKING SPIERING A Research Memoir: Part II

© 1999 by Carol S. Porter

Editor's Note: Carol S. Porter is working on a biography, *Where the Lights Are Shining: Louis Clemens Spiering, Architect for the Arts*. Spiering is best known for his designs of the Sheldon Concert Hall, the St. Louis Artists' Guild clubhouse on Union, and the Souard Branch of St. Louis Public Library on Lafayette. I asked Carol to share some of her experiences researching this respected but little-known St. Louis architect.

In 1895, Louis Clemens Spiering (1874-1912) entered the Ecole des Beaux Arts in Paris as a first-year architecture student. The same year, back in the States, a Chicago textile manufacturer named George Fabyan was continuing to build the fortune that would allow him to establish Riverbank, a 600-acre estate on the Fox River in Geneva, Ill. And in Cambridge, Mass., Wallace Clement Sabine of the Harvard University physics faculty began a series of experiments that would earn him the title "father of modern architectural acoustics."

I discovered the intersection of the three men's lives and work this summer during a research trip to Riverbank. There I hoped to establish conclusively the link between Louis Spiering's acoustical masterpiece, the Sheldon Concert Hall in St. Louis, and Wallace Clement Sabine. This link is part of a larger mystery that has surfaced in my research of Spiering's life. Specifically: where are the records of meetings and correspondence between Spiering and the building committee of the Ethical Society of St. Louis, the client for whom he designed the Sheldon? Where are Spiering's drawings and blueprints — not only of the Sheldon, but of his entire opus of residences and public buildings?

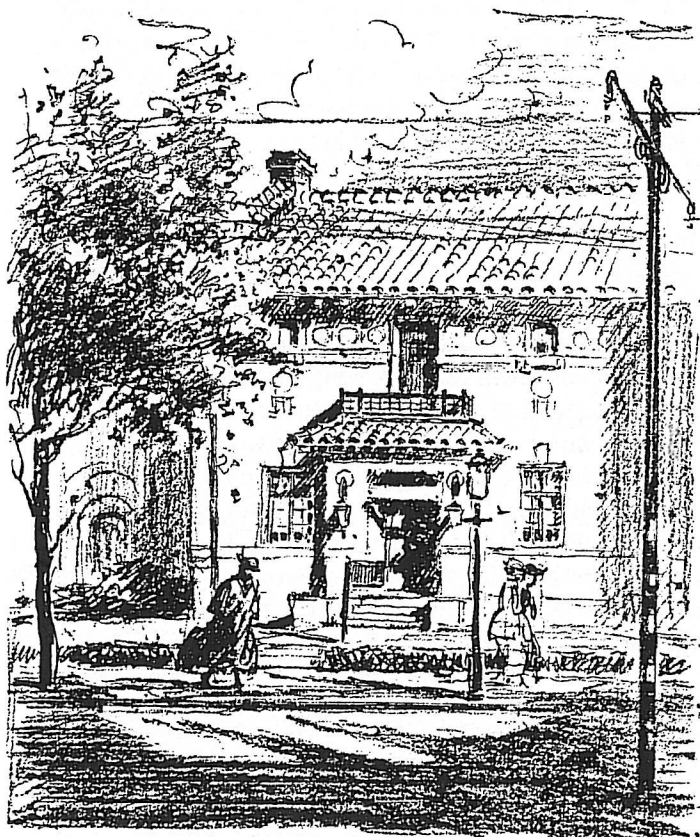
Did I solve the mystery? Not yet. Did I establish the Spiering-Sabine link? Yes. And I did it in a setting that has seemed, at various points throughout this century, like a hybrid of Wonderland, Old MacDonald's Farm, the Manhattan Project and Oz.

### Pioneering Work

But let's go back to 1895, and the acoustical experiments of Wallace Clement Sabine. As a junior faculty member at Harvard, Sabine was given the unenviable assignment of

correcting excessive reverberation in the lecture hall of the newly completed Fogg Art Museum. After several years of painstaking experiments (see "Desperately, Part I", Fall 1999) Sabine developed a formula and methodology that demonstrated, as noted by his cousin and successor, Paul Sabine, in a 1919 article for *The American Architect*, "that the architect may plan for the acoustics of a structure with the same degree of certainty that he provides for lighting and ventilation." Reminding us of the significance of his cousin's work, Paul Sabine says: "[In 1895] None of the standard text books on sound even mentioned the question of why some rooms are acoustically good and others acoustically bad. At that time no investigations had been published on the subject."

Word of Wallace Sabine's contributions spread quickly, and he added the role of consultant to that of teacher and



The St. Louis Artists' Guild on Union Avenue, illustrated by Arthur B. B. Chapin for *Public Art in St. Louis*, a 1925 publication of the St. Louis Public Library. The 1908 building by Louis Spiering, as shown, was described as being in the modern French style. It was enlarged to the south in 1916 by Lawrence Ewald.

(article continues on page seven)

## Saint Louis Public Library's Carnegie Branches

by Jean E. Meeh Gosebrink

*It would be a great mistake in my opinion to spend a million dollars upon a Central Library building. The masses are best reached by Branch Libraries, and the Central Building is much less important than before. If the city of St. Louis will agree to tax itself and expend not less than \$150,000 per annum on its Library System I shall be glad to give \$500,000 for a Central Library, and also \$500,000 to be expended hereafter in Branch Libraries as these are needed, the city to furnish sites for the Libraries and the money I give to be used for the Buildings.*

— Andrew Carnegie, March 1901 [to Dr. S.J. Niccolls, pastor, Second Presbyterian Church, St. Louis]

With the acceptance of this offer, St. Louis became one of 1,419 communities in the United States receiving funds for the construction of libraries from philanthropist Andrew Carnegie. Librarian Frederick M. Crunden and members of the St. Louis Public Library's Board, like the citizens of many other American cities and towns, had written to Carnegie asking for his financial support in the construction of a new library building. Although he had funded construction of libraries as early as 1881, steel magnate Carnegie had recently started what he called his "whole-sale" period of providing funds for library construction. His philanthropy would result in the construction of 1,689 libraries in the United States at a cost of \$41,748,689.

By the mid-1890s, St. Louis Public Library, recently independent of the St. Louis Board of Education, occupied quarters on the two top floors of the new Board of Education building at Locust and Ninth streets and was looking for "adequate room for a growing institution and proper accommodations for its ever increasing patronage." Library promoters had in mind "an edifice which will not only fill present and prospective demands, but be an ornament to the city . . . a library building worthy of the fourth greatest city of the Union . . ." The attempts of the Public Library to levy a building tax in popular elections in 1897 and 1898 had been defeated. Good timing, and an intermediary, the Reverend Samuel Jack Niccolls, an acquaintance of Carnegie's and friend of Carnegie's pastor, provided success.

At the beginning of the new century, St. Louis Public Library was poised for expansion. Established in 1865 by St. Louis superintendent of education Ira Divoll and others affiliated with the public schools as the Public School Library and Lyceum, a private subscription library, its operations were officially transferred from the Library Society to the St. Louis Board of Education in 1869. Frederick Morgan Crunden became its second librarian in

1877. A dynamic leader, he promoted the public library as the "people's university" and advocated its expansion into neighborhood branches and conversion to a free, tax-based, citywide service. He worked for passage of a new state law that in 1885 authorizing cities to levy taxes for public library services. In St. Louis his advocacy saw its fruition in the April 1893 election, in which St. Louis voters approved moving administration of the library to an independent board of directors and taxing themselves for its support. The library and its collections were transferred to control of the new board on March 1, 1894, and the library opened free to the public on June 1.

Within the next few years, the number of borrowers and annual circulation of books quadrupled. Books were brought to readers at public delivery stations, usually set up in pharmacies, first by horse-drawn carriages, later in motor cars, in all parts of the city and even in some areas of St. Louis County. Classroom libraries were installed in schools, and books were delivered to businesses, clubs, settlements, hospitals and, in one case, a department store.

St. Louis officials and citizens promptly moved to take advantage of Carnegie's offer. On April 2, 1901, St. Louis voted 73,646 to 10,184 in favor of a tax of two-fifths of a mill on the dollar for use of the library. Carnegie's other stipulations were also met as sites for new buildings were secured.

Between 1906 and 1912 six neighborhood branches and Central Library were built from Carnegie funds. Architects for the branch buildings, all chosen from the St. Louis community, followed the traditional, symmetrical Carnegie model of a central entry and circulation area adjoined by adult and juvenile reading rooms with a shared stack area. Extensive meeting space was placed on the first, or raised basement, floor. Imposing stairs led from the street to central entrances. All the library buildings erected during this time were modeled in the popular Beaux-Arts style, usually based on Italian or French Renaissance influences, or classical revival styles.



Cabanne Branch, St. Louis Public Library.

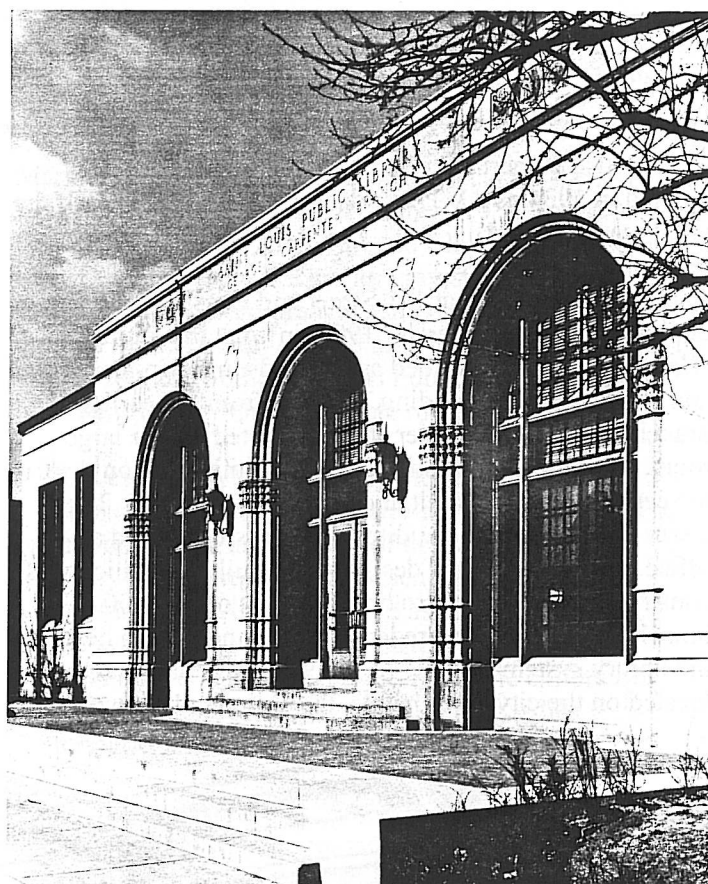




*Carpenter Branch, St. Louis Public Library. Display window.*

Barr Branch at 1701 South Jefferson Avenue, near Lafayette Park, was the library's first Carnegie branch. The library was constructed on land donated by William Barr (whose name is preserved in the Famous-Barr department stores) and his wife, and was named in his honor. The property had formerly been the site of Mount Calvary Episcopal Church, which was destroyed in the 1896 tornado. Theodore C. Link designed the building; Murch Brothers Construction Company was the contractor. The completed building opened on September 7, 1906. Part of the original stock of the branch came from a collection of about 8,000 books assembled by the American Library Association and St. Louis Public Library for an exhibit of books suitable for a small town library, the Model Library, at the 1904 Louisiana Purchase Exposition. Recently renovated from plans by the architectural firm Koch & Associates, Barr reopened in March 1996, with its facade and architectural details preserved and such major improvements as a new entrance and elevator accessible to persons with disabilities, new auditorium and meeting rooms, new restrooms, wiring and lighting, heating and cooling systems, paint and plaster. A Robert Cassilly sculpture depicting the race of the Tortoise and the Hare overlooks the new courtyard.

Five thousand persons attended the opening of the second Carnegie branch, Cabanne, at the corner of Union and Cabanne avenues, on July 29, 1907, with a dedication ceremony, reception and music by Poepping's Orchestra.



*Carpenter Branch, St. Louis Public Library.*

The evening gala was planned and funded by the Cabanne Library Association. Designed by the architectural firm Mauran, Russell and Garden, and constructed by Harvey and Hall, the library was built with an exterior facade of stone and sand colored brick with copper trim, and large windows separated by stone columns. Each reading room had a large white marble fireplace. Brick fireplaces were found in the basement club room and workrooms. The library and the Cabanne subdivision were named for Jean Pierre Cabanne, a French settler who arrived in St. Louis in 1798. He was one of the incorporators of the city of St. Louis, a commissioner of the Bank of St. Louis founded in 1816, and a member of the city's first Public School Board.

Ernest Preisler was the architect of the Carondelet Branch, a landmark at 6800 Michigan Avenue, which opened on June 9, 1908. His building was constructed of Bedford limestone in the classic Ionic style with stately columns at the main entrance. A description of the branch notes its "wide granite steps" that "lead from the sidewalk to the marble-wainscoted vestibule and into the high and well-lighted rotunda." In a 1913 report on the branch, librarian Nellie DeLaughter referred to the "distinctive characteristics" of the Carondelet neighborhood, a municipality itself annexed by the city of St. Louis in 1870. That special tie with the community is reflected in the Carondelet History collection housed in the branch. The collection contains information on Carondelet and south St. Louis institutions, businesses, landmarks, persons and events. A mural by St.

## Carnegie Branches

(continued from page three)

Louis artist, Robert Rigsby, "Founding of St. Louis," painted in 1934 as a WPA project, is on the east wall of the adult reading room.

The Crunden Branch at 14<sup>th</sup> Street and Cass Avenue was dedicated on September 11, 1909, in what the *St. Louis Globe-Democrat* described as a "handsome two-story brick and stone fireproof building," unique from the earlier branches because its upper floor consisted of one large room, containing book shelves. The administration desk in the center separated adult and children's sections. The lower floor housed the auditorium, classrooms and an office. Eames & Young designed the building, which was constructed by Murch Brothers at a cost of \$70,000. The branch was named for Frederick M. Crunden who headed the library system from 1877 to 1909. The first branch located on the city's north side, the Crunden library served

a multi-ethnic clientele: "The branch is located in that part of the city with the poorest of the population. Northeast were factory employees, west were the old 'German element' and south were Russian and Polish immigrants, and there was throughout a large Jewish population." African Americans were also represented in the population and served by the branch.

The Carnegie Crunden Branch closed in 1959 and was replaced by a second Crunden Branch at 2008 Cass Avenue that closed in 1981. In 1955 the original Carnegie building was sold to Pulaski Savings and Loan but today stands empty.

In April 1908 the library's board of directors issued an invitation to St. Louis architects to compete for the design of two branch libraries. Nineteen local architects accepted the invitation and submitted plans at the end of the allotted six weeks. The *Program of conditions and instructions to govern a competition for the selection of Architects for two branch library buildings* specified such conditions as



Soulard Branch, St. Louis Public Library. Juvenile Reading Room.



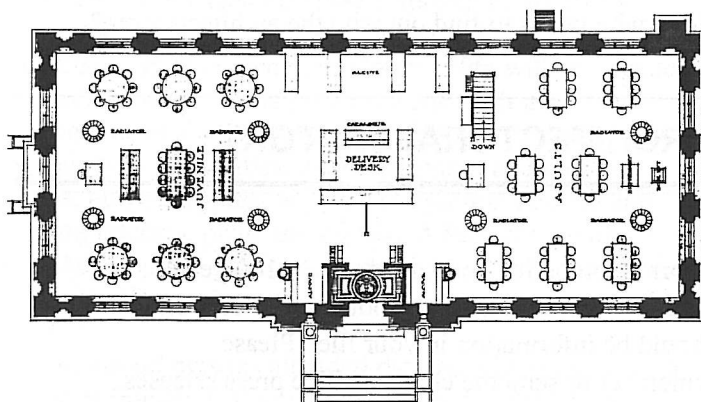
requiring costs not to exceed \$60,000 each; planning the main floor as one large room, with a "lofty ceiling . . . to be lighted without a skylight;" space, with tables, chairs and settees "to accommodate 100 people, or more if possible," with a "minimum shelving capacity of 16,000 books, allowing eight volumes to the running foot."

The firm of Hellmuth & Spiering was chosen for the Soulard Branch, which opened on March 21, 1910, at 704 Lafayette Avenue, opposite the Soulard Market. The firm disbanded before the project ended, leaving Louis Spiering to complete the work. The library was planned as

one of a chain of buildings which will convert that section of St. Louis into a civic center. The other buildings in the group are the Soulard Street Police Station and the Soulard Street Bath House. The library is built in the American-Renaissance style and is strictly modern in every detail. It is built of Venetian brick and stone and is fireproof throughout. The main doors are of hand-carved oak and very handsome. Besides the auditorium and the main library, the building contains a study room, a librarian's room, a staff room, packing and store rooms and a janitor's and boiler room.

Another distinguishing feature was its round radiators. The Soulard branch served a polyglot neighborhood with communities of Hungarians, Poles, Serbians, Croats, Greeks, Jews and other recent immigrants, many of whom supported their own churches and schools. The program for Soulard's opening was printed in both English and Bohemian.

In the early 1960s, urban renewal of the Kosciuszko area east of 7<sup>th</sup> Street drastically affected the geography of the branch service area and decreased its residential base. Soulard library was closed in 1962, sold to the Phoenix Musical Club, a group of musicians whose building at 1712 South Third Street had been purchased by Monsanto for a parking lot. Since that time several restaurants, including



*Soulard Branch, St. Louis Public Library. Floor plan.*

one named Carnegie's, have gone in and out of business at the location. At present the building is empty and listed "For Sale."

Mariner & LaBeaume were the architects for the Divoll Branch, which opened on December 5, 1910, at 1100 Farrar Street, on the site of the old Clay School. A one-story building of red brick with gray stone trim, like the Crunden and Soulard branches, it consisted of one room divided for adult and juvenile use. The branch honored Ira Divoll, founder of the St. Louis Public Library. Branch librarian Margery Quigley wrote of the branch

it lives an active, prosperous life in the center of a district, which combines every feature to be found in any one of the large towns of the Middle West. Every type of reader is represented during the working day. Almost as soon as the branch opens, the procession of German housekeepers, coming from marketing, begins, after that come children, stenographers, factory workers, young ladies . . . foreigners, husbands and wives, and students.

She also commented that "Farrar Street has the finest slope and the smoothest brick paving in the neighborhood. It seems to meet all the requirements for sledding, sliding roller skating and jumping."

A new Divoll branch at 4234 North Grand replaced the Carnegie building in spring 1967. (The new branch was renovated by architect David Mason & Associates and reopened in 1998.) At present the Carnegie Divoll is used by the Board of Education.

Carnegie's \$500,000 funding for a main library covered about one-third of Central Library's construction costs. The firm of Cass Gilbert, a New York architect, chosen in a national architectural competition, designed a monumental beaux-arts Italian Renaissance palace, filling the block between 13<sup>th</sup> and 14<sup>th</sup>, Olive and Locust streets, the site of the former Music and Exposition Hall. Contractor John Pierce started work on the site in 1909; the library was dedicated on January 12, 1912. The centerpiece of the St. Louis Public Library, today it houses millions of books, journals, recordings, photographs and other items, including rare collections. In 1996, the library purchased the former Farm Credit Bank building (now Central Library West), immediately west of Central Library at 1415 Olive Street, to allow expansion of Central's collections, services and support departments. The library plans to restore and preserve the character of Gilbert's building while enhancing its appeal and utility for users of modern library technology. The Gates Computer Center was opened in the Central West in October 1999. Starting in 2000 other library departments and support services will move into the West building.

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## CARNEGIE BRANCHES

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The library considers the Carpenter Branch, opened on February 14, 1927, at 3309 South Grand Boulevard at Utah Place, as its last Carnegie library. \$42,356 of its total cost of \$126,722 came from the balance left from the initial Carnegie grant for branch libraries. The branch was designed by Wilbur T. Trueblood of the architectural firm Trueblood & Graf in an early Italian Renaissance style generally resembling the outline of the Loggia del Lanzi in Florence. Among its innovations were its large windows, which allowed passers-by to see into the building, an entrance only a few feet above street level, and its large show-window for exhibits at the end of its annex building. Library board president George O. Carpenter donated the land for the branch. The popular and heavily used Carpenter Branch will close for renovations and expansion in early 2000 and is expected to reopen in August 2001.

### Sources

Information on the number of Carnegie libraries constructed in the United States and their cost came from Theodore Jones, *Carnegie Libraries Across America: A Public Legacy*. Other information came from annual reports, scrapbooks, correspondence and publications in the St. Louis Public Library archives, Special Collections, Central Library.

Bobinski, George S. *Carnegie Libraries: Their History and Impact on American Public Library Development*. Chicago: American Library Association [1969]

*The Branches of the St. Louis Public Library*. [St. Louis, Mo.: St. Louis Public Library, 1913]

Compton, Charles H. *Fifty Years of Progress of the St. Louis Public Library, 1876-1926*. [St. Louis, Mo.: St. Louis Public Library] 1926.

Jones, Theodore. *Carnegie Libraries across America: A Public Legacy*. New York, etc.: John Wiley & Sons [c1997]

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## OTHER CARNEGIE LIBRARIES IN MISSOURI

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The following list is based on Theodore Jones, *Carnegie Libraries Across America*. It includes three libraries for which Jones was unable to obtain information. The dates are those of the Carnegie grants.. Construction may have been delayed from one to several years. If the building is no longer in use as a library, its current status is given. The size of grants in Missouri ranged from \$5,000 to Marshfield to \$60,000 to Joplin, with a cool million to St. Louis for its central library and six branches.

Albany, 1903  
Aurora, 1913  
Bolivar, 1913  
Brookfield, , 1916, VFW  
Cape Girardeau, 1916, city offices  
Carthage, 1902  
Excelsior Springs, 1913, built 1916, social service agency  
Fayette, 1913, opened 1915  
Fulton, 1911  
Huntsville, 1914  
Jefferson City, 1900, state government  
Joplin, 1901, business, residential  
Louisiana, 1902  
Marceline, 1917  
Marshfield, 1911, Webster County Historical Museum  
Maryville, 1903, razed 1962-63  
Mexico, 1912  
Moberley, 1902  
Monroe City, 1916  
Nevada, 1915  
St. Joseph: Carnegie, 1901  
St. Joseph: Washington Bluff, 1901  
Sedalia, 1899  
Shelbina, 1916  
Springfield, 1901  
Webb City, 1913

Now, who wants to find out who the architects were?

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## AIA CHAPTER APPEALS FOR ARCHITECTURAL HISTORY

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*From the August 5 "Friday E-Mail" of the St. Louis Chapter of the American Institute of Architects:*

Last week, the chapter received a call regarding the work of Gabriel Ferrand, who died in 1934. Unfortunately, the only information in the file was his application for membership and correspondence with the Institute; no

information on his body of work. In 100 years, when the office gets a call about your work, there should be information in your file. Please remember to send the chapter office press releases, career advancements and your projects to put in your file for future use.



## DESPERATELY SEEKING SPIERING

(continued from page one)

researcher. He consulted on such well-known projects as Boston Symphony Hall (McKim, Mead and White), Boston Common bandstand (Frederick Law Olmsted) and the Cathedral of St. John the Divine (Cram, Goodhue and Ferguson). Sabine functioned on little sleep, as he could perform his acoustical experiments only in the early hours of the morning when there was least interference from outside noise and vibration.

### The Scientist Meets the Eccentric

In 1913, Sabine was summoned to Riverbank for one of his more unusual consultancies, an analysis of a sound levitating device built by the staff of George Fabyan. In the years since Fabyan (now Colonel Fabyan, following a commission from the National Guard) had acquired his riverside property, he had built it up into the aforementioned Wonderland/Oz. His house, known as the Fabyan Villa, was a Frank Lloyd Wright redesign. The surrounding Japanese gardens were tended by a full-time gardener. Other staff maintained the Dutch windmill, the lighthouse, the chicken, turkey and livestock breeding facilities, and cared for the monkeys that freely roamed the Fabyans' house.



Wallace Clement Sabine.

At Riverbank, the eccentric lord of the manor indulged his taste for scientific experimentation. One of his passions was cryptology; indeed, two of Fabyan's resident researchers were William and Elizebeth Friedman, the couple who later cracked Japan's Purple Code, helping turn the tide of World War II. But in the early years of this century, Fabyan was preoccupied with the research of Elizabeth Wells Gallup, who was intent on proving that the works attributed to Shakespeare actually had been written by Sir Francis Bacon. Fabyan, a true believer, was convinced that he could duplicate an acoustical levitating device described in code by Bacon in an early 17th century manuscript, so he hired an engineer to build it.

But the device would not levitate. Fabyan, seeking advice, learned of Wallace Sabine, and brought him to Riverbank for a diagnosis. Presumably the ever-tactful Sabine let him down easy, for a friendship developed. Col. Fabyan, fascinated by Sabine's experiments in acoustics and saddened by the scientist's limited time and space at Harvard, offered to build Sabine his own laboratory at Riverbank ("... out here on the prairie where there just isn't any noise," Fabyan reportedly said).

The two men agreed, Sabine drew up plans ... and World War I intervened. Sabine served the U.S. armed forces as a consultant in aerial reconnaissance, working himself to exhaustion and ignoring an illness, eventually diagnosed as cancer, that an early surgery could have arrested. At the close of the war, Sabine turned his attention back to his new Midwestern laboratory, and began preliminary calibrations of the instruments. But just as Louis Spiering never heard a concert in the Sheldon Memorial, Wallace Sabine never conducted an experiment in his lab. He died in 1919 at the age of 50. His work was taken up by his cousin Paul Sabine, and today the Riverbank Acoustical Laboratories remain pre-eminent in the field of acoustical testing. Riverbank is now a part of IIT Research Institute.

Through the years, Wallace Sabine had recorded findings from his experiments in a series of notebooks, while records of his consultancies appeared in correspondence as well as on detailed notes written directly on architectural clients' plans. Shortly before Sabine's death, a colleague found him in despair, setting fire to a stack of papers. Scholars presume that the perfectionistic Sabine destroyed records of work that did not meet his own high standards, and that this material may have included experiment notebooks as well as blocks of missing correspondence.

I knew nothing of this saga when I first encountered the name "Sabine" in my research for the biography of Louis Clemens Spiering. I learned of Sabine's life and work only after finding his name in the archives of the Ethical Society of St. Louis. The society's board of directors had approved in 1910 an expenditure of \$200, with the notation: "Prof.

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## DESPERATELY SEEKING SPIERING

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Sabine, acoustical consultation.” This happened just three months after Louis Spiering accepted the commission to design the Sheldon. Once I had identified Sabine, I was eager to learn whether he had a hand in the Sheldon’s acoustical excellence, which till now had been solely attributed to Spiering.

I found my answer in the quiet, third-floor archives and museum of Riverbank Acoustical Laboratories. There, with Col. Fabyan’s sound levitating device standing sentinel, I read a yellowed, typewritten list titled “Architects corresponded with in regard to buildings.” Appearing on the thirty-second line of this list is the notation: “Louis C. Spiering, 908 Liggett Building, St. Louis Mo 6/8/10.”

At that moment, something in the room levitated, all right: it was the researcher. I wish I could report finding a pages-long carbon copy of correspondence between the two men, with Spiering’s specific questions and Sabine’s astonishingly detailed replies. Surviving correspondence, such as the exchange between Sabine and Chicago architect Alfred Alschuler regarding the Sinai Temple, show us how instructive Sabine’s analysis could be. To read his discourse with Louis Spiering would mean understanding in full the science that underlies the Sheldon, “the Carnegie Hall of the Midwest.” But these letters apparently were destroyed in the fire.

Somewhere, of course, was Louis Spiering’s copy of this correspondence. Did it find its way into the Ethical Society archives, only to be misplaced? Did it come into the possession of William B. Ittner, famous St. Louis architect, friend of Spiering and fellow advisee of Sabine, when

Ittner took over the supervision of the Sheldon construction after Spiering’s death? I have every hope that missing Spieringiana will surface. After all, some of Wallace Clement Sabine’s files were retrieved from a dusty closet at Riverbank as recently as 1976. So I’ll continue seeking Spiering — it’s an exciting search, and who knows where the next intriguing stop will be.

Of one thing I’m sure: it will take some doing to outshine Riverbank.

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## ST. LOUIS NEON FEATURED IN NEW BOOK

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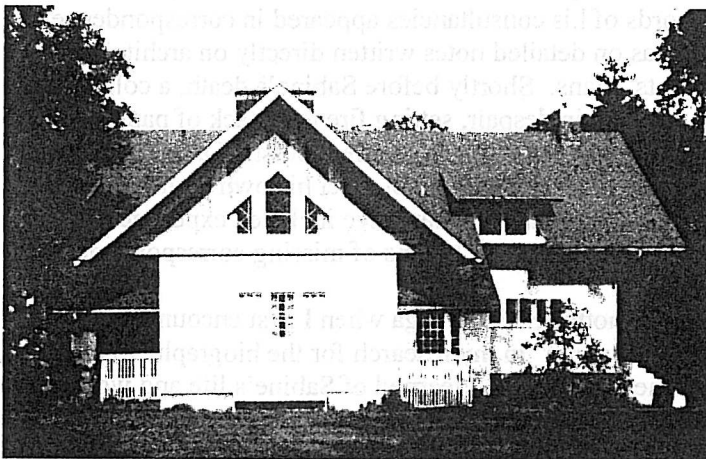
Three outstanding neon signs in the St. Louis area are included in a new book, *Vintage Neon* by Len Davidson, founder of the Neon Museum of Philadelphia. The well-known Anheuser-Busch eagle on U.S. 40 is joined by the less familiar majorette of the Airway Center on St. Charles Rock Road in St. Ann and the birthday cake at Federhofer’s Bakery on Gravois Road in Affton. The large-format book, lavishly illustrated with 362 color photos, is published by Schiffer Publishing Ltd., Atglen, Pennsylvania, and sells for \$59.95.

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## MARK WEIL APPOINTED NEW VADC DIRECTOR

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Chapter member Mark S. Weil, already the E. Desmond Lee Professor for Collaboration in the Arts and director of the Washington University Gallery of Art, has been appointed director of the university’s new Visual Arts and Design Center (VADC). The Center links five parts of the university: the School of Art, the School of Architecture, the Department of Art History and Archaeology, the Gallery of Art, and the present Steinberg Library for art and architecture. New facilities are currently being designed by Pritzker prizewinner Fumihiko Maki to occupy the parking lot north of Steinberg and Bixby Halls west of Skinker Boulevard, and those buildings will be renovated, along with Givens Hall. Weil joined the faculty of Washington University, his alma mater, in 1968, the year he earned his Ph.D. from Columbia University.



Fabyan Villa, Geneva, Illinois. Remodeled by Frank Lloyd Wright for Colonel George Fabyan in 1907.





# Events Calendar



## Gallery 2000 Luncheon Lecture: Bernoudy

Thursday, December 16, 1999, noon

The Sheldon Concert Hall, 3648 Washington Blvd.

Osmund Overby presents a lecture on his new book published by the University of Missouri Press, *William Adair Bernoudy, St. Louis Architect: Bringing the Legacy of Frank Lloyd Wright to St. Louis*. Luncheon will follow at 1 p.m. in the Louis Spiering Room, when Dr. Overby will be available to sign copies of his book. The talk is free and open to the public; luncheon reservations are required by December 14<sup>th</sup>, cost \$7.00. Phone (314) 533-9900, extension 31.

## Exhibit: William Adair Bernoudy, Architect

December 16, 1999 to February 14, 2000

The Sheldon Art Galleries, 3648 Washington Blvd.

In conjunction with Osmund Overby's book, 30 of the stunning color photographs taken for it by Sam Fentress will be on display in the Sheldon Galleries. The galleries are open every Tuesday and Saturday from 10am to 2pm and one hour before every performance.

## William Bernoudy, a Round-Table Discussion

Sunday, January 9, 3 p.m.

Barnes & Noble, Ladue Crossing,  
8871 Ladue Road at I-170

Celebrating the publication of Osmund Overby's book, Barnes & Noble has invited a group of William Bernoudy's clients and colleagues to discuss the man and his contribution to St. Louis architecture. Co-sponsored by the St. Louis Chapter, SAH and organized by chapter member Dan Williamson.

## "Henry Shaw's Support for Classical Music"

Sunday, February 6, 2 p.m.

Stupp Center, Tower Grove Park

On the 200<sup>th</sup> anniversary of Henry Shaw's birth, the Tower Grove Park Lecture Series focuses on his support for the arts in St. Louis. Dr. Leonard Ott, associate professor of music and associate dean in the College of Arts & Sciences at the University of Missouri, St. Louis, will begin the series. The Stupp Center is just off Grand, near the corner of Arsenal.

## Annual Gathering

Sunday, February 6, 6 p.m.

Our chapter get-together traditionally comes near Ground Hog Day. Participants are invited to bring slides of *one* building (or place), but many come just to enjoy the show, which includes the familiar and unfamiliar, the nearby and farflung. Mimi Stirtz is again our host. Call Esley Hamilton at 615-0357 for directions and reservations for the buffet dinner.

## Exhibit: Winkle Terra Cotta Company

February 15 to May 15

The Sheldon Art Galleries, 3648 Washington Blvd.

This exhibition focuses on the Ambassador Theatre in St. Louis, one of hundreds of buildings for which the Winkle Company provided the architectural terra cotta. Recent watercolor renderings by Salvatore Ventura will be combined with historical photos and actual architectural details salvaged on the building's recent demise by Larry Giles of the St. Louis Architectural Art Company.

## Exhibit: The Work of Charles and Ray Eames

February 19 to May 14

St. Louis Art Museum, Forest Park

St. Louis native Charles Eames (1907-1978) and his second wife Ray (1912-1988) endowed the principles of modern design with joy in their toys, films, multimedia presentations, exhibitions, books, and more than 50 projects for IBM, as well as in their famous chairs and other furniture. This exhibit, which originated at the Library of Congress, presents these achievements in a format that recreates the excitement of an Eames exhibit.

## "Form and Function in Early Buddhist Architecture in Japan"

Sunday, February 27, 2 p.m.

Schoenberg Auditorium, Missouri Botanical Garden

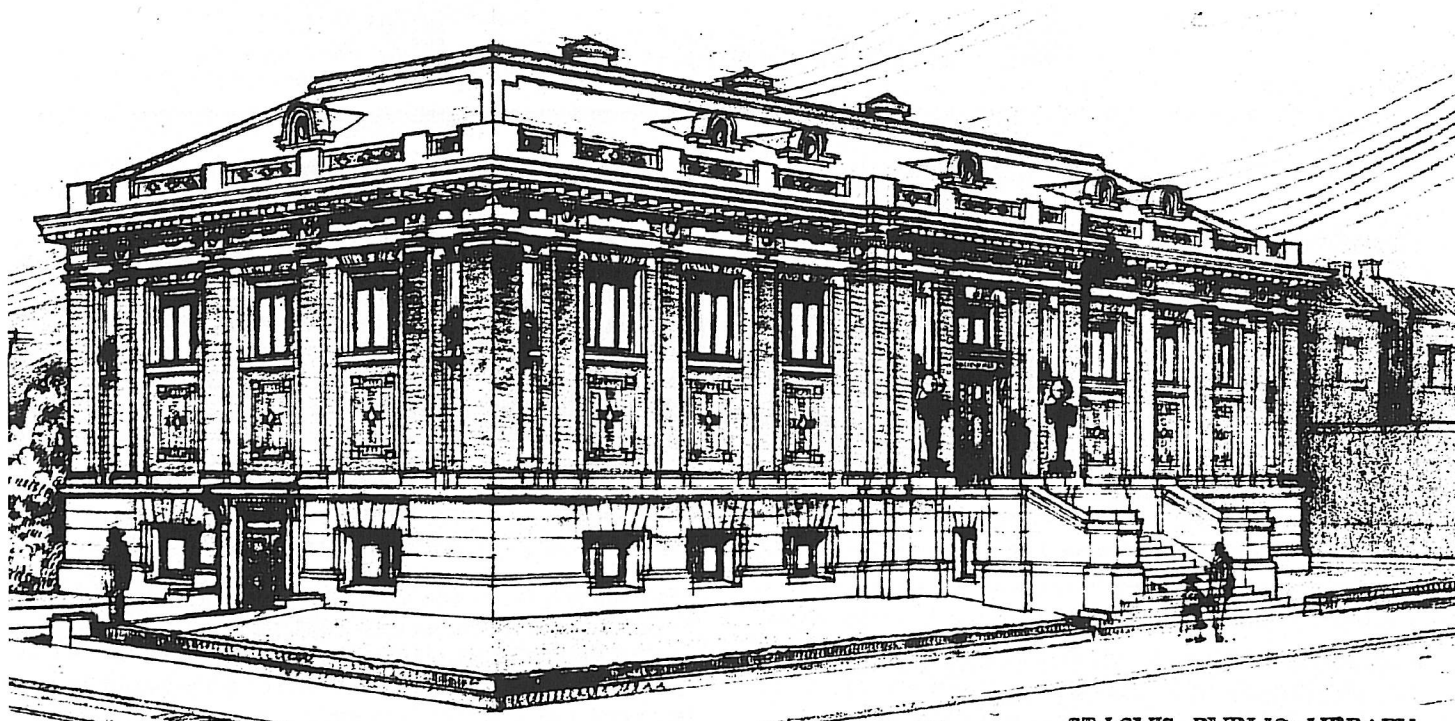
Dr. Dean Eckert, chapter member, is professor emeritus of art and architectural history at Lindenwood University. He has lived in Japan and led the SAH study tour there in 1981.

## "Patron and Participant: Henry Shaw's Contribution to the Architecture of St. Louis"

Sunday, March 5, 2 p.m.

Stupp Center, Tower Grove Park

The second in this year's Tower Grove Park Lecture Series features Dr. Carol Grove, visiting professor of American art and architecture at the University of Missouri, Columbia. She will focus on Shaw's building patronage, which, contrary to the popular perception, was not limited to George I. Barnett.



ST. LOUIS PUBLIC LIBRARY  
SOVLARD BRANCH  
HELLMUTH AND SPIERING ARCHITECTS  
EQUITABLE BUILDING ST. LOUIS

*Souldard Branch, St. Louis Public Library (1908-10). Architect: Hellmuth & Spiering.*

# News Letter

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