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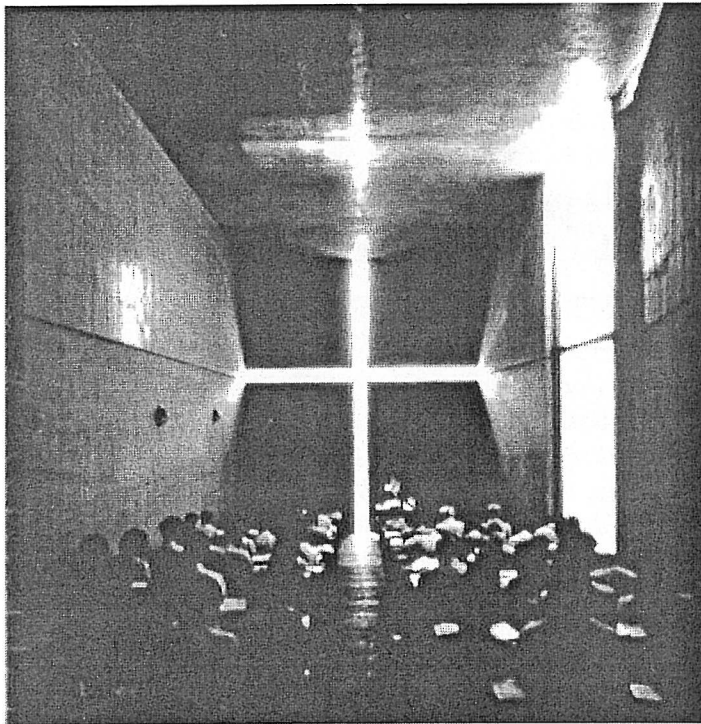


News Letter

ART MUSEUM OPENS EXHIBITION ON JAPANESE ARCHITECT TADAO ANDO

by Brian Adkisson

Japanese architect Tadao Ando is among the most renowned architects practicing today. Based in Osaka, he received no formal training in architecture, but he is one of the most sought after architects in the world today. Ando has built in Japan, India, Europe, and the United States and he has won many awards, including the prestigious Pritzker Architecture Prize for his enrichment of the art of architecture. He is sixty years old.



Church of the Light. Photo by Mitsuo Matsuoka, courtesy of Tadao Ando Architect & Associates.

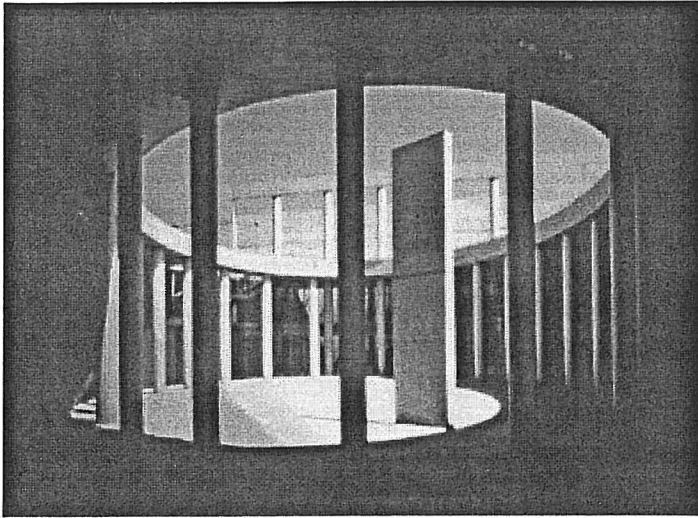
Ando's chosen building material is reinforced concrete. In plan, his buildings consist of geometric forms whose smooth concrete surfaces define pristine sculpted spaces. Ando is particularly masterful at incorporating light, water, and landscape into his structures. When building alongside a waterfront or in a natural setting, his work has a strong relationship with the nature. Oftentimes, he sinks the building into the site, concealing all but a small outcropping of the building. In urban settings, Ando brings the nature into the building through his use of reflecting pools, light shafts, and

framed vistas that focus one's view on water or low plantings. Slits allow natural light to penetrate the thick walls, casting changing patterns that help define the interior spaces. These slits not only increase the intensity of light, but ones awareness of light. A frequent characteristic of Ando's buildings are long monolithic concrete walls that shield the facade. Like the best artwork, this threshold introduces the element of mystery and surprise, heightening expectations as one discovers and approaches the entrance.

A special feature of the exhibition, *Tadao Ando: Architect*, will be the installation, which Ando is designing specifically for the Saint Louis Art Museum's galleries. In addition to models, drawings, photographs, and videos that span the architect's career, Ando is creating a special architectural space, an environment, that will include an entrance facade, a reflecting pool, light, and several other features for which Ando has become known. As the visitor passes through the space, there will be a continual unfolding of experiences and mixing of scales from 2-dimensional drawings and photo panels, to 3-dimensional models and full-scale built elements. Light, wind, and water, elements central to Ando's architecture will enhance and stimulate the quality of the experience.

The exhibition is scheduled to coincide with the opening of the Pulitzer Foundation, which Ando has designed in St. Louis's Grand Center. The Museum will use this opportunity to launch the Saint Louis Art Museum's focus on architecture as the Museum heads towards its forthcoming expansion. Architecture will become a part of the Museum's regular programming, and the Museum is also planning an annual architecture lecture series that will begin with the Ando exhibition.

The national opening of the Pulitzer Foundation is the weekend of October 12-13. During the past ten years, Ando has received a number of commissions in the United States. To date, he has completed the Japanese screen room at the Art Institute of Chicago and a private residence also in Chicago. The Pulitzer Foundation will be the first public building of Ando's to open in the United States. Also underway are the Modern Art Museum in Fort Worth, Texas (slated for completion in Fall 2002), a chapel and living quarters in St. John's Abbey outside of Minneapolis, and most recently, he received the commis-



Fabrica (Benetton Communications Research Center). Photo by Japan Architect C. Ltd Credit: Shinkenchiku-sha, courtesy of Tadao Ando Architect & Associates.

sion to design the new Alexander Calder Museum in Philadelphia. The Saint Louis Art Museum's exhibition on Ando will help put his work in a larger context.

Organized by: Saint Louis Art Museum

Curator: Cara McCarty, Grace L. Brumbaugh and Richard E. Brumbaugh Curator of Decorative Arts and Design

Admission: Admission to *Tadao Ando: Architect* is \$5 for adults; \$4 for seniors and students; \$3 for children 6-12; and free for children younger than 6. The exhibition is free to everyone on Tuesdays. Free to Museum Members at all times. Admission to the Museum and its permanent collection is always free. October 6 - December 30, 2001 - Shoenberg Exhibition Galleries

AN "OPTIMISTIC NOTE": CONCRETE SELF-DESTRUCTS

As St. Louis prepares to welcome Tadao Ando's new Pulitzer Foundation building, a recent exchange on the SAH listserv about the comparatively rapid deterioration of modern building materials seems particularly pertinent. Rochelle S. Elstein, of the Northwestern University Library, made bold to say that "concrete is the only material that self-destructs. Brick and stone and even wood are much more durable, masonry or metal cladding varies, but steel skeletons have proven to last for over a century. But in northern winters, freeze and thaw cycles doom concrete buildings to constant repair. . . many concrete buildings of the 1960s and 1970s have not held up very well, and they look very unattractive." David Cornelius, AIA, seconded that "concrete is very useful, but strictly as a temporary material."

Carel Bertram, University of Texas at Austin, compared "Ms Elstein's optimistic note" to the situation in Turkey, where many neighborhoods were once largely composed of wooden houses. "These were serially destroyed by fire and serially rebuilt in wood until they were made obsolete by 'modern' ideas and 'modern' concrete. However, a popular Turkish bumper sticker from the 1990s reads " 'What a shame that concrete doesn't burn!'"

Defending concrete, Wesley Shank, Iowa State, pointed out that the Pantheon and the Colosseum, both concrete structures, had not yet fallen down, and that the load-bearing concrete structures of Willis Polk's Hallidie Building in San Francisco and Wright's Johnson Wax Building in Racine were doing ok: "All building materials exposed to the weather require maintenance, if not of the surface, then of the joints or connections." Virginia Jansen noted that in the ancient cases (as in the more modern ones) the concrete has not been exposed to the weather but has been protected by other materials. Further, David Cornelius noted that the Pantheon "is mass concrete, like Hoover Dam, and not subject to the inherent death wishes of reinforced concrete."

"The real, cultural issue at the core of this discussion," Emily Cooperman opined, "is the misrepresentation of the nature and the capabilities of materials such as ferroconcrete and steel that is part of the modern movement. New has been embraced as better as a cultural value."

PART REVIEWS ELENI BASTEA

Part, the Journal of the CUNY PhD Program in Art History, has included in its current issue a three-page, footnoted review of Eleni Bastea's book (announced here in the Winter 2000 issue), *The Creation Of Modern Athens: Planning The Myth*. Reviewer Ioanna Theocharopoulou calls the book "a truly insightful work."

Part is an electronic online journal and can be found on the internet at <http://dsc.gc.cuny.edu/part/>. The current issue, "*Part 7*," has the theme "Technology & the Home" and includes articles on Buckminster Fuller, the argand lamp, and fashionable clothing designed in the 1950s for television viewing. One advantage of electronic journals is that back issues remain accessible, and five of the six previous issues of *Part* are still online.

Eleni Bastea has moved to Albuquerque, where she is teaching in the School of Architecture and Planning at the University of New Mexico.

HELLMUTH COLLECTION PROMISES NEW INSIGHTS FOR ARCHITECTURE BUFFS

by Carol S. Porter

An extensive collection donated to the Missouri Historical Society by architects Daniel Hellmuth and his father, the late George F. Hellmuth, is being painstakingly readied for use by visitors. The collection covers the years 1900 to 1952, according to Kristina Gray Perez, associate curator of architecture collections, and comprises blueprints, linens and tracings for more than 140 projects. Residential projects make up the bulk, but there are also drawings for church, commercial, school and some public projects. Four boxes of accompanying job files add important context to the collection, with specifications and some correspondence between the Hellmuths and clients and contractors.

“The variety of the projects, being residential as well as commercial, is a great advantage of the collection,” said Gray Perez. “Another is the time that the collection spans, allowing researchers to see how the Hellmuths’ work changed over the years. The final advantage is the correspondence and specifications that provide a glimpse into why certain features or actions were taken on some projects and not on others. To me, a collection of only drawings lacks context that only job files and their correspondence can help fulfill.”

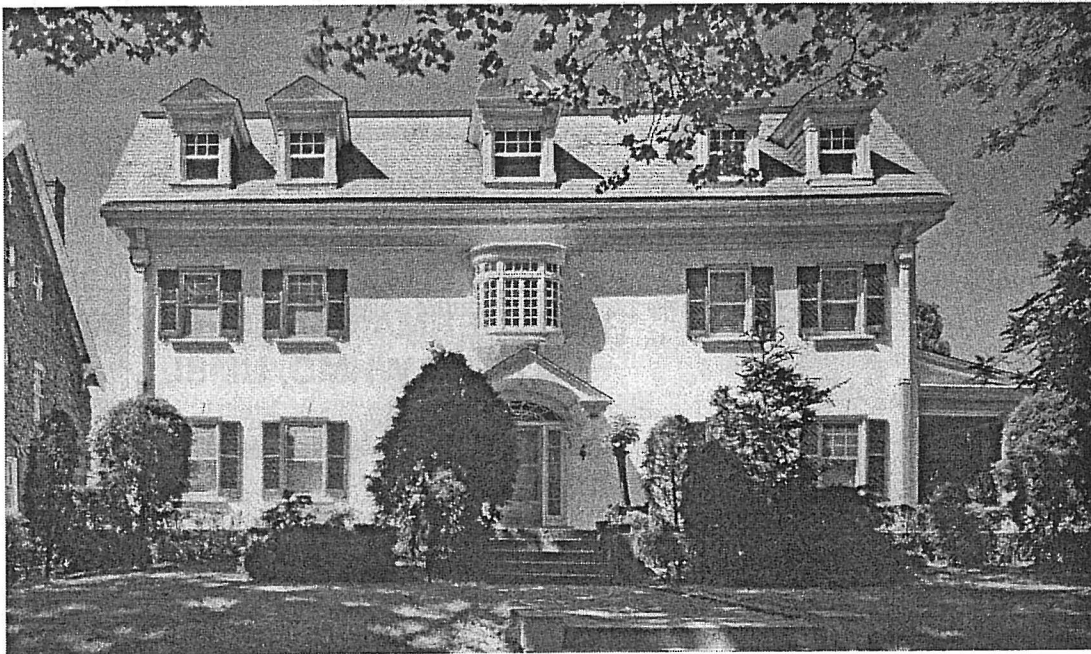
The earliest work in the collection is that of George W. Hellmuth (1870-1955), followed by his projects from

succeeding partnerships: Hellmuth and Spiering (including some of Spiering’s drawings assumed lost until this collection surfaced), and Hellmuth and Hellmuth (George W. and his brother Henry I., later joined by George F). Other noted architects whose work appears in the collection: Lawrence Ewald, Albert Kahn, Guy Mariner, LaBeaume & Klein.

Projects in the collection include the Soulard Library, a residence for David R. Francis on Newstead Avenue, residences on Kingsbury Place and Portland Place, and the Ford Administration Building in Detroit.

The condition of the collection varies. “Initially, random samples removed from the boxes unveiled sets of brittle and fragile blueprints that fell apart at the slightest touch,” said Gray Perez. “Luckily, this proved to be not always the case. There are many, many sets of blueprints and linens that are in fine shape, requiring only cleaning of surface dirt and transfer to acid-free storage.” The fragile items, she said, will be humidified and flattened for storage in boxes and map drawers. “Humidification of such large items goes VERY slowly, but each set is a small triumph,” she said. “We are only nearing the completion of the first step in arranging and describing this collection according to archival standards. It will require much more attention to descriptive details and preservation work before I am satisfied that it requires no more work.”

George F. Hellmuth founded Hellmuth, Obata & Kassabaum in 1955. The Architecture Collections were established in 1993, when the Missouri Historical Society decided to commit to documenting and preserving the records of St. Louis architects. That was the year that



R.E.M. Bain House, 3801 Flora Blvd.
George Hellmuth, 1909.
Photo by Stuart West, from *Architecture of the Private Streets of St. Louis*,
Fig. 89.

MHS received two significant and large collections, according to Gray Perez: the William A. Bernoudy Papers, currently closed to all research, and the Kuhlmann Design Group Collection (successor to Mauran, Russell & Crowell and a long line of notable firms). Previously, several MHS departments had been accepting blueprints and renderings, so this move consolidated the collecting and placed one person in charge of developing the collections. A primary goal, in addition to collection development, is to provide research and public access to the architecture collections.

Access was recently enhanced when Gray Perez compiled the Guide to Architecture and Architecture-Related Collections at the Missouri Historical Society. This 31-page printed list directs researchers to Architecture Collections resources within the categories of architectural drawings, photographs, and archives & manuscripts. Printed copies of the guide are available at the library reference desk and the archives reference desk of the Missouri Historical Society Library and Research Center. Researchers also may receive a copy online by e-mailing a request to: kperez@mohistory.org.

Kristina Gray Perez joined MHS in May, 2000. Previously she was a project archivist for Concordia Historical Institute in St. Louis, and manuscript specialist for the Western Historical Manuscript Collection, Columbia, Mo. Gray Perez can be reached at 314-746-4518. Researchers are not required to make appointments to use the architecture collections, but they are advised to call ahead so that materials can be located and made ready for use upon arrival.

The Architecture Collections are in the Library and Archives Division, in the Archives department. Chuck Hill, archivist, is head of the department. The Missouri Historical Society Library and Research Center is at 225 South Skinker, St. Louis, MO, 63112.

Carol S. Porter is a St. Louis writer working on the biography of Louis Clemens Spiering, World's Fair designer and architect of the Sheldon Concert Hall.

MORE HELP ON THE NET

The online catalog of the Missouri Historical Society Library is now available via the Internet at <http://mohistory.library.net>. This online catalog covers library material acquired since 1986 (regardless of publication date). Cards from the old card catalog are continually being converted and added. More than 25% of the library's holdings are searchable through this website, including most of the library's books on St. Louis.

THE ROBERT ELKINGTON COLLECTION AT THE MHS

by Elyse McBride

For eight weeks this summer, I had the privilege of working as an Intern at the Missouri Historical Society in the Architectural Archives. I spent my time cataloging and rehousing the Robert Elkington Collection, in order to make it more easily accessible to the researcher. This collection consists of projects designed by Elkington beginning in the late 1940s and extending through the early 1980s.

As a sole proprietor for most of his career, Robert Elkington designed numerous small projects ranging from the remodeling of storefronts and restaurants to additions to the church and residences to the design of office buildings and industrial facilities. He also designed many residences for individuals, as well as model homes for developers in the St. Louis area. His work in all types of designs demonstrates the depth of his architectural knowledge. Many of the larger projects in this collection include the structural and mechanical drawings that were produced by other engineers. Some of his most recognized work include Schneithorst's Restaurant, the old Carondelet Savings and Loan Buildings, and Brith Sholom Synagogue in Richmond Heights.

My responsibilities were to make this Collection more accessible to the architectural researcher. To accomplish this, I sorted all the drawings from each project chronologically and eliminated extraneous materials, such as bluelines of the original drawings. Bluelines tend to deteriorate quickly and can put other drawings with which they are stored at risk. All the information regarding each project is included in a database at the Missouri Historical Society, allowing easy access to the contents of the Collection.

Elyse McBride is a licensed engineer who is currently working at the University of Missouri-St. Louis toward a graduate degree in architectural history.

THE WOERMAN COLLECTION AT THE WHMC, UMSL

by Marilyn Merritt

The Woerman Construction Company collection of working drawings and written material was donated a few years ago to the Western Historical Manuscript Collection, which is a branch of the State Historical Society located at the University of Missouri-St. Louis. The WHMC offices

are in the Thomas Jefferson Library adjacent to the new Mercantile Library location.

The collection when received contained more than one thousand boxes; some small, some large, all relating to construction, mainly in St. Louis City and County, with a few buildings in Illinois. The first files commence in 1917 and the last end in the 1980s.

The list of buildings and architects that the Woerman Construction Company worked with and for is overwhelming. To mention a few architects: Ferrand & Fitch, H. W. Guth, E. C. Janssen, Jamieson & Spearl, Klipstein & Rathmann, Harris Armstrong. The buildings were large and small, institutions and bungalows, many projects for St. Louis City and County governments, and for Washington University. One of the more interesting projects is the Grand Basin in Forest Park. Some of the more mundane projects were several of the viaducts in the City of St. Louis.

To catalogue this comprehensive collection is a large undertaking. Indexing and filing is about one-fourth completed. We are looking forward to seeing how the construction and architectural industry survived the Depression and World War II years and then went on to build a vibrant post-war St. Louis.

Marilyn Merritt is former president of the Historical Society of University City. She responded to our request in the fall 2000 Newsletter for help with the Woerman Collection.

FORUM FOR CONTEMPORARY ART OPENS TWO ARCHITECTURE SHOWS

The Forum for Contemporary Art is now located at 3540 Washington Avenue but will shortly move a block west to a new building designed by Brad Cloepfil of Portland, Oregon. In anticipation, the Forum opens two architectural exhibitions on September 7, one dealing in part with its own building and the other with its new neighbor, Tadao Ando's Pulitzer Foundation Building, thus getting a month's lead on the St. Louis Art Museum's Ando show.

"Robert Pettus: Ando Constructed: Photographs of the Pulitzer Foundation for the Arts" features photographs taken by the noted St. Louis architectural photographer over the three-year construction period for the Pulitzer. This work will be shown as a series of five to ten photographic "arrangements that do not document the building but try to capture its essence. According to the Forum's

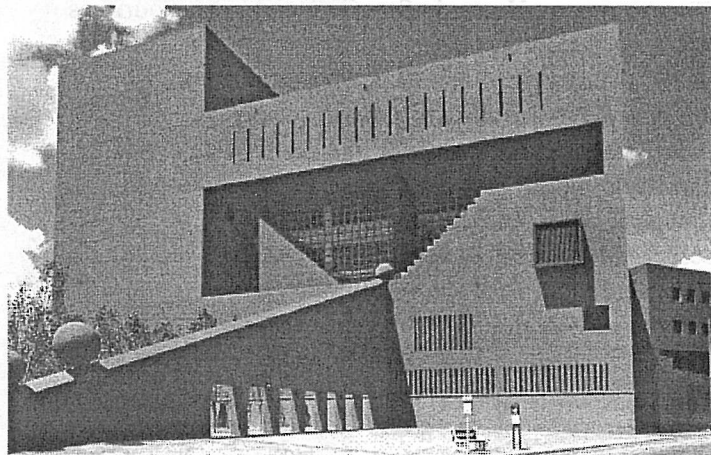
press release, "Each 'arrangement' will consist of three to twelve close-up photographs that, when seen together, create simple poems of light, texture and shape."

Pettus became a free-lance architectural photographer in 1974, ten years after graduating from Washington University School of Architecture. His works have appeared in nearly all the major architectural periodicals, and original prints by Pettus are found in many public and private collections. SAH members have seen his work in many Landmarks Association publications and in Julius Hunter's *Westmoreland and Portland Places* of 1989.

The other exhibition, "New Architecture in St. Louis," focuses on some of the most important buildings recently constructed or under way here. It includes the Donald Danforth Plant Science Center on Olive Boulevard between Warson and Lindbergh, which is the first United States building designed by Sir Nicholas Grimshaw, one of the half-dozen most important British architects working today. He is often bracketed with Norman Foster and Richard Rogers as an exponent of the high-tech movement. Local architects featured include Philip Holden of Holden Architects with the St. Gerard Majella Parish Center, on Dougherty Ferry at Ballas in Kirkwood, and Adrian Luchini of Jacobs Facilities with the Concourse Building and Linkage for the long-anticipated St. Louis Gateway Transportation Center.

RICARDO LEGORRETA AT THE SHELDON GALLERIES

"Legorreta + Legorreta, Main Projects" opens in the Bernoudy Gallery of Architecture at the Sheldon Galleries of Art on September 11. It includes photographs, drawings, and architectural models of buildings by Mexican architect Ricardo Legorreta, who received the AIA's gold medal last year, the Institute's highest honor.



Legorreta's public library for San Antonio, Texas was built 1993-95. Its bright rose color has inspired its local nickname: the red enchilada. Photo by Lourdes Legorreta, from *Ricardo Legorreta Architects*, p.185.

Ricardo Legorreta was born in Mexico City in 1931 and graduated from the National University in 1953. He established his own practice in 1960 and in 1964 became principal of Legorreta Arquitectos, Mexico City. Since 1977, he has also managed his own furniture and accessory design company, Legorreta Arquitectos Dienes. After a period of ascendancy by the slender columns and diaphanous walls of the International Style, Legorreta brought back the thick wall systems of traditional Mexican building. He writes, "It is difficult to find a country so identified with an architectural element as Mexico is with the wall. A country of architecture without architects, full of mystery, color, sun, and shade, Mexico is so deeply identified with the wall that it has become a part of our daily lives. When other civilizations and cultures played a definitive role in our life, the wall almost disappeared. Under the French influence of the 19th century and the American influence today, the wall does not shout, it is not present, it just hides and cries. However, the wall lives through the vernacular architecture. The wall will never die because it is our essence. The day the wall dies, Mexico will die with it."

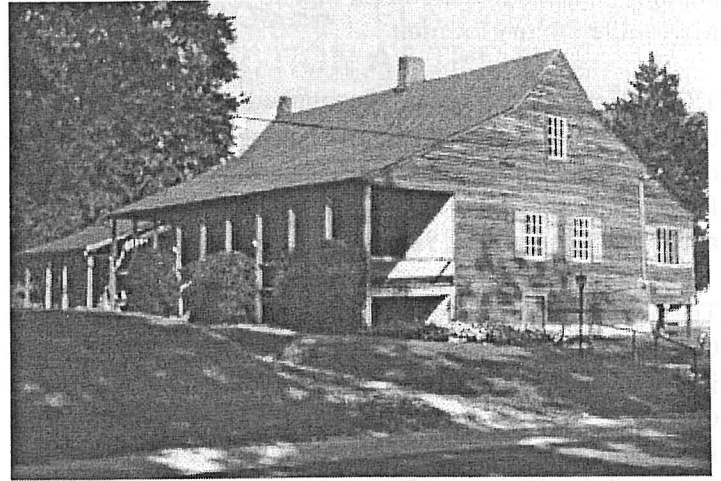
During the 60's and 70's Legorreta was well known for work such as the Camino Real Hotels in Mexico City, Cancun and Ixtapa, office buildings for Seguros American, Banamex and IBM, laboratories and factories for Kodak, Smith & Kline, Nissan and Renault. In the 1980's the firm started designing projects in other countries, collaborating with local architectural firms. Just this year, the firm name became Legorreta + Legorreta when Ricardo's son Victor joined the firm. This exhibit will focus on Legorreta's principal projects over the last 30 years.

UN, DEUX, AMOUREUX!

by Anne D. Craver, Ph.D.

The Amoureux House in Ste. Genevieve, Missouri has witnessed various spellings of its name throughout the years: Amoureux, Amouroux and most recently, Amoureux. According to James Baker, the Historic Site Administrator, at the time of the HABS (Historical American Building Survey) drawing of the house in May 1956, the name was spelled "Amoureux." However, while searching the original records for the house in 1995, it was discovered that Benjamin Amoureux, who purchased the house in 1852, signed his name "Amoureux," an adjective in French which means "loving" or as in the well-known phrase, *être amoureux*, "to be in love."

As with other foreign spellings, the corruption of the name's spelling was most likely due to the American



Amoureux House, St. Genevieve, MO, 1792. Photo by Esley Hamilton.

pronunciation of the original French. Instead of "Amoureux" (pronounced amurø, with the ø sound close to the sound "eu" in "deux," which is difficult to pronounce for someone unfamiliar with the French language), the name of "Amoureux" (pronounced amuro) became the favored pronunciation. The French word for water, "eau," pronounced like the letter "o," can be heard in "Amoureux."

In spite of the spelling change to "Amoureux," the pronunciation of "amuro" still can be heard today. The daughter of Princesse Marie-Sol de La Tour d'Auvergne, who heads the Friends of Vieilles Maisons Françaises, a private organization dedicated to the preservation of homes in France, created a rhyme that is most helpful for remembering the correct pronunciation. All together now: "Un, deux, Amoureux!"

VISITING THE AMOUREUX HOUSE

The Amoureux House, built circa 1792 by Jean-Baptiste St. Gemme Beauvais, is an excellent example of the few remaining "poteaux-en-terre" (posts in the ground) structures in North America. Currently, the house displays a 9'x11' diorama that shows in miniature the town of Ste. Genevieve as it appeared in 1832. The house is operated and preserved as part of the Felix Vallé State Historic Site by the Department of Natural Resources' Division of State Parks. Les Amis, a not-for-profit organization based in St. Louis, supports the four historic properties owned by the department. The Amoureux House is open daily Mon-Sat 10 am-4 pm and Sunday 12 pm-5 pm from June 1st through mid-August; then weekends through the end of October and from April 1; other times by special appointment. For further information contact James Baker, Site Administrator, Felix Vallé House State Historic Site: (573) 883-7102.

**Exhibition: "Soulard Lost:
Images, maps and stories from Soulard Past"**
1924 South 12th Street, Soulard
Monday-Friday 10-2
or by appointment, phone 621-6222

YEHS (Youth Education and Health in Soulard), a non-profit job-training organization created in 1972, has created an exhibition of photos, maps and reminiscences to evoke the Soulard that existed before the highway construction and urban renewal projects of the 1950s and 1960s. A large group of people participated in creating this exhibit under the leadership of Carrie Fathman and Bob Brandhorst.

The richly detailed large photos come from the collection of Dr. William G. Swekosky (died 1964), a dentist who became an authority on the old buildings of St. Louis. His family donated more than 4000 photographs and negatives to the School Sisters of Notre Dame in Lemay. This exhibition may be the last to use this unique resource, as the Swekosky Collection has just been given to the Missouri Historical Society, whose use fees are prohibitive.

**Two Exhibitions: "New Architecture in St. Louis"
and "Robert Pettus: Ando Constructed: Photographs of the Pulitzer Foundation
for the Arts"**

Forum for Contemporary Art
3540 Washington Boulevard near Grand
Opening Friday, September 7, 6 to 8 p.m.
Continuing to November 14
Tuesday-Saturday, 10 to 5, free

These two exhibits highlight one of St. Louis's leading architectural photographers and several of the more exciting new buildings that are coming our way, including works by Sir Nicholas Grimshaw, Philip Holden, Adrian Luchini, and the Forum's own architect, Brad Cloepfil. For more information, see the article in this issue or phone 314-535-4660.

Exhibition: "Legoretta + Legoretta"
The Sheldon Art Galleries, 3648 Washington Blvd.
Opening Tuesday, September 11, 6 to 8
Continuing through December 31

AIA Gold Medalist Ricardo Legorreta has developed an international practice based on traditional Mexican ele-

ments. This exhibit shows his most important works over the last 30 years; see article in this issue. The Sheldon Galleries are open Mondays & Tuesdays 9 - 5; Tuesday evenings 7-9; Saturdays 10-2; one hour before each Sheldon concert; and by appointment. Telephone: 533-9900, ext. 31.

Lecture: Maya Lin
Graham Chapel, Washington University
Wednesday, September 26, 11 a.m.

Artist, sculptor and designer Maya Lin, has created landscapes, interiors, furniture, and even a recycling mill, but her name is indelibly linked with the Vietnam Veterans Memorial in Washington, D.C. Lin will speak as part of Washington University's Assembly Series. For more information, call 314-935-5285.

Exhibition: "Tadao Ando: Architect"

St. Louis Art Museum, Forest Park
Opens to public Saturday, October 13
Through Sunday, December 30
\$5 adults, \$4 seniors and students, \$3 ages 6-12
Free on Tuesdays and to Museum Members

This large exhibition about the work of one of the most renowned Japanese architects celebrates the opening of the Pulitzer Foundation Building at Washington and Spring in the Grand Center district. It is intended to put this building in the context of Ando's worldwide practice. Ando is creating a special design especially for this show. For more information see Brian Adkisson's article in this issue or phone him at the Museum's community relations office, 721-0072, extension 258.

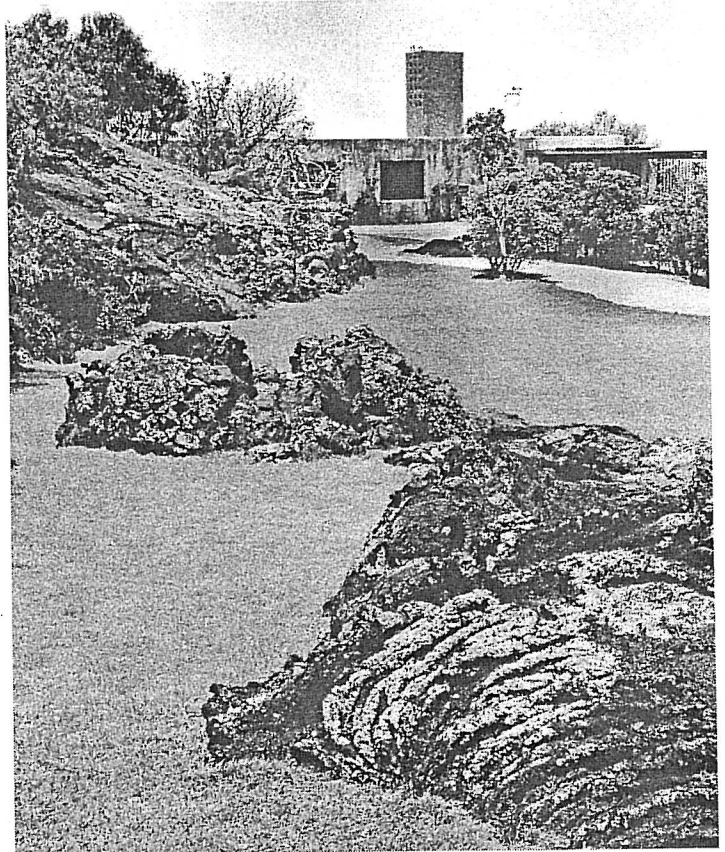
SAH Tour: The Campbell House Undressed
1506 Locust (formerly Lucas Place)
Saturday, October 6, 2 p.m.

John Dalzell, executive director of the Campbell House Museum, promises our Chapter a special tour. With no historic furniture in the house, we 'll be able to see the evidence of the structure, changes over the years, and clues to the rich 1880s décor the museum hopes to reinstall in the next phase of their major restoration. Please RSVP to Esley Hamilton at 615-0357; if we have 10 or more, the fee will be only \$2; otherwise \$4.

KEITH EGGENER'S NEW BOOK

Keith Eggener, recently appointed assistant professor by the Department of Art History and Archaeology at the University of Missouri-Columbia, is celebrating the release this August of his book, *Luis Barragan's Gardens of El Pedregal*. Published by Princeton Architectural Press, the book focuses on the enormous garden project of 1,250 acres begun in 1945 on the lava fields south of Mexico City. Barragan dotted the site with houses and plazas, fountains and ponds, cacti and pepper trees. Barragan considered El Pedregal his most important project, but it has been mostly destroyed. Eggener uses original documents, drawings, photographs and contemporary literature to examine the project's design, its reception at the time, and its influence.

Luis Barragan, who received the Pritzker Prize in Architecture in 1980, was born in Guadalajara, Mexico in 1902 and died in Mexico City in 1988. He was most admired for his synthesis of the International Style with Mexican building traditions, and for the strong role of landscape in his designs – the garden as a magical environment.



Show garden and sales office, Jardines del Pedregal.
Photo by Armanda Slals Portugal, from *Barragan - The Complete Works*, p.104.

News Letter

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Summer issue	15 May
Fall issue	15 August
Winter issue	15 November

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