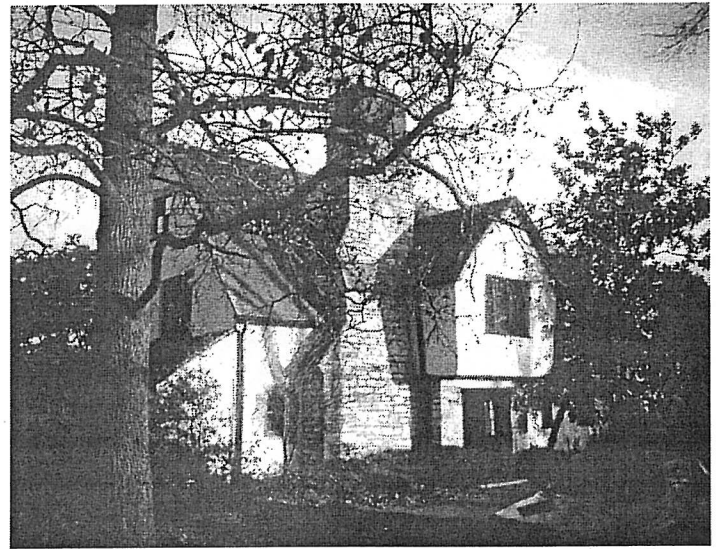

HOWARD VAN DOREN SHAW AT 715 SOUTH PRICE ROAD

by Daniel C. Williamson

The Asa Wallace house at 715 Price Road in Ladue, since 1964 the home of the John Burroughs headmaster, was built in 1926, the last year of Howard Van Doren Shaw's life. Asa Wallace was the very young president of his family's pencil company; John Burroughs had built the first portion of its tan stucco central building, and over the years would purchase much of the extensive Wallace land in the area, primarily for playing fields. But in 1926, the school's significance in the neighborhood was minor, and Shaw and Wallace had four acres to work with. The siting they worked out adopts a scheme occasionally encountered in spacious suburbs such as Ladue during this period. Exchanging the usual positions of kitchen and dining room so that the kitchen and principal entrance are on the same facade results in an opposite "garden facade" that is the favored orientation of the first floor rooms; the garden rather than the entrance facade faces the road, reversing the usual suburban expectation. This makes sense at 715 Price, because it gives the living and dining rooms attractive views, undisturbed by any driveway circle, down a gradual slope to a nearly invisible Price Road. It is the "backyard" entrance facade that qualifies the house as Tudor Revival, with two front-facing gables, an overhanging upper level above the entrance porch, and a stepped-back stone chimney. In the 1920s, Shaw was clearly influenced by this style, then dominant in residential design: "The Codlins" in Bloomfield Hills, Michigan and the Lamont House in Lake Forest, both very similar to the Wallace House, share this stylistic development. But little characteristic Tudor detail, notably half-timbering, is found in these houses, and the simple, tranquil garden facade in Ladue is distinctly Arts and Crafts, with the plan of the house easily read from the various sizes of the casement windows. Shaw is not the strict "period" architect he is sometimes thought to be. His own house, "Ragdale," was Arts and Crafts; the style and its outlook on life, idealistic, unpretentious, looking to the country rather than the city, suited Shaw personally, and perhaps it suited the Wallaces as well. Inside, the house is spacious and comfortable but informal, with a cottage-like book alcove in the living room and a sunny, tunnel-vaulted central hall.

The ridge of the roof and the sides of the gables of the Wallace House are conspicuously curved. As a student at John Burroughs I was always puzzled by the roof profile, and thought that it had been caused by some kind of uneven settling. It was intentional, of course, perhaps meant to suggest the effect of time and country craftsmanship in English vernacular architecture. To the Arts and Crafts mentality, a hard, straight line might seem to be unpleasantly mechanical and industrial.

Asa Wallace died young, in 1942. His widow later sold the house at 715 South Price to Jessamine and Richard Hardcastle, who were followed by the DePews, its last owner-occupants. Landlocked, Burroughs has made use of the large site for parking but plans to preserve the house.



Asa Wallace House, entrance facade (Photograph by Daniel C. Williamson)

A NOTE ON HOWARD VAN DOREN SHAW IN ST. LOUIS

by Esley Hamilton

One often-expressed reason why St. Louis architecture is not as widely appreciated as it should be is that it is so seldom mentioned in national publications. A related problem is that when it is mentioned, the facts are often wrong.

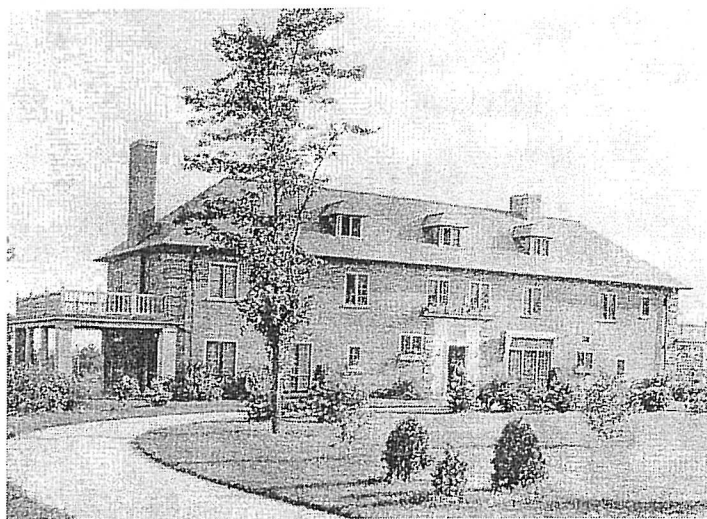
Virginia A. Greene in *The Architecture of Howard Van Doren Shaw*, published by Chicago Review Press in 1998, lists five Shaw houses in Missouri:

Cecil D. Gregg, 1910, 11 Brentmoor Park, Clayton
 Stanley Stoner, 1910, 6 Brentmoor Park, Clayton
 Ira Edward Wight, 1911, 5 Brentmoor Park, Clayton
 Clarence King, 1923, 16 Pine Valley Drive, Ladue
 Asa Wallace, 1925, 715 South Price Road, Ladue

Actually, in Greene's book, the King house is listed "address unknown" but it is identifiable by comparing deeds and city directories. The building permit was reported in the *St. Louis Daily Record* on July 6, 1923, but without the architect's name.

Two of these houses are pictured in the book with their plans, but unfortunately, the house called Cecil Gregg's is actually Ira Wight's, while the Stoner house, which is directly across the street from the Wight house, is listed as being in St. Louis. Both pairs of illustrations are credited to the Art Institute of Chicago, but the Stoner photo and plan come from *Architectural Record* XXXIII, 4 (April 1913), pp 288-289, while those for the Wight house are from *The Brickbuilder*, Vol. 22, No. 10 (October 1913), plate 157.

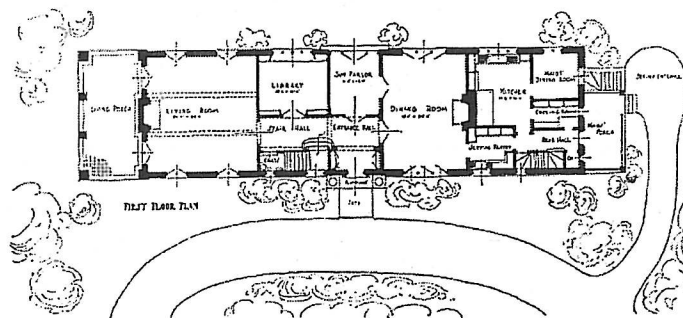
Like the Asa Wallace house, both the Stoner house and the actual Gregg house were laid out so that they would have what we would usually think of as their garden elevations toward the street, facing the central open space of the development. This meant that their front doors are in the back, arranged in what Henry Wright, the designer of the Brentmoor Park subdivision, called the English fore-court plan of entrance. Wright worked with Shaw on the orientation of these houses and discussed his concepts in *Architectural Record*, November 1913.



Ira Wight House (Courtesy of the Chicago Art Institute)

The Asa Wallace house was one of three designed by Shaw for members of the same family. Cecil Dudley Gregg (1867-1925) became president of Evens & Howard, manufacturers of fire brick and sewer pipe, through his

marriage to Jessie Marian Howard. He also founded the Gregg Tea & Coffee Company. The Greggs' elder daughter, Marian, married Clarence Hopkins King (1885-1964), whose father was president of the city's foremost jewelers, Mermod, Jaccard & King. Clarence King took over Evens-Howard after his father-in-law's death. The



Ira Wight House plan (Courtesy of the Chicago Art Institute)

younger daughter, Janet, married Asa B. Wallace (1898-1942), president of the Wallace Pencil Company, a son of Mahlon Wallace and great nephew of Robert Brookings. When it was built, the Wallace House was right next door to Asa's father's earlier house at 601 South Price, and that property backed up to the King lot at 16 Pine Valley. These two Shaw houses are similar in appearance, white stuccoed and many-gabled.

Both sisters continued their patronage of good architecture in later years. Janet, who was an artist, had Harris Armstrong design a studio in her back yard, a glass cube, which has since been demolished. Marian and Clarence returned in 1959 from a brief retirement in Florida and commissioned a new house at 9052 Clayton Road from William Bernoudy and Edouard Mutrux. After King's death, Marian married engineering professor Leonid Tichvinsky. She died in 1989 at the age of 91.

Leonard K. Eaton, who wrote an earlier book about Shaw (*Two Chicago Architects and Their Clients*, 1969), wrote that in his day, Shaw was "probably the most highly regarded architect in the sphere of domestic ecclesiastical, and non-commercial architecture in the Middle West." He was one of the first Americans to receive the Gold Medal of the American Institute of Architects, in 1926, the year of his death. Although not as creative as Eaton's other subject, Frank Lloyd Wright, Shaw stood out from the ranks of architects working in period styles because of his originality. Shaw employed forms derived primarily from European vernaculars, but he rarely attempted a copybook historical re-creation. In fact he was sometimes faulted for his eclecticism. In his best work, of which the Brentmoor Park houses are good examples, he achieved balanced elevations without pure symmetry and limited detailing to a few selected elements. He deserves to be better known.

ARCHITECTURE OF THE MISSOURI CREMATORY ASSOCIATION

by David J. Simmons

Rooted in the ancient Greek and Roman civilizations, cremation of the dead would seem to have resolved most of the nineteenth century's fears surrounding death – grave robbery, premature burial, high cost of funeral arrangements, and the health and sanitary concerns associated with cemeteries. Yet cremation stirred widespread opposition in America among Roman Catholics and most Protestant denominations, who condemned it, perhaps, because of its pagan origins. They believed the process to be unnatural and not compatible with Biblical teaching. Seeing their future business opportunities diminished, undertakers and livery stable owners quickly joined the opposition. As a result, the cremation movement in America progressed very slowly.

The La Moyas Crematorium at Washington D. C. was the first cremation facility in the United States. Baron de Palm, its first client, had his body reduced to ashes on December 6, 1876. Several years later crematoriums were constructed at Lancaster, Pennsylvania and Buffalo, New York. In 1885, the opening activities of the Mount Olive Crematorium on Long Island, New York, received widespread newspaper exposure, helping to explain the process and to popularize its use.

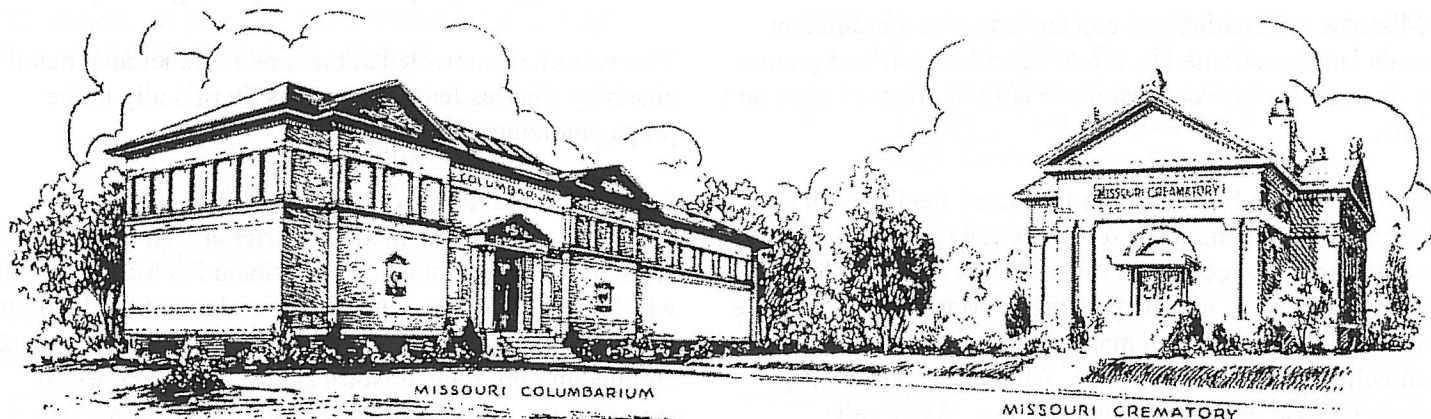
A movement to establish a cremation facility in St. Louis commenced in 1883 with strong support from the German community, whose "free thinkers" from the Freie Gemeinde provided it with aggressive and capable leadership. They envisioned cremation as one of the tenets in the new urban utopias of tomorrow. On June 8, 1885, the St. Louis Post-Dispatch announced the establishment of the St. Louis Crematory Association. Subscription books

were opened at the Liederkrantz Society, a southside German social club, and \$9,000 was pledged toward the construction of a crematorium in the city. A magnificent and costly design was selected for the new structure. The project failed, however, due to the lack of sufficient funds.

Twelve months later, however, the Missouri Crematory Association was formed with a capitalization of \$20,000. With Charles Stifel, a northside brewer, as president, and architect Otto Wilhelmi as secretary, the new organization obtained an ordinance from City Hall permitting them to erect a crematorium in the center of a five-acre tract located on the west side of Sublette Avenue just south of Arsenal Street. Wilhelmi, an accomplished St. Louis architect, designed the new one-story building in the Doric style, in keeping with the movement's Greek and Roman heritage.

This Greek cross-shaped building has a frontage of 34 feet running back to a depth of 43 feet. Its stock brick exterior has brown Lake Superior sandstone trim and a galvanized iron cornice. Its front facade features an arched entrance flanked by a pair of pilasters on each side and crowned by an entablature and pediment. A series of round-headed windows with stone trimmed tops adorns the north and south walls of the building, providing ample light for its interior.

On the main floor can be found a spacious audience room called the chapel, ornamented with inlaid marble walls, floor of stone flagging, cathedral glass windows, and a domed ceiling rising to a height of 26 feet. A bier rests on an elevator platform near the center of the chamber. Upon it rests the casket containing the body of the deceased. After the memorial service, the casket is lowered silently into the basement, where the body is removed and placed into the furnace.



Rendering Courtesy of Valhalla's Hillcrest Abbey

The basement contains the retort or furnace and a reception area which serves as a gathering place for friends and relatives planning to witness the cremation of the deceased. Professor Jose Venini of Milan, Italy designed and manufactured the brick retort (7 feet long by 8 feet wide). He shipped it to the United States and supervised its installation at a total cost of \$5,000. The Association spent \$8,000 to erect the building.

On May 6, 1888 the Missouri Crematory Association incinerated its first client, Elizabeth Todd Terry. Perhaps the most notable St. Louisan cremated during this early period was Henry Flad, the engineer. Within ten years of its opening, this facility had cremated more than 850 people, the second highest total of any crematorium in this country.

The process of cremation starts with the placement of the body on the cradle and covered with a sheet dipped in alum. Next the body is moved into the retort. Then the furnace temperature is raised from 160 degrees Fahrenheit to "white heat" (2000 degrees). At this temperature the body reduces to ashes through oxidation in about an hour to an hour and a half. Once the furnace cools the ashes weighing between four and eight pounds will be removed and placed in some type of container – anything ranging from a fancy cardboard box to an alabaster urn. Twenty five dollars were charged for this service, plus the cost of the container.

Originally, the Association stored all memorial urns in the crematorium. As the demand increased for urn memorial space, the association in 1895 erected a columbarium immediately south of the cremation facility. Otto Wilhelmi planned the new building, of one and a half stories above a full basement, in the Ionic style.

This buff-colored Roman brick structure has terra cotta, Missouri red granite, and copper trim, plus a prominent main entrance framed by a portico of Missouri red granite columns. A slate roof features a large skylight of glass and iron.

A 10-foot-high basement has lacquered steel shelving arranged around its walls for the storage of memorial containers. The ceiling of the main story rises 18 feet above the marble mosaic pavement. Marble columns, fine stucco work, and Italian marble wainscoting four feet high embellish the memorial room. Above the wainscoting, wrought oxidized copper shelving covers the walls. Memorial spaces on the main floor are designated for family commemorations. This building housed 72 marble vaults and 360 niches and cost \$15,000. After the turn of the century, the Columbarium building was enlarged to

meet the growing need for urn memorial space.

The Missouri Crematory Association built both the first cremation facility and the first public columbarium west of the Mississippi River, and we are fortunate that both buildings survive in such good condition. Now including more recent buildings and a cemetery, the facility is today known as Hillcrest Abbey and is operated in conjunction with Valhalla Cemetery and Mausoleum on St. Charles Rock Road.

NOTES ON POSTMODERNISM

From John Massengale, architect and town planner, in a discussion on the SAH-Listserv:

I disagree strongly that what we came to call Postmodernism was a campy game largely initiated by Philip Johnson. I was working on my M. Arch. at Penn in the mid to late seventies, i.e., when PoMo was all the rage. Many Penn students, and architecture students I knew elsewhere, were making a transition to traditionalism long before PoMo was hijacked by Johnson, et al. And long before Johnson's first PoMo building, the most visible practitioners were Leon Krier, Robert A. M. Stern, Charles Moore, Michael Graves and, of course, Robert Venturi.

Venturi was always at the cerebral, ironic end of the scale which came to dominate. But if you go back and look at publications of the time, you will see a) Krier and Stern going from a modern/traditional synthesis to genuine traditionalism, b) Graves developing a pretty modern / traditional synthesis which became very influential, c) the debate of the Grays and the Whites in Stern's *Perspecta* (at least ten years before Philip Johnson's controversial apartment building at 1001 Fifth Avenue in New York), and d) many younger practitioners picking this up.

This was all documented at the time in rather anal detail in charts by Charles Jencks, who was Stern's ally in the propagandizing of PoMo.

Some of the students from that time have developed genuinely traditional practices. Krier and Andres Duany are starting the Institute for Traditional Architecture, which will be in Charleston. This will complement the Institute for Classical Architecture in New York and the Classical architecture program at Notre Dame, all developed by students educated during the PoMo period. Very few of them paid much attention to Johnson's work, although they were happy to see him on the cover of *Time*, a position of prominence that the earlier practitioners could not have achieved.

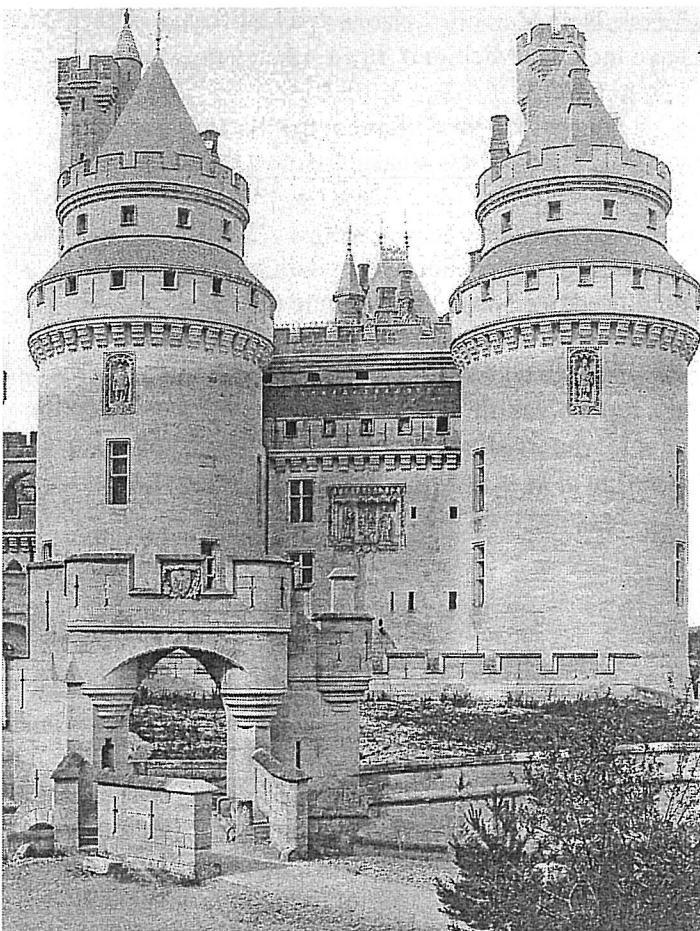
RUSSELL STURGIS AND "ARCHITECTONIC FIXATIONS"

by Jay Kempen

Russell Sturgis (1836-1909) was a leading figure in both the promotion and refinement of architectural criticism at the turn of the 20th century. A well-versed world traveler, celebrated public speaker, and prolific writer, he began collecting photographic prints in 1858 to support his study of architectural history.

By judiciously selecting only the choicest works by the most praised photographers and photographic editors of the time, Sturgis eventually amassed one of the most exhaustive collections of early architectural photographic prints from the finest American and European photographers and photographic editors of the 19th century, 15,000 images in all. Well represented photographers in the collection include Leopoldo Alinari; Beato Antonio; Edouard-Denis Baldus; the Bison Freres; Felix Bonfils; Carlo and Giacomo Brogi; Francis Frith; Moise Levy; Isaac Levy; Robert Macpherson; Robert-Mieusement; Carlo Ponti; and George Washington Wilson.

While the collection largely comprises photographs of



The Chateau of Pierrefonds, France (Russell Sturgis Collection)



An image from the Russell Sturgis Collection: Pierrefonds, in the Forest of Compeigne north of Paris, built 1396-1406 for Louis of Orleans and restored 1858-1885 by Emmanuel Viollet-le-Duc. These photos apparently date from the mid-1860s, when the exterior restoration of the donjon had been completed but before much had been done on the outer walls. Scaffolding can be seen in the background.

European architectural subjects, there are also some remarkable images from cities and archaeological sites in Asia, North Africa, the Middle East, and South America.

Washington University's School of Architecture purchased the Sturgis collection from his estate in 1909 for use as a study collection. University records indicate that the collection has never been exhibited before now.

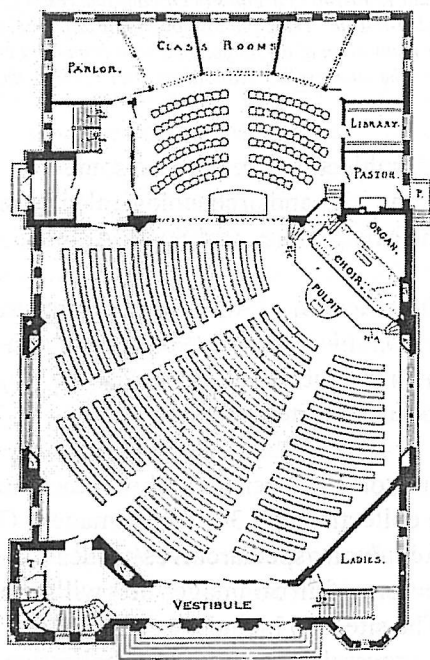
The website of Washington University's archives includes an introduction to the collection and 340 of its images. Go to <http://library.wustl.edu/units/spec/archives/guides/sturgis.html>. An inventory of all 56 images that will be on exhibit is included. The site also includes useful links to related sites, including several other university collections and the Alinari Corporate site, "the world's most complete image archive."

AKRON CHURCHES: a bibliographical note

In the narrow sense, the so-called Akron plan is a Sunday school facility with classrooms opening into a central auditorium by means of retractable partitions. The name refers to the Sunday school building built for the First Methodist Church of Akron, Ohio, in 1867 (and long-since demolished). Other churches adapted the concept so that the classrooms opened directly into the main worship space. This allowed the worship space to be used in Sunday school activities and the classrooms to be used for worship overflow. Typically in these churches, the worship space was designed as an auditorium, with sloping floors and a semicircular pew arrangement to improve sight and sound. Mimi Stirtz discusses this in her 1995

book, *St. Louis: Historic Churches & Synagogues*, and gives some local examples, one of the best being Centennial Christian Church at 4950 Fountain Avenue, designed in 1895 by Grable, Weber & Groves for Fountain Park Congregational Church.

The Akron plan has not received the attention it deserves as one of the most progressive developments of 19th-century American architecture. A recent exchange on the Society of Architectural Historians e-mail forum suggested some sources for those who may be interested in studying this phenomenon. They demonstrate this lack of attention, since two are unpublished theses and the other three are rare; only the first is in the Library of Congress:



Auditorium-Akron plan: F. E. Kidder, *Churches and Chapels*. (New York: William T. Comstock, 1906) plate xxiv

Herbert Francis Evans, *The Sunday-School Building and its Equipment*. Chicago: University of Chicago Press, 1914, pp. 5-13.

A. Robert Jaeger, "The auditorium and Akron plans – reflections of a half century of American Protestantism." May 1984 M. A. thesis, Historic Preservation Planning, Cornell University

Jeanne Halgren Kilde, "Spiritual armories: a social and architectural history of neo-medieval auditorium churches in U.S., 1869-1910." 1991 Ph.D. thesis, American Studies, University of Minnesota.

George W. Kramer, *The What How and Why of Church Building*. 1897.

Marion Lawrance, *Housing the Sunday School*. Philadelphia: The Westminster Press, 1921, pp. 83-92.

For a brief synopsis, see "Akron-Plan Buildings," pages 212-215 in James E. Kirby, Russell E. Richey, and Kenneth E. Rowe, *The Methodists*. Westport, Conn.: Greenwood Press, 1996.

75TH ANNIVERSARY FOR ROUTE 66

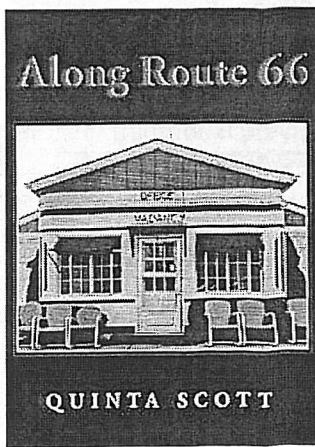
2001 is the 75th Anniversary of Route 66. So you should see plenty of radio, TV and newspaper coverage this year.

At least two St. Louisans are in the forefront of this celebration. Shellee Graham (see article above) currently has a touring photo exhibit called "Return to Route 66: Photographs from the Mother Road." The exhibit consists of 70 color and b/w framed photographs with accompanying text. It opened March 3 at the Museum of Our National Heritage in Lexington, Massachusetts, where it continues until September 10, 2001. In addition to the photos, there will be hundreds of Route 66 artifacts on display from private collectors, such as Shellee. Among them are a dozen items from St. Louis's late lamented Coral Court Motel (1941-1995), including Pat Hays Baer's old license plate "CORL-CT."

Shellee says "It is important to me to educate the public (all ages) about the significance of the landmarks, people and cultural aspects of the highway. I have truly enjoyed watching this show tour on and off of Route 66. The show has been seen in all the Route 66 states (except Oklahoma; I'll have to work on that): Illinois, Missouri, Kansas, Texas, New Mexico, Arizona and California. Other states have included Michigan, Iowa, Louisiana, Delaware and Washington."

You can preview the exhibit at the "Return to Route 66" webpage: <http://www.visual.arts.ewu.edu/ets/304sum.html>.

St. Louis photographer and writer Quinta Scott has published two books about Route 66. Back in 1988, her photographic essay, *Route 66: The Highway and Its People*, with text by Susan Croce Kelly, was an early look at a rapidly vanishing cultural resource, focusing on the people who lived and worked along the "Mother Road." It is still in print in paperback from the University of Oklahoma at \$19.95.



The same press published Quinta's new book, *Along Route 66*, last September. It focuses on the architecture along the road, derived from the vernacular buildings of the areas through which it passed. Again Quinta Scott's striking photos turn a thoughtful consideration into a work of art. You can see some of them on her website: www.quintascot.com.



Lunch & Tour: Rumbold's State Hospital Dome and Hillcrest Abbey Crematorium
Saturday, April 28, 2001, 12:30 p.m.
Meet at Rigazzi's, 4945 Daggett

The St. Louis Chapters of the Victorian Society and the SAH are cosponsoring this tour to two architectural highlights of our city's Victorian era. A room is reserved for us at the recently restored Rigazzi's Restaurant, 4945 Daggett at Boardman (one block west of Kingshighway and one block south of Shaw). At 2 p.m., staff of the State Hospital, 5300 Arsenal, will guide us up to the interior of the dome, with its panoramic vistas. Then about 3 p.m. we move one block west to Hillcrest Abbey, 3211 Sublette (see article in this issue). Lunch (optional) is at your own expense, but **please RSVP** to Esley Hamilton at 615-0357 so we have enough seats!

Exhibit: "Architectonic Fixations: Photographs from the Collection of Russell Sturgis"
Mon-Fri, 8:30-5, May 25 to July 31, 2001
Washington U., Olin Library, 5th Floor

The Department of Special Collections at Washington University's Olin Library will show selected 19th-century photos of architectural and sculptural gems from cities and archaeological sites across the world from the remarkable collection of Russell Sturgis (1836-1909), American architect, critic, and architectural historian. A new selection of prints will be on display every two weeks during the run of the exhibition. See the accompanying article, which includes website information.

Exhibit & Talk: "Maritz & Young"
Exhibit: May 29 to August 31
Lunch Lecture, Tuesday, May 29, noon
The Sheldon, 3648 Washington Blvd.

Since 1915 there has been a Maritz practicing architecture in St. Louis. In the 1920s and 1930s, Maritz & Young were the most fashionable designers of residences in the popular "period" styles of the era, including Tudor, Georgian, Spanish, and Italian Renaissance. They were known for their fine craftsmanship as well as their stylistic flair. Raymond E. Maritz, Jr. has continued his father's practice and designed the Sheldon Galleries. The exhibit in the Bernoudy Gallery at the Sheldon draws on his unusually complete collection of drawings on linen, photos, and other memorabilia to feature work of both generations. Esley Hamilton is curating the exhibit and will give the free introductory talk. Lunch is available for \$8 by reserving at 533-9900, extension 31. The galleries are open Monday 9 to 5, Tuesday 9 to 5 & 7 to 9 p.m., Saturday 10 to 2, and one hour prior to each concert.

**Annual Meeting and Tour:
St. Stanislaus Seminary**
Saturday, June 16, 2001, 2 p.m.
700 Howdershell Road, Hazelwood

The Museum of the Western Jesuit Missions occupies one of the most impressive surviving buildings of the antebellum era in St. Louis, the three-story "Rock House" built between 1840 and 1849. Robert S. Mitchell, one of the architects of the Old Courthouse, worked on the building in its later stages. The staff of the museum will be on hand for this special tour, just for our Chapter, after we take a few minutes to conduct our annual business.

EXHIBIT SERVICE CLOSES: SUCCESSOR NEEDED

Professional photographer and graphic designer Shellee Graham reports that ETS, the Exhibit Touring Service, affiliated with Eastern Washington University in Cheney, Washington, is getting out of the art touring business. ETS catered to the smaller places that could barely afford the shows and depended on grant money. Shellee's quest is to find a university, private individual or company which is

interested in continuing this program, which was the only one of its kind in the nation.

The ETS website of current exhibitions can be viewed at: <http://www.visual.arts.ewu.edu/ets/ets.html>. The ETS phone number is 1-800-356-1256; Richard Twedt is the director. You can also email them at: ets@ewu.edu Contact Shellee at shellee66@earthlink.net or <http://home.earthlink.net/~shellee66/sg.html>.

BEST ARCHITECTURAL SCHOOLS IN THE 1960S

Henry Amick wrote from Uppsala University in Sweden to the Society of Architectural Historians' e-mail listserve to ask what were the best architectural schools in the United States in the 1960s. Eric Mumford had the following response:

"As usual, the Schools of Architecture in universities with the most prestigious names got most of the attention in the 1960s. Yale, where the legacy of Louis I. Kahn was both continued and challenged by Paul Rudolph and then Charles Moore, was probably the most interesting in terms of new ideas. Harvard, under the leadership of Josep Lluís Sert to 1969, was well-regarded but in many ways continued to advance ideas developed in earlier decades rather than break new ground. Berkeley was a center of activity for architects of the Bay Region working in the tradition of William Wurster. IIT remained a bastion of Miesianism and in some ways the most influential at the level of everyday architectural practice."

Nominees from other correspondents included Cornell and the University of Illinois at Urbana-Champaign ("or Champaign-Urbana as it was then known"). Richard

Kronick suggested the University of Minnesota's School of Architecture, under the deanship of Ralph Rapson, as mentioned in Kronick's March 2000 JSAH review of a Rapson exhibition. "A book entitled *Ralph Rapson: Sixty Years of Modern Design*, by Jane King Hession, Rip Rapson, and Bruce N. Wright (Afton Historical Society Press, Afton, Minnesota, 1999) provides a convincing argument for placing the Minnesota program high on any list."



Asa Wallace House, street front (Photograph by Daniel C. Williamson)

News Letter

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Chapters.

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Please mail editorial correspondence and submissions for publication to: Esley Hamilton, Editor 7346 Balsom Avenue, University City, Missouri 63130 or contact him by telephone: (314) 615-0357, by facsimile: (314) 615-4696, or by email: Esley_Hamilton@stlouisco.com. 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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Society of Architectural Historians
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The Society of Architectural Historians
St. Louis Chapter



Extra!

P. O. Box 23110, St. Louis, MO 63108

Talk & Tour: Religious Buildings and Modernism
Sunday, February 11, 2 p.m.
COCA, Trinity & Washington, U. City

Eric Mumford, professor of architectural history at Washington University, will lecture and lead a tour of religious buildings in St. Louis, in conjunction with the current Eric Mendelsohn exhibit at COCA. Mumford will begin the afternoon with a lecture at COCA and continue with a tour to St. Mark's Episcopal Church in St. Louis Hills, by Nagel & Dunn, and to Resurrection Catholic Church on Meramec by Murphy & Mackey. Participants must provide their own transportation. For more information, phone COCA at 314-725-6555.

Exhibit Opening and Reception:

HOK: A World of Architecture

Wednesday, February 21, 6 to 8 p.m.
The Sheldon Art Galleries, 3648 Washington

The new exhibit in the Bernoudy Gallery of Architecture at the Sheldon Art Galleries will focus on recent projects from Hellmuth, Obata & Kassabaum, including the Reorganized Church of Jesus Christ of Latter Day Saints World Headquarters in Independence, the Missouri Historical Society Expansion and Renovation in Forest Park, the BJC Health System, the Federal Reserve Bank of Minneapolis, the Thomas F. Eagleton United States Courthouse in St. Louis, Pacific Bell Park (the baseball stadium in San Francisco), the Boeing Leadership Center near Florissant, and plans for the Confluence Greenway and the proposed Chouteau Lake District.

Luncheon Lecture: Gyo Obata
"HOK: A World of Architecture"

Wednesday, February 27, noon
The Sheldon, 3648 Washington

Gyo Obata has been a partner and the principal designer in the firm of Hellmuth, Obata & Kassabaum since 1956. He will speak on the recent HOK projects on display in the Bernoudy Gallery. The lecture is free; the lunch following is \$8. To reserve, call 314-533-9900 extension 31.

Talk: Architecture in Henry Shaw's St. Louis
Sunday, March 4, 2001
Stupp Center, Tower Grove Park

The Tower Grove Park Lecture Series continues its look at the life and times of Henry Shaw on the 200th anniversary of his birth. The St. Louis that greeted Shaw in 1819 was obliterated in his lifetime, and the city that he left in 1889 has largely disappeared today. This talk by Esley Hamilton will survey architecture during Shaw's lifetime, with special emphasis on his personal associations with architects and buildings.

Tour: Synagogue Architecture: Then and Now
Sunday, March 11, 1:30-5:30

Landmarks Association is organizing a tour of early, middle, and late 20th-century Jewish worship spaces, beginning with the 1914 former Shaare Zedek (now Pleasant Green Missionary Baptist) by Arones & Somers of Chicago, and including Sukkat Shalom, the new home of Central Reform Congregation by Andrew Trivers, the 1950-1956 Shaare Zedek by Bernard Bloom with windows by Rodney Winfield, and ending with a reception and tour of COCA, the former B'nai Amoona on the last day of the Eric Mendelsohn exhibit. Call 421-6474 for reservations (\$25 for Landmarks members, \$35 for non-members).

**Talk: "From Columbus to the Columbia:
St. Louis and the Persistent Quest
for the Western Horizon"**

Sunday, April 1, 2001, 2 p.m.
Stupp Center, Tower Grove Park

Fred Fausz of the Department of History, University of Missouri-St. Louis, concludes this year's Tower Grove Park Lecture Series with a consideration of the park's Columbus statue. Professor Fausz will discuss how St. Louis, the maturing town from which Lewis and Clark set out and to which they returned, had long been involved in the exploration and exploitation of the American West. Our west-facing statue of Columbus reminds us that St. Louis was the cultural and commercial capital of the American West for many decades.