

# The Society of Architectural Historians Missouri Valley Chapter

Volume VII

Number 2

Summer 2001



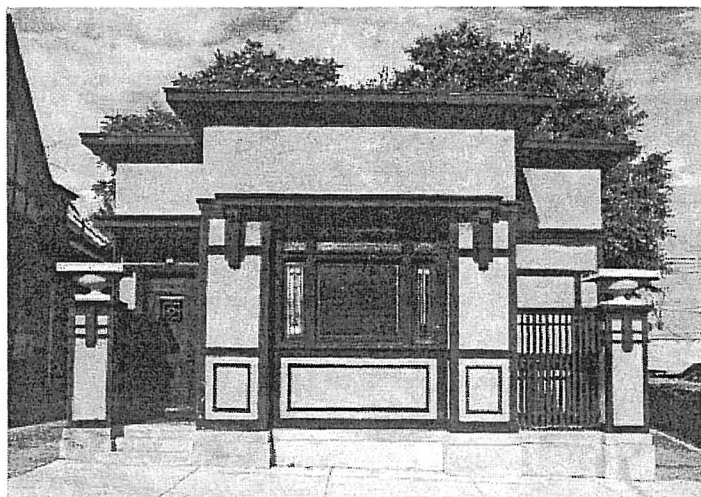
# News Letter

## QUINCY'S ARCHITECTURE: A BIG HERITAGE FOR A SMALL CITY

The St. Louis Chapter is sponsoring a day trip to Quincy, Illinois on Saturday, October 13 (see Events Calendar). Quincy is just two and a half hours north of St. Louis and has one of the Midwest's richest collections of architecture from the 19<sup>th</sup> and early 20<sup>th</sup> centuries. Four large National Register historic districts encompass every style from Greek Revival to Art Deco. Founded in 1822 by New Yorker John Wood on the hills high above the Mississippi River, it was originally called Bluffs, but was renamed Quincy in 1825 when John Quincy Adams was inaugurated as 6<sup>th</sup> president of the United States. Quincy is the county seat of Adams County, and it is said that the town's central park was originally named "John's Square."

Ten years later, while his town was still a frontier outpost, Wood began the outstanding Greek Revival house that is today a museum. Eventually Wood became the 12<sup>th</sup> governor of Illinois.

By mid-century almost 3000 steamboats a year arrived and departed from Quincy. The city continued to thrive during the Civil War by supplying food, saddles, clothing and other war materiel. Industry diversified after the war, including stove and carriage manufacturing, flour milling, and brewing, including Anheuser-Busch. Quincy drew architects from Chicago and St. Louis.



*Ernest Wood Office and Studio, 126 North 8th St., Quincy, IL ( Photograph from Historic Quincy Architecture, Richard Payne, pg. 93 )*



*John and Ann Wood Mansion, 425 South 12th St., Quincy, IL ( Photograph from Historic Quincy Architecture, Richard Payne, pg. 26 )*

The Gardner Museum of Architecture and Design was founded in 1974 to show off this heritage. It was the first independent architecture museum in the United States. Its permanent exhibits include "A Kaleidoscope of American Architecture," which tells the history of Quincy's buildings, and "Aspirations in Glass" which is a display of stained glass from churches in Quincy and the surrounding areas. This fall's special exhibit will be "Quincy's Queen Annes." The museum is housed in the former Quincy Public Library, a Romanesque building from 1888, designed by the Chicago firm of Patton and Fisher.

Streets running away from the river are named for northern states, and the main street is Maine Street, which was the most fashionable residential street, the Lindell Boulevard of Quincy. Dominating this area is the 33-room Newcomb-Stillwell Mansion, completed in 1891 in the same Richardson-influenced style as the library but designed by Harvey Chatten. It was built for Richard F. Newcomb, a paper manufacturer. Today it is the home of the Quincy Museum of Natural History and Art, preserving many of the ornate wood-trimmed interiors.

Quincy's high architectural standards continued at the turn of the century, when Ernest M. Wood, an important follower of Frank Lloyd Wright, worked there. Another reminder of this era is the Villa Kathrine, a unique example of Mediterranean architecture in the Midwest. It was built

for world traveler George Metz and is gradually being restored while it serves as Quincy's tourist information center.

Quincy has an active historic preservation group called Quincy Preserves, and the city government includes a full-time preservation staff, who will greet us during our tour.

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## VERNACULAR ARCHITECTURE: PRIZEWINNERS

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Since 1983 the Vernacular Architecture Forum has awarded the Abbott Lowell Cummings Award for the best book in the field of North American vernacular architecture studies. Buildings not designed by master architects were for a long time considered unworthy of study by scholars. Cummings was one of the first to change this perception, notably with his book *The Framed Houses of Massachusetts Bay, 1625-1725*, published in 1979. Now some of the best books in architectural history fall into this category. But even today appreciation of this aspect of our built environment lags, as evidenced by the fact that many of the Cummings Award books are not held by libraries in the St. Louis area. For the record, here are the winners:

Catherine Bishir, Charlotte Brown, Carl Lounsbury, and Ernest Wood, III. *Architects and Builders in North Carolina*. University of North Carolina Press, 1990 [award 1991].

Elizabeth Blackmar. *Manhattan for Rent, 1785-1850*. Cornell University Press, 1989 [award 1990].

Elizabeth Cromley. *Alone Together: A History of New York's Early Apartments*. Cornell University Press, 1990 [award 1992].

Paul Groth. *Living Downtown: The History of Residential*

*Hotels in the United States*. University of California Press, 1994 [award 1995].

Richard Harris. *Unplanned Suburbs: Toronto's American*

*Tragedy, 1900-1950*. Johns Hopkins University Press, 1996 [award 1997].

Bernard Herman. *Architecture and Rural Life in Central Delaware, 1700-1900*. University of Tennessee Press, 1987 [award 1988].

Bernard Herman. *The Stolen House*. University Press of Virginia, 1992 [award 1994].

Thomas Hubka. *Big House, Little House, Back House, Barn: The Connected Farm Buildings of New England*. University Press of New England, 1984 [award 1985].

Richard W. Longstreth, *City Center to Regional Mall:*

*Architecture, the Automobile, and Retailing in Los Angeles, 1920-1950*. Cambridge, Mass.: MIT Press, 1997 [award 1998].

Carl Lounsbury. *An Illustrated Glossary of Early Southern Architecture and Landscape*. Oxford University Press, 1994 [award 1996].

Charles Martin. *Hollybush*. University of Tennessee Press, 1985 [award 1986].

Jack Michel. "In a Manner and Fashion Suitable to Their Degree': An Investigation of the Material Culture of Early Rural Pennsylvania," in *Working Papers from the Regional Economic History Research Center*, vol. 5 no. 1 (1981) 1-83 [award 1983].

Old Sturbridge Village (Massachusetts). Study Report for the Bixby House Restoration. [award 1989].

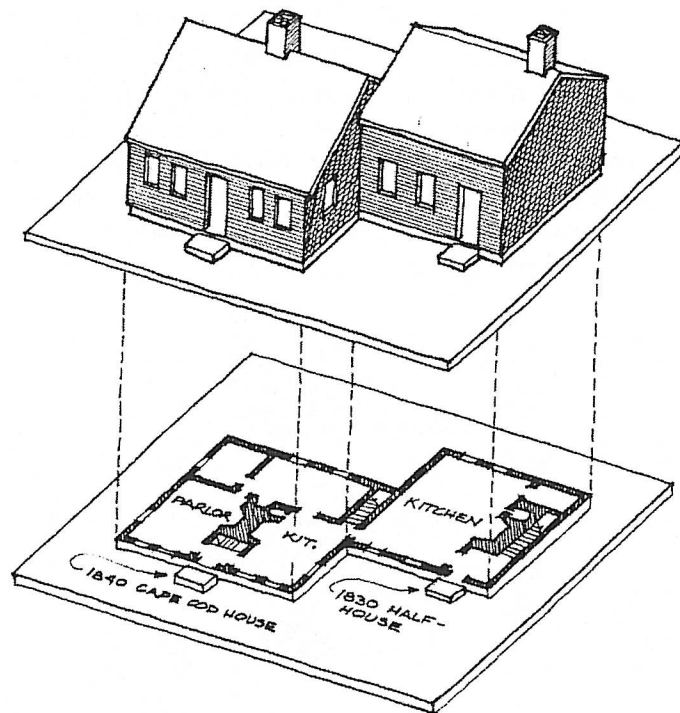
Gerald Pocius. *A Place to Belong, Community, Order and Everyday Space in Calvert, Newfoundland*. University of Georgia Press, 1991 [award 1992].

John B. Rehder. *Delta Sugar: Louisiana's Vanishing Plantation Landscape*. Johns Hopkins University Press, 1999 [award 2000].

Orlando Ridout. *Building the Octagon*. American Institute of Architects, 1989 [award 1990].

Roy Rosenzweig and Elizabeth Blackmar. *The Park and the People: A History of Central Park*. Cornell University Press, 1992 [award 1993].

Dell Upton. *Architecture in the United States*. Oxford University Press, 1998 [award 1999].



Room arrangement, ca. 1845 Woodsum Farm ( Drawing from *Big House, Little House, Back House, Barn*, Thomas C. Hubka, pg. 110 )

Dell Upton. *Holy Things and Profane: Anglican Parish Churches in Colonial Virginia*. Architectural History Foundation, 1986 [award 1987].

Michael Ann Williams. *Homeplace: The Social Use and Meaning of the Folk Dwelling in Southwestern North Carolina*. University of Georgia Press, 1991 [award 1993].

Colonial Williamsburg Foundation (Virginia). Department of Architectural Research. Study Report for Slave Quarters Reconstruction at Carter's Grove. [award 1989].

Chris Wilson. *The Myth of Santa Fe: Creating a Modern Regional Tradition*. University of New Mexico Press, 1997 [award 1999].

Last year's awards also included two honorable mentions:

Fred W. Peterson. *Building Community, Keeping the Faith: German Catholic Vernacular Architecture in a Rural Minnesota Parish*. Minnesota Historical Society Press, 1998.

Pamela H. Simpson. *Cheap, Quick & Easy: Imitative Architectural Materials, 1870-1930*. Knoxville: University of Tennessee Press, 1999.

The Vernacular Architecture Forum (VAF) instituted the Paul E. Buchanan Award in 1993, and its winners are even harder to lay hands on. The award honors contributions to the field that do not take the form of books or published work. These include National Register nominations, exhibits, video productions, documentation projects and other reports and even conferences and other public programs. Only twice has the Buchanan Award gone to named individuals, because most of these efforts are done by teams. Because of the nature of these awards, the VAF relies on its members and the public to bring significant efforts to its attention. Three winners that might be obtainable are these:

Andrew and Anderson, P.C., Golden, Colorado. HAER Documentation for the Cresson Mine Ore Sorting House, Cripple Creek Mining District, Cripple Creek, Colorado [award 1993].

Hardlines Design Co./U.S. Army Corps of Engineers. "Thematic Study of Civil Works residences for U.S. Army Corps of Engineers, Pittsburgh District" [award 2000].

LCS Project Team, Atlanta, Georgia. National Register Nomination for the Martin Luther King, Jr. Historic Site [award 1994].

Since its inception in 1979, the VAF has published a running bibliography on vernacular architecture, with citations

contributed by members. Now the computer age has made possible a comprehensive, searchable data base for this material. Both Mary Washington College and the University of Florida have sites for this, and both are best accessed through the VAF's own website:

<http://www.vernaculararchitecture.org>

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## MORE OF RUSSELL STURGIS AND HIS "ARCHITECTONIC FIXATIONS"

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by Jay Kempen

As a gentle reminder, the Department of Special Collections at Washington University is currently displaying select 19th century architectural photographic prints from the collection of noted American architect Russell Sturgis (1836-1909) in an exhibition entitled, "Architectonic Fixations: Photographs From the Collection of Russell Sturgis." While many of us remember Sturgis for his outstanding and timely contributions to the field of architectural criticism, he also possessed a very discerning and charmingly discrete talent for collecting fine art, rare books, and photographic prints.



Berlin, Germany. "National Gallerie und Friedrichsbruecke." Studio of Isaac Levy, French photographic studio, active between circa 1865-1900. Russell Sturgis Collection, Department of Special Collections, Washington University in St. Louis.

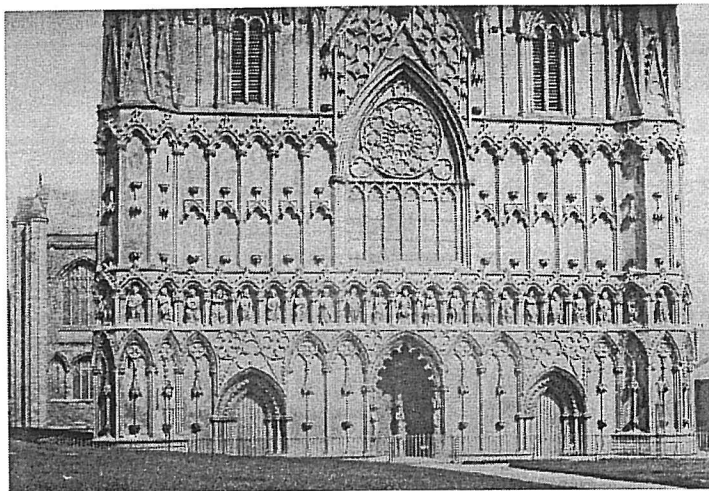
Purchased by the University in 1909, the Sturgis Photographic Print Collection is one of the largest of its kind in America. The true "collective" genius of Sturgis is not only exemplified by his choice of superlative-quality images taken by the best praised photographers of the day, but also by his intent to collect images from those marvelous places so often less traveled.

Despite the readily apparent beauty and engaging nature of these photographs to those interested in architectural monuments, archaeology, and art history, it is important to

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## PRESERVING ARCHITECTURAL RECORDS: A NEW WEB SOURCE

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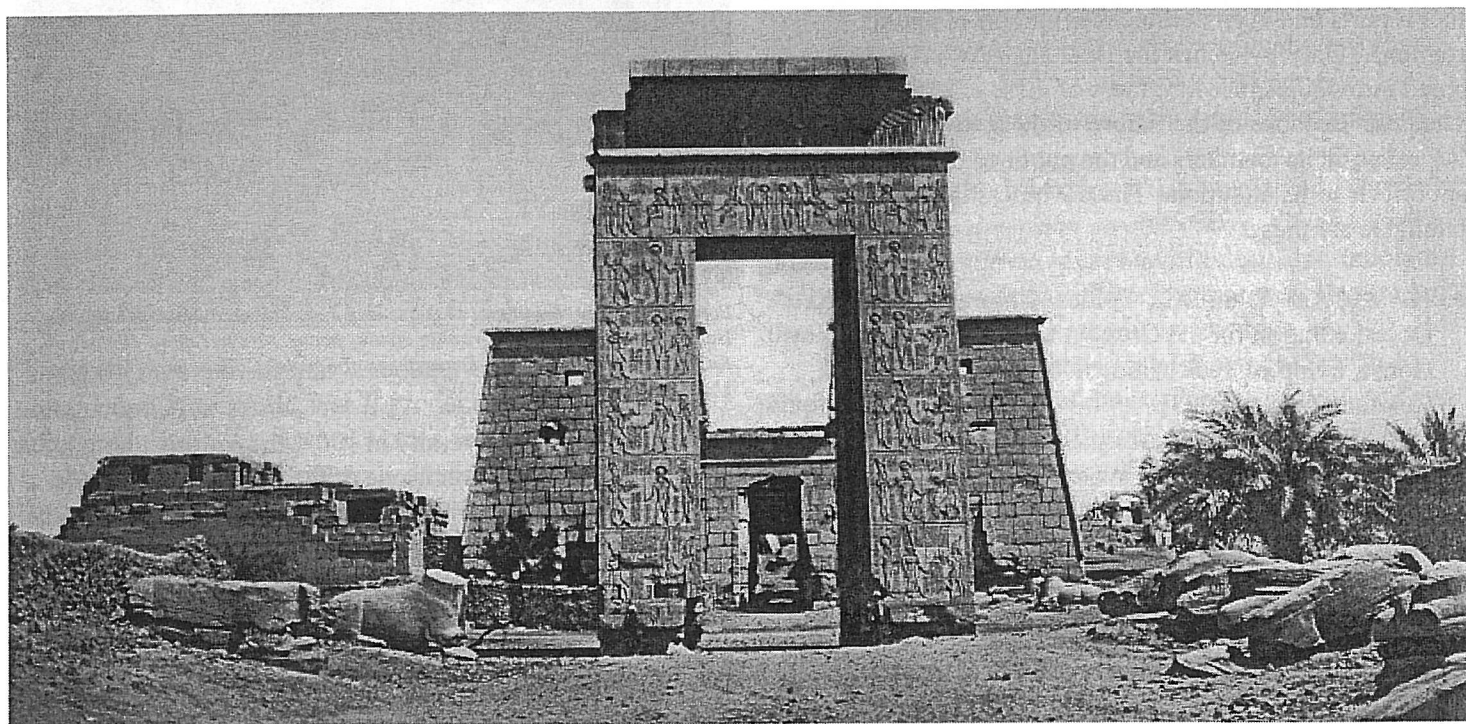
Lichfield, England. "West Facade of Cathedral." Roger Fenton, British Photographer, 1819-1869. Russell Sturgis Collection, Department of Special Collections, Washington University in St. Louis.

bear in mind that many of these prints are rare examples of early photomechanical processes, when the ability to "fix" an image was still in its infancy. Due to long exposure times, architecture was a popular subject, as — unlike animal subjects — it did not move.

The exhibition runs until 31 July with new images on display every two weeks.

A web site accompanies the exhibition. It features 320 additional images from the collection as well as additional text on Sturgis and the artists represented in the collection: <http://library.wustl.edu/units/spec/archives/guides/sturgis.html>.

Kristina Gray Perez, Associate Curator at the Missouri Historical Society, recommends the website of the Conservation Center for Art and Historic Artifacts (CCAHA): [www.ccaha.org](http://www.ccaha.org). The proceedings from the architectural records conference, "Architectural Records: Preserving and Managing the Documentation of Our Built Environment," are available on it. The goal of this conference was to help staff in museums, archives, libraries, historical agencies, and architectural firms improve practices for preserving and providing access to architectural records. The on-line proceedings provide an enhanced version of the conference's content. The speakers' on-line lectures address the key challenges faced by those responsible for architectural collections on both theoretical and practical levels. Kristina notes that included within the over 20 full-text lectures are links to speakers' handouts, other relevant websites, and image-based presentations, including those from special projects and repositories which are making their architectural holdings available on the internet. There are also bibliographies and citations concerning preservation and records management sources. This conference was held on May 3-5, 2000 in Philadelphia. The Conservation Center for Art and Historic Artifacts (CCAHA) is located at 264 South 23<sup>rd</sup> Street, Philadelphia, PA 19103, phone 215-545-0613, e-mail [ccaaha@ccaaha.org](mailto:ccaaha@ccaaha.org).



Karnak, Egypt. "Avenue of the Sphinxes." Felix Bonfils, French photographer, active from 1867 to 1885. Russell Sturgis Collection, Department of Special Collections, Washington

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## OUR OWN DICTIONARY OF MISSOURI ARCHITECTS

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Only six architects are included in last year's *Dictionary of Missouri Biography* published by the University of Missouri Press (edited by Lawrence O. Christensen, William E. Foley, Gary R. Kremer, and Kenneth H. Winn). Congratulations to our colleagues who contributed these essays:

- Morris F. Bell 1849-1929, Marian M. Ohman
- Asa Beebe Cross 1826-1894, George Ehrlich
- Edmond Jacques Eckel 1845-1934, Toni Prawl
- Theodore Carl Link 1850-1923, Joni L. Kinsey
- Louis Miller 1853-1933, Lynn Morrow
- Nelle E. Peters 1884-1974, George Ehrlich

If we had the luxury of publishing a *Dictionary of Missouri Architects*, who else would we include? Here is one list, compiled by the unscientific method of asking a few opinionated people around the state.

Here are the rules we followed:

- The architect must have lived in Missouri for part of his active career (so no Eero Saarinen);
- The architect must have made a significant contribution to Missouri architecture;
- The architect must have at least one significant building still standing (so no Gabriel Paul or Oliver Hart);
- The architect must be deceased.

Do you have any other nominees? Please let us know.

Albert A. Aegerter  
Gustav W. Aegerter  
Harris Armstrong  
Norman I. Bailey  
Alfred E. Barnes  
George D. Barnett  
George I. Barnett  
Tom P. Barnett  
William Bernoudy  
Preston Bradshaw  
Herbert Chivers  
Angelo B. M. Corrubia  
William D. Crowell  
Louis S. Curtiss  
Edward Buehler Delk  
Frederick Dunn  
Charles Eames  
William S. Eames  
Edmond J. Eckel  
Harvey Ellis  
Robert E. Entzeroth

Benedict Farrar  
Ewald Froese  
Pierce Furber  
Edward G. Garden  
Hugo Graf  
Albert B. Groves  
Leonhard Haeger  
George Hellmuth, Sr.  
George F. Hellmuth  
Harry Hellmuth  
Gale Henderson  
Henry P. Hess  
P. John Hoener  
James Oliver Hogg  
Henry Hohenschild  
Henry F. Hoit  
Mary Rockwell Hook  
Frank M. Howe  
Henry Isaacs  
William B. Ittner  
James P. Jamieson

Ernst C. Janssen  
Edmund Jungensfeld  
George E. Kassabaum  
Gustel Kiewitt  
Clarence Kivett  
Eugene S. Klein  
Ernest Klipstein  
Louis LaBeaume  
Jerome B. Legg  
Eugene Mackey Jr.  
George R. Mann  
Raymond Maritz  
John Lawrance Mauran  
Charles May  
John W. McKecknie  
Bernard McMahan  
William McMahan  
Rockwell Milligan  
Robert S. Mitchell  
Louis Mullgardt  
W. Oscar Mullgardt  
Joseph D. Murphy  
Edouard Mutrux  
Charles Nagel  
Fred Naumann  
Edward Nolte  
Edwin M. Price  
Charles K. Ramsay  
Walter L. Rathmann

John Roth  
William Rumbold  
Ernest J. Russell  
Charles Shephard  
Clarence Shephard  
George Shepley  
Charles A. Smith  
Eric E. Smith, Jr.  
George W. Spearl  
Louis C. Spiering  
Guy Study  
Edward W. Tanner  
Isaac Taylor  
Wilbur Trueblood  
Adriance Van Brunt  
Henry Van Brunt  
Patrick Walsh  
Robert W. Walsh  
Thomas Wayring Walsh  
John Wees  
Edward Drewin Wight  
Thomas Wight  
Edward T. Wilder  
Otto Wilhelm  
Kenneth E. Wischmeyer  
Henry Wright  
Ridgely Young  
Thomas Young

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## THE ARCHITECTURAL-HISTORICAL METHOD IN ACTION

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Christopher Gray, "Streetscapes" columnist for the Sunday real estate section of the New York Times, recently had this query to the SAH Listserv, under the heading, "Where's Penn Station provocateuse Diana Kirsch?":

"The architect-author Norval White tells me that, in 1963, he and his (male) friends were just sitting around complaining about the impending demolition of Penn Station, when a South African-trained architect, Diana Kirsch, said she was sick of hearing them kvetch, and why didn't they get off their asses and do something about it — which led to the picketing of the Penn Station demolition.

"For an interview, I would like to contact Diana Kirsch, who at some point moved to California." In response to the query, Gray has located Diana Kirsch, who is now Diana Goldstein, an architect and teacher in California. He tells us he is looking forward to his interview with her.

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## A NEW GROUP: RECENT PAST PRESERVATION NETWORK

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Christine Madrid writes that a new organization was officially launched during National Historic Preservation Week in May.

With the current threat to Busch Stadium gaining momentum, St. Louisans don't need to be reminded that our 20<sup>th</sup>-century built environment is at risk. The same thing is true all over the country, as tastes and lifestyles change. Underlying all of this is a public mindset that tends to overlook the significance of the ground-breaking aesthetics of modern design. Few resources have been available to protect this heritage.

The Recent Past Preservation Network (RPPN) is a new nonprofit organization dedicated to promoting the preservation of architectural and historic resources of the recent past. RPPN aims to be a primary source for research on architects, building materials, and building types from the recent past; a national advocate for the preservation and reuse of significant structures from the recent past, from the high-style to the vernacular; and a resource for building public education and awareness of an often misunderstood and under-appreciated era of design.

RPPN aims to become a network of individuals and resources, including preservation professionals, historians, architects, university faculty, students and others who can assist each other with local preservation solutions, research, or just a shared appreciation for the recent past. Membership rates begin at \$15, which gives access to an electronic listserv and archive. Visit the website at: <http://www.recentpast.org>.

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## ARCHITECTURE SINCE WWII: A READING LIST

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A request for supplementary readings on the history of architecture after World War II produced an interesting response. Carol Krinsky had several suggestions:

William Jordy's chapters in *American Buildings and their Architects*, last volume, reach beyond the mid-century. They are still excellent, and entirely accessible to students.

I require my students to read Diane Ghirardo's *Architecture After Modernism* and to compare various aspects of its approach with that of Curtis. Ghirardo's text is constructed to emphasize the west coast rather than the east coast, women whenever possible, and other matters that apparently she feels are neglected in other books. The

idea of reading the history of the same period in two distinctively different ways is instructive for students who sometimes still appear to think that they are supposed to believe everything they find in print between covers.

Laurence Vale's book about the design of capital cities in post-colonial nations is an excellent book, and one of current relevance to those interested in a broad perspective of architectural phenomena around the world. Some of the publications of the Aga Khan Institute about modern architecture in Islamic regions is useful in the same way, although occasionally, some of them are less critical/analytical than they might be because the Institute apparently has an institutional goal. Nevertheless, their well-illustrated publications have clear texts and often very good texts.

For the earlier 20c, you assign architects' own writings. I'm less inclined to do this for more recent architecture because students understandably can't get much out of Louis Kahn's poetic phrases (apparently you had to be present when he uttered them in order to appreciate them fully) or Peter Eisenman's prose. Venturi's *Complexity and Contradiction in Architecture* is accessible, however, and offers an obvious contrast to LeCorbusier's *Towards a New Architecture* or *City*.

For buildings of the 1950s to early 70s, Lewis Mumford's *From the Ground Up* is still useful, as are individual essays by Ada Louise Huxtable. Mumford's and Huxtable's works are in anthologies, esp. Mumford's *From the Ground Up*, recently reissued in paperback. I have my students read his essays about the U.N., which some of your students will have visited on trips to New York. Sharp social criticism allied with architectural criticism tends to be an eye-opener. When I was an undergraduate, his essays more than any others then available made me think about the many social and intellectual ramifications of building in certain ways.

You might also investigate Tod Marder, ed., *Controversy in Recent American Architecture*. Clear essays present various opinions about architecture, and exposing students to the possibility of having their own ideas rather than memorizing truths seems a worthy idea.

I'll be looking at this listserv for responses that emphasize very recent buildings. Forster's introduction to the book on Gehry is intelligent, I think, but perhaps weighty for novices although I'd have to re-read it to be sure.

Robert Craig suggested the following for the earliest part of the post-WWII period:

John Jacobus, *Twentieth Century Architecture: The Middle Years, 1940-1965* (NY: Praeger, 1966)

Jurgen Joedicke, *Architecture Since 1945: Sources and Documents* (NY: Praeger, 1969)

*Continued on Back Cover*

**Continuing Exhibit:**

**“Architectonic Fixations: Photographs from the Collection of Russell Sturgis”**

Mon-Fri, 8:30-5, through July 31, 2001  
Washington U Olin Library, 5<sup>th</sup> Floor

The Department of Special Collections at Washington University’s Olin Library will show selected 19<sup>th</sup>-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. Curator Jay Kempen tells more about the collection in the accompanying article, which includes website information.

**Continuing Exhibit: “Maritz & Young”**

Through August 31

The Sheldon Galleries, 3648 Washington Blvd.

The exhibit in the Bernoudy Gallery at the Sheldon draws on Raymond Maritz, Jr’s unusually complete collection of drawings on linen, photos, and other memorabilia to feature work of his father’s firm and his own. 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. This exhibit is a tribute to this

often ignored aspect of twentieth-century architecture in St. Louis. The Sheldon Galleries are open Monday 9 to 5, Tuesday 9 to 5 & 7 to 9 p.m., Saturday 10 to 2, and before concerts.

**Saint Louis Art Fair**

Friday evening, September 7  
through Sunday September 9  
Downtown Clayton

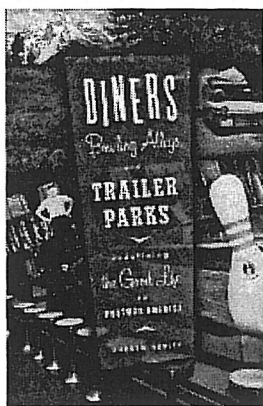
Member Ken Konchel will be showing his architectural photographs. See his work at his new website:  
[www.kenkonchelphoto.com](http://www.kenkonchelphoto.com)

**Field Trip: Quincy Illinois**

7:30 a.m. to 7:30 p.m., Saturday, October 13, 2001

The St. Louis Chapter’s day trip to Quincy, Illinois has been organized through RoadRunner Custom Day Trips. The accompanying article tells more about Quincy’s architectural riches, which are celebrated by the Gardner Museum of Architecture and Design. Admission to the Gardner and two other museums and lunch are included in the cost of \$65 per person, including tax and gratuity. Call Esley Hamilton at 314-615-0357 (day) or 314-727-0428 (evening) to reserve your space now; only twelve are available.

**ANDREW HURLEY’S NEW BOOK**



Andrew Hurley, associate professor of history at the University of Missouri-St. Louis, has published *Diners, Bowling Alley, and Trailer Parks: Chasing the American Dream in the Postwar Consumer Culture* (Basic Books, February 2001). The book’s broad subject matter has caused it to be classified variously as American studies, economics, business history, and sociology, but from the perspec-

tive of the SAH, it is clearly architectural history, with important implications for historic preservation. Hurley deals with three characteristic 20<sup>th</sup>-century building types

that exploded in popularity in the years immediately following World War II. Trailer parks gave lower-income working people the opportunity to live in clean, modern housing that was affordable, and diners and bowling alleys offered similar opportunities for their leisure hours. Over time, however, all three institutions were left behind by an increasingly affluent society and became identified with our social and cultural divisions.

Hurley’s new book is his third. *Environmental Inequalities: Class, Race, and Industrial Pollution in Gary, Indiana, 1945-1980* was published by the University of North Carolina Press in 1995. *Common Fields: An Environmental History of St. Louis* was published by the University of Missouri Press in 1997. In it, Hurley brought together twelve experts, including Chapter member Eric Sandweiss, to discuss many aspects of our area’s setting and infrastructure at different periods of our history.

## ST. LOUIS CHAPTER CONTRIBUTES TO BUILDINGS OF MISSOURI

Continued from Page 6

Your St. Louis Chapter recently contributed \$1,000 toward the publication of *Buildings of Missouri*, our state's volume in the *Buildings of the United States* series that is being sponsored by the Society of Architectural Historians and published by Oxford University Press. Osmund Overby and Howard Marshall are collaborating on this volume. In thanking the chapter, Pauline Saliga, executive director of the SAH, wrote: "Ozzie is making great progress on the research and writing of the volume, and we are all most anxious to see the finished product. His long years of work with the Buildings of the United States project and with Missouri architecture in particular, guarantee that the volume will be one of the finest in the series."

Damie Stillman, also wrote to extend his thanks: "It is especially heartwarming when the SAH Chapters show such support for the Buildings of the United States, and yours is, indeed, a generous contribution. Gifts such as this not only help to make the *Buildings of the United States* a reality but demonstrate the kind of confidence in the project which is both moving to us and of great importance to foundations, corporations, and other potential funding sources."

Robert Venturi, *Complexity and Contradiction in Architecture* (NY: Museum of Modern Art, 1966)  
Charles Jencks, *The Language of Post-Modern Architecture* (NY: Rizzoli, 1977)  
Paul Heyer, *Architects on Architecture: New Directions in America* (London: Allen Lane, 1967)  
Thomas Hine, *Populuxe* (NY: Knopf, 1990)  
Peter Blake, *Form Follows Fiasco: Why Modern Architecture Hasn't Worked* (Boston, Little Brown, 1974)  
Brent Brolin, *The Failure of Modern Architecture* (NY: Van Nostrand, 1976)  
Vincent Scully, *The Shingle Style Today, or The Historian's Revenge* (NY: Brazillier, 1974)

Kai Gutschow of Carnegie Mellon University suggested these:

Ockman, Joan, ed. *Architecture Culture 1943-1968: A Documentary Anthology* (Rizzoli 1993)  
Nesbitt, Kate, ed. *Theorizing a New Agenda for Architecture. An Anthology of Architectural Theory 1965-1995* (Princeton Arch'l Press, 1996)  
Jencks, Charles, ed. *Theories and Manifestoes of Contemporary Architecture* (Academy 1997) contains shorter excerpts of many important readings 1954-present.

# News Letter

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Historians, St. Louis and Missouri Valley  
Chapters.

**NewsLetter** is published quarterly by the St. Louis and Missouri Chapters of the Society of Architectural Historians.

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](mailto: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

### St. Louis Chapter, SAH 2001 Board of Directors

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