

## **TWO FRENCH ECLECTIC HOUSES IN ST. LOUIS: AN APPRECIATION**

*by Daniel Williamson*

Among the various revival styles of 20<sup>th</sup>-century architecture, French was never as important as English "Tudor," which flooded the New York suburbs with half-timbering, or as American Colonial Revival, unsurpassed in its numbers. Nevertheless, in the 1920s, one finds Norman French houses, with their round stair towers and graceful asymmetry. In the 1950s and 1960s, the rather less graceful mansard-roofed "French Provincial" style was common enough in the Midwestern suburbs to suggest the term "Prairie Mansard." Two St. Louis area houses, secluded, unpublicized, yet of great architectural interest, belong to neither of these phases. Best described as French Eclectic, they adapt the style of low-lying 17<sup>th</sup>-century French chateaux to American 1½-story residences. Both employ the walled forecourt, described as a "court of honor" in a French chateau or town house. Large enough to include the 60-foot turning radius of an automobile, and rescuing guests from the need to park along narrow drives (and often to stray onto the grassy margin), the forecourt turns

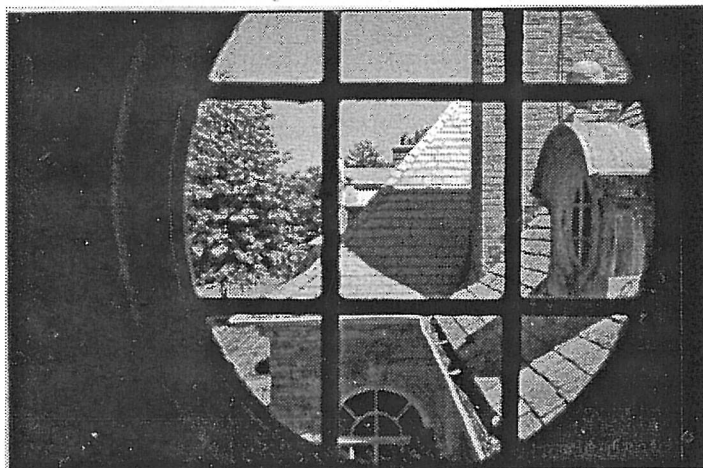
visits to not particularly grand houses into little dramas of approach and welcome. But that is only the beginning of the architectural merits of these houses, the French way tending to be the better way.

The house built in 1938 by Nina and John B. Mesker at 19 Portage Road off Jamestown Road stands on a bluff above the Missouri River. Its fourteen acres are part of a demesne of over 100 acres, with deeds restricting development, that was organized in 1931 by Marion Clifford Blossom. A nearby Bermudan pink house, still occupied by another member of the Mesker family, is better known, perhaps because it has been the scene of some memorable parties. The family iron business must have prospered in the late 1930s despite the Depression, because the John Mesker house, designed by the partners Guy Study and Benedict Farrar, runs to architectural flourishes that cost money in any era. These include high slate roofs that mostly enclose a large attic; second floor rooms for servants are found only over the north wing. So the dormers serve an entirely esthetic purpose. On the fine river façade, an aedicular dormer, with arched openings to a once-enclosed loggia below, in simplified form resembles the facades of many European late Renaissance and Baroque churches.



Entry of Mesker House, 1938. Photo by Daniel Williamson

On the entrance façade the house appears to be U-shaped, on the river side it is five-part and somewhat wider. The central wing is shallow, being only the width of the living room plus the hall across the front; this has abundant precedent in one-room-wide French chateaux (sometimes called “lanterns” because they can be seen through) but also encourages cross ventilation: the house has never been air conditioned. The living room, on the left or north as one enters, is balanced on the right by a guest room and an extension of the central loggia, an asymmetry bothersome only on floor plans. More bedrooms fill the south wing, while in the north wing are found a dining room facing the river and a kitchen. The connecting elements on the five-part river front are a paneled study between the living and dining rooms, and bathrooms between the bedrooms on the south.



Port hole window of Mesker House, 1938. Photo by Daniel Williamson

The attractive interior is flooded with light by the tall floor-to-ceiling casement windows in the French style, which frame alluring views of the grounds and the river. The interior detailing is remarkable, a tribute to the taste and sophistication of the architects. Guilloche, running dog, and meander patterns embellish the chair-rails, a Greek key fills the frieze of the study, and a gadroon molding surrounds the windows. Circular niches above the doors suggest the work of Sir Edwin Lutyens at the British Embassy in Washington. In the architecturally distinguished living room semicircular over-door panels echo the arched windows; the splendid marble mantelpiece is Ionic. As at the British Embassy, the rooms have an Art Deco quality which can also be found in the 1930s work of St. Louisans Ralph Cole Hall and Frederick Dunn. Dunn and Hall would continue in this vein, but Study and Farrar became immersed in the Colonial Revival, designing perhaps the finest of this area’s mid-century traditional homes and churches.

19 Portage Road, now for sale through Edward Bakewell, has been little changed over the last sixty years; the most conspicuous alteration was the substitution of brick and marble for the black linoleum that originally covered the

floor of the transverse hall. One hopes that the next owner will avoid the awkward additions and modifications that have disfigured so many fine houses of this era.

The William and Elizabeth Remmert house at 6 Barclay Woods Drive in Ladue is both remarkably similar to the John Mesker house and different. The house, completed in 1965, was a joint endeavor between Mrs. Remmert (experienced in interior design work from the family business, Remmert-Werner aircraft, which outfitted private airplanes) and the late Raymond Maritz, at the end of his long and distinguished career. Mrs. Remmert prepared initial plans, including an elevation based on a house in the south of France – exactly which house she does not remember. These plans were turned over to Raymond Maritz for execution, including further detailing and the usual structural and mechanical infrastructure.

The house is secluded in thick woods on the southern Ladue site, creating a dramatic approach to the walled forecourt, paved in cobblestone. A central fountain and an entrance porch with three arched openings recall the Mesker house, but the proportions are different: the house is thicker, with the long axes of the principal rooms at right angles to the entrance and garden facades, and the central roof more dominant. The entrance façade, perfect in its composition and rich but restrained in its detail, includes “chien assis” (seated dog) dormers, stone keystones, and round windows in the wings. It essentially belongs to early 20<sup>th</sup>-century eclectic design, with its passion for authenticity and affinity for historical sources, and could have been a product of the 1930s. The interior, however, reflects the later 20<sup>th</sup>-century tendency to introduce rustic forms and materials and a casual atmosphere in some rooms, while retaining the formality of crystal chandeliers and marble mantelpieces in others. Décor and architecture are inseparable. The rough-hewn ceiling beams and exposed interior brick work of the entrance loggia across the front of the house, and in the adjacent den, are important in this respect.



Entry of Remmert House, 1965 Photo by Daniel Williamson



The balanced and practical H-shaped plan places a living room and dining room on either side of a central hall, with a large den between the dining room and the bedroom wing and the kitchen in a similar position on the other side. The east service wing includes a garage, staff areas, and a handsome porch incorporating a Tuscan order. The larger rooms look south toward the garden and woods through broad, multipaned windows; neighbors are entirely out of sight. Mrs. Remmert's attractive and imaginative décor extends to upstairs rooms finished at a later date, as was the second detached garage with a pepper-pot turret enclosing a stair leading to a second floor apartment, a building that recalls the Norman French houses that proliferated in the residential streets of Clayton during the 1920s.

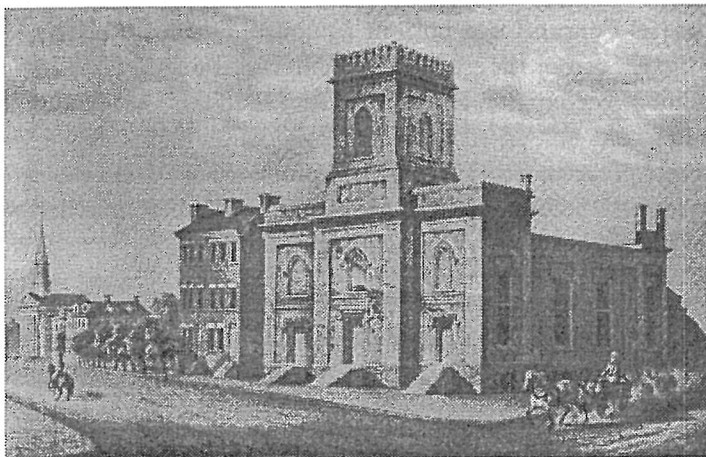
By the standards of 2002, this is a formal house. There are no wide openings between vaguely defined rooms; instead one finds double doors of the timeless French type, usually kept shut. It is thoroughly American, but something about this separate and complete realm, the care lavished on interior furnishing and equipment, the extensive accommodation for guests and staff, the rather ceremonious dining room and darkly comfortable den, suggests the self-sufficiency of a French chateau as most American houses in French style do not.

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## VIRGINIA RAGUIN'S "SACRED SPACES"

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Virginia Raguin of the College of the Holy Cross in Worcester, Massachusetts, who is known to many in St. Louis as the driving force behind the Census of Stained Glass in America, has a new exhibition, catalogue, and conference about churches. "Sacred Spaces: Building & Remembering Sites of Worship in the 19<sup>th</sup> Century" opened January 30 in the Iris and B. G. Cantor Art Gallery at Holy Cross and runs through April 14. It then moves to the National Museum of Catholic Art and History, New York



Lithograph of Christ Church, St. Louis, MO, 1839 Demolished 1870.  
By John Casper Wild, From *Sacred Spaces*, Raguin and Powers, p. 151.

City, June 13 to September 14. Among the books, liturgical objects, sculptures and works on paper are three prints of historic St. Louis churches. The fully illustrated, 180-page catalogue includes essays by Professor Raguin, Dell Upton, and William Moore (who spoke here about Masonic Temples a while back). It is available for \$15 plus \$2 postage from the Cantor Gallery, College of the Holy Cross, Worcester, MA 01610. The conference April 5 to 7 is entitled "Sacred Spaces: Legacy and Responsibility" and is expected to attract about 200 participants. For more on it, see <http://www.holycross.edu/departments/cantor/website/conference.html>.

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## ASSISTANCE NEEDED: THE ARCHITECTURE COLLECTIONS OF THE MO HISTORICAL SOCIETY

*by Kristina Gray Perez*

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The Archives of the Missouri Historical Society has approximately 95 collections related to architecture and the built environment. Of these, about 55 contain architectural drawings. Several of these collections are the records of architects and/or architectural firms who practiced in St. Louis.

We can give a great deal of access to researchers if we create simple box, folder, and project lists for each of these collections. However, working with large drawings that are in varying degrees of fragility takes much time. This is where you can help!

The Archives is looking for a few good people who can assist in unrolling or unfolding drawings, entering project data into a database or onto a worksheet, and then rehousing the drawings and/or files into acid-free storage. Accomplishing these tasks not only increases researchers' access to the collections, but it also makes more efficient use of the Society's storage space so that we have room for more collections.

Collections to inventory and re-house include:

1. Alfred Majers (including drawings of Study & Farrar)
2. Frederick Sternberg Architecture Collection
3. Verner Burks Architectural Records
4. Architectural Design Associates Records
5. Mauran, Russell & Crowell specifications in the Kuhlmann Collection

If you are interested in assisting the Society with its commitment to document the built environment of St. Louis, please contact Kristina Gray Perez, Assoc. Curator of Architecture Collections, Missouri Historical Society, (314) 746-4518, [kperez@mohistory.org](mailto:kperez@mohistory.org).

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## THE HUNT FOR SEARS HOUSES: CAN YOU HELP?

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Freelance writer Rose Thornton is working on a book about Sears Houses. She has taught herself how to identify most of the several hundred designs Sears marketed between 1909 and 1940, but, not being from this area, she needs help in locating the neighborhoods in the St. Louis area where such houses might have been erected. This is potentially a great opportunity to learn more about the construction history of St. Louis, because although many Sears houses have been identified in Illinois, including the entire LeClaire neighborhood of Edwardsville, very few have been documented around St. Louis. Rose Thornton thinks that there must be many, because Sears maintained two special sales offices in this area. Sears houses are not easily identified without documentation, because the company deliberately chose styles that would blend inconspicuously with their neighborhoods. Contractors often erected Sears houses speculatively, so even though a given property may have a building permit naming a contractor, it could still be from Sears. The company even encouraged contractors by offering discounts for purchases of houses in quantity. In some parts of the country now, Sears houses are considered to be more valuable than comparable non-Sears ones. If you are interested in helping with this project, contact Rose Thornton at 618-462-6976.



Modern Home No. 105,  
pictured in the 1913  
Modern Homes catalogue  
From *Houses by Mail*,  
by Katherine Cole  
Stevenson and  
H. Ward Jandl,  
p. 12.

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## MILLER AND PREISLER SOURCES FOR OUR DICTIONARY OF MISSOURI ARCHITECTS

by Kristina Gray Perez

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Looking at the list of additions to the St. Louis Chapter's dream Dictionary of Missouri Architects (Winter 2001), I noted several names for which we have collections here at the architectural archives of the Missouri Historical Society. You already know about our Robert Elkington from Elyse McBride's article in the Fall 2001 newsletter, but we also have drawings by Ernst Preisler (but none of his Compton Heights projects) and Louis Miller.

Here are our Guide entries:

**Miller, Louis**, Papers, n.d.

1 box (0.5 linear ft.); 5 oversized folders.

Architect who lived in Arcadia Valley, Missouri.

Papers contain photographs of family, of buildings built by Miller, printed matter regarding Arcadia Valley various publications, including *The Building Age* (August 1916); clippings regarding Miller; architectural drawings of the C.C. White house in Sikeston (MO), the L.J. Schach house in Ironton (MO), and buildings at Arcadia, Farmington, and University City.

List of architectural drawings available.

Cite as: Louis Miller Papers, Missouri Historical Society, St. Louis.

**Preisler, Ernst**. Architectural Collection, ca. 1906-1911.  
3 boxes (2.0 linear ft.)

An architect working from 211 Hagan Bldg. (10th and Pine), St. Louis.

The collection includes specifications and plans for residences in St. Louis.

Finding aid available.

Cite as: Ernst Preisler Architectural Collection, Missouri Historical Society, St. Louis.

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## ADDITIONS TO OUR DICTIONARY OF MISSOURI ARCHITECTS

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Marilyn Merritt, our intrepid volunteer at the Western Historical Manuscript Collection, has some suggestions for our ideal list of notable Missouri architects, based on information she has seen while cataloguing materials from the Woermann Construction Company.

**Marcel Boulicault** (1896-1961) started his own practice in 1924 after a decade with Study & Farrar. He was known for Period Style residences, and especially for Tudor houses using misshapen and irregular bricks laid at odd angles. In the 1930s, he turned to industrial and institutional projects, notably three state hospitals.

**Gabriel Ferrand** was born in Toulouse, France and came to the U.S. after receiving his architectural degree. He taught at Washington University from 1915 until his death in 1934 and served on many advisory committees. His private practice with Austin Fitch produced such designs as Flynn Park School, Scruggs Memorial Methodist Church, and buildings at Drury College, Springfield.

Gray & Pauley were the erstwhile partners of Charles Eames. **Charles M. Gray** (1898-1970) joined Eames in 1931 and **Walter E. Pauley** (1909-1964) the next year. One house the firm designed in 1932 is 7470 Kingsbury in the Alta Dena Subdivision in U. City. In 1934, after Eames' departure, Gray & Pauley did 12 Fordyce Lane for



Dr. J. Hoy Sanford and 7394 Westmoreland for Meta Peters. They designed the large nurses' home at 6150 Oakland for Deaconess Hospital in 1941 & 1942.

**Alfred Norrish** lived at 6973 Alamo in Clayton. He was the architect for the Gury Manufacturing Co. in 1928, at the northwest corner of Skinker & Clemens, which Merritt recommends. Also architect for the Gury's home at Arundel and Skinker (1922) and other houses in University City.

**Carl F. Schloemann** lived at 6329 San Bonita in Clayton. He designed in 1940 the Second Church of Christ Scientist at the northwest corner of Sulphur & Murdoch in the St. Louis Hills area, stripped Classical or Greco Deco in style.

**Theodore Steinmeyer** (1894-1960) was the architect for Christ Lutheran Church on Selma Ave at Lockwood in Webster, documented in the Woermann Collection. Daniel Steinmeyer has recently completed a study of his father's work, including about 60 churches, scattered all over the middle part of the U.S.

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## THE NINETEENTH CENTURY ARCHITECTURAL HERITAGE OF ST. LOUIS UNIVERSITY (cont.)

by David J. Simmons

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### THE ITALIANATE CAMPUS

As we have observed, the first phase of campus development dealt with Federal-style and vernacular buildings. They were utilitarian and solidly constructed at a nominal cost with few architectural amenities. In sharp contrast, the next phase would present three magnificent and costly architectural monuments facing east on Ninth Street between Washington and Lucas Avenues. They are St. Francis Xavier Church at the southwest corner of Ninth Street and Lucas Avenue, the Library-Hall Building at the northwest corner of Ninth Street and Washington Avenue, and the Classroom Building located in between.

#### ST. FRANCIS XAVIER CHURCH

From the inception of the campus, the Jesuits had planned to erect a suitable church to serve as the religious center of the school community and to meet the religious needs of local parishioners. Local Irish enthusiasm and financial support made the new church possible. Its location was determined by Father Carroll.

Father Peter Verheyden, S.J., an instructor of art and architecture at the university, prepared preliminary sketches and executed a plan of arrangement for the new church in 1839. Since Verheyden was not an architect, these ideas found their way to Stewart Matthews and his new partner, George I. Barnett. It would be Barnett, an

English born and trained architect recent to the city, who would transform Verheyden's ideas into a magnificent church structure.

On more than one occasion the Jesuits of St. Louis University have insisted that Father Verheyden designed this church. J. C. Wild in his 1841 book, *The Valley of the Mississippi*, and Charles Dickens in *American Notes* (1842), also credited the Reverend Father. The evidence indicates otherwise. In the St. Louis University Archives is a financial account book covering the period from 1840 to 1907 (Box 25, Folder 000100090011). It contains the construction costs for this church. Page two of the book clearly states "plan Stewart Matthews and Barnett." Richard Edwards in his book *Edwards Great West and Her Commercial Metropolis*, published in 1860, describes the church cornerstone with an inscription, "Architects - Barnett and Matthews."

When the local Catholic parishes of the period (St. Patrick, St. Mary of Victories, and St. Vincent de Paul) needed new houses of worship, they did not seek out Father Verheyden for their church designs. Instead, they chose Mr. Barnett as their architect. Stylistically, the design for St. Francis Xavier reflects Barnett's work, with its use of the Roman triumphal arch, two-story recessed entrance, and classical ornamentation.

Measuring 67 feet (front) on Ninth Street and running to a depth of 127 feet along Lucas, St. Francis Xavier Church utilized a brick superstructure trimmed in white limestone (bases, caps, architraves, imposts, and archivolts). The foundation and basement displayed massive blocks of hammered blue limestone. The front of the church represented a combination of Greek and Roman architectural elements. A Greek temple front complete with entablature and pediment was superimposed over a Roman triumphal arch to create the design of the façade. Laure Oelsen in her 1973 thesis on George I. Barnett showed that Alberti's façade for Sant' Andrea in Mantua, Italy was the inspiration for this design. J. C. Wild compared the Ionic order used in the design to the Theatre of Marcellus in Rome.

Four Ionic pilasters, each four feet wide, supported an entablature and pediment. A series of ornamental niches, and a large central entrance alcove 16 feet wide and 40 feet high decorated the church front. A staircase led into the alcove, which contained a three-entrance arrangement. The central door facing Ninth Street led directly into the church auditorium. Side doors provided access to the vestibule areas on either side of the alcove. A parapet wall partially framed the pediment and roofline. This solid parapet replaced balustrades proposed in the original church design.

A tower rising 80 feet above the roofline crowned this magnificent church. Its design was a revision of the smaller design shown by J. C. Wild in 1841. That one had an octagonal configuration on a stepped base, with Corinthian columns supporting an entablature and dome topped by a cast iron lantern with cross. The revised tower accommodated bells, an observation deck, and a four-faced clock. Its square belfry on a square base featured large louvered openings flanked by pairs of pilasters. Located at the top of the belfry was the observation deck with balustrade and the octagonal clock section crowned by a somewhat shallower dome but a taller cast iron lantern, which was thought to imitate the Choragic monument of Lysicrates in Athens.

Six bays with three tiers of windows adorned the south wall of the church, the center four bays being slightly recessed. Basement windows were partially below grade in light wells. The second tier of windows consisted of four sections, round at the top, and two stories high. An upper tier employed rectangular shaped windows. No photographs or diagrams of the north wall have been discovered.

The church auditorium plan adopted the form of a modified



Etching of the Interior of the Church of St. Francis Xavier, on the Italianate Campus of St. Louis University, St. Louis, MO.

Roman basilica with Greek ornamentation. Seating fifteen hundred people, it measured 64 feet by 96 feet. Its semi-circular apse was composed of six Corinthian columns supporting a half dome enriched with rosettes in octagonal coffers. A five-foot high circular platform supported the main altar, behind which were three large paintings depicting the crucifixion of Christ and two doors providing access to the rear of the building. A bowed communion rail was at the front of the apse. To the right and to the left of the apse were wing areas originally designated as chapels containing side altars. Later they were used for wardrobe and sacristy rooms.

In the nave of the church, a series of Corinthian columns on tall pedestals rose 24 feet to support a broad entablature. Balconies marked by ornamental fronts were suspended from the columns, while a second balcony was inserted between the entablature and the ceiling vault. The pilasters supporting this space were fronted by carved caryatid-like religious figures, recalling for some observers the Incantada of Thesalonica. The church designated the side areas of this second balcony as private chapels for use by the Jesuit community. Later these areas were enclosed, although the rear part of the second balcony remained open. Over the main entrance to this impressive room room was placed a loft for the choir and organ. The barrel vaulted ceiling was decorated with a coffering pattern of octagons and crosses and rose 40 feet above the floor.

The finished basement consisted of eight rooms, with the largest space being 64 feet square. St. Francis Xavier's boys free parish school utilized these facilities between 1843 and 1846.

Ground was broken for the new church on March 23, 1840. Thirteen months later the cornerstone was laid on April 12, 1841. Father Verheyden supervised construction until 1844. In the beginning he estimated the cost to be \$40,000. Both costs and construction time rose far beyond original expectations. Although the congregation celebrated their first mass in the new edifice on Easter Sunday 1843, finishing touches were not complete until 1849. Consecration followed on February 2, 1849.

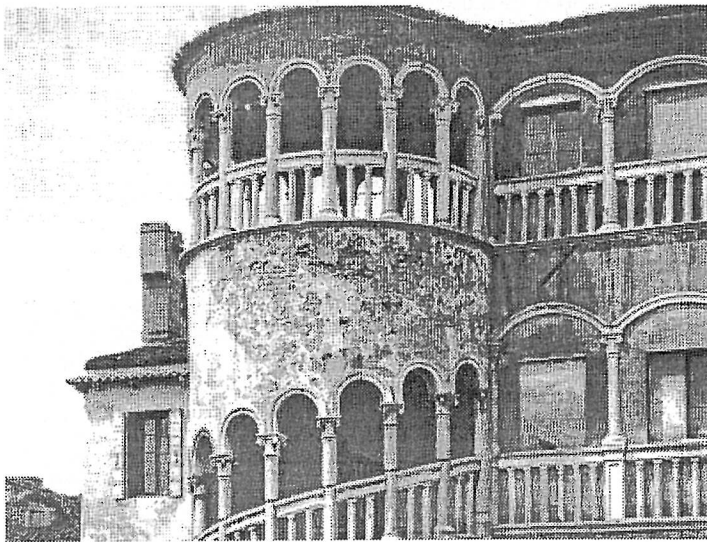
By the start of 1848, the sum of \$72,285 had been spent on the new edifice. Much of this money was borrowed from the Maryland Jesuit Province, Jesuit friends in Belgium, and others. Parish communicants gave \$35,451, reducing the debt to \$49,891.

On May 19, 1851, the church was transferred from the Jesuit Vice Province of Missouri to St. Louis University. The University agreed to pay the remaining debt of \$38,700.



**Exhibit: "A Faithful Representation:  
19th Century Architectural Photographs in Italy"**  
The Bernoudy Gallery of Architecture  
The Sheldon Art Galleries  
3648 Washington Avenue  
continuing through May 28

This exhibit features a group of exquisite albumen print photographs made primarily for the tourist industry, made between the 1857 and 1900. They document important architectural monuments that provided the visual goals of a successful Grand Tour. A staple of intellectual improvement and personal enlightenment, the Grand Tour encompassed travel to Italy and the Near East. Originally confined to the aristocracy, the Grand Tour was opened to lower social classes as roads became more accessible and costs fell. These fine photos replaced the printed images that had been collected by earlier travelers to record their visits to monuments, museums, and archaeological sites.



Carlo Ponti, Italian, active Venice c. 1858-1875  
Staircase of the Palazzo Minelli, Venice c. 1860-1875  
Albumen print, Collection of Jerome F. Levy

**Annual Statewide Preservation Conference**  
Friday April 5 to Sunday April 7  
Lodge of the Four Seasons, Lake of the Ozarks

Bob Yapp, the host of the PBS tv series *About Your House* will keynote this year's conference, organized by the Missouri Alliance for Historic Preservation. For more information, write Missouri Preservation, P.O. Box 1715, Columbia, MO 65205 or check the website [www.preservemo.org](http://www.preservemo.org).

**Lecture: "They Built St. Louis:  
The Second Generation, 1840-1870"**  
Stupp Center, Tower Grove Park  
Sunday, April 7, 2 p.m.

James Neal Primm, emeritus professor of history at UM-St. Louis and author of *Lion of the Valley*, will discuss the energetic contemporaries of Henry Shaw who spurred St. Louis' transition from fur emporium to industrial center. Gerard P. Allen, Thomas Allen, Hudson Bridge, Robert Campbell, Wayman Crow, James B. Eads, the Filley brothers, Carlos Greeley, Derrick January, James Lucas, John O'Fallon, Daniel Page, and James Yeatman were among them.

### History Hikes

Esley Hamilton, preservation historian for County Parks, offers two-hour walks on Saturday mornings. \$3 per person, free to members of the Hiking Club.

**History Hike: Old Ferguson East**  
Saturday, April 13, 9 to 11 a.m.

Meet at the old Bindbeutel Building at the southeast corner of New Florissant Road and Church Street, just opposite the Ferguson fountain. Ferguson was a 19<sup>th</sup>-century railroad suburb and still displays a wealth of Victorian residences comparable to Kirkwood and Webster Groves.

**History Hike: Webster Park**  
Saturday, April 20, 9 to 11 a.m.

Meet at the Webster Groves Public Library, 301 East Lockwood at Orchard. Webster Park was laid out in 1892 as the region's largest private place, and it retains an outstanding collection of turn-of-the-century and later houses on picturesque, curvilinear streets.

**History Hike: Old Ferguson West**  
Saturday, April 27, 9 to 11 a.m.

Meet at the recently restored Old Ferguson Station, #1 Carson Road just west of New Florissant Road. We continue our tour of Ferguson with the streets to the west

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## Events Calendar (cont.)

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of New Florissant Road. Highlights include the National Register Central School of 1878, the city's historic caboose collection, and the Whistle Stop Frozen Custard Store and museum.

**History Hike: Old Orchard**  
Saturday, May 4, 9 to 11 a.m.

Meet in the parking lot at the southwest corner of Lockwood Avenue and South Old Orchard Avenue. Named for Richard Lockwood's apple trees, this part of Webster Groves developed as a commuter suburb in the 1890s, with large houses on quiet streets. We'll also take a look at the 1924 National Register-listed Eden Seminary.

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**Lecture: "Developing the Formula:  
Origins of Photography in Rome"**  
Sheldon Concert Hall  
Wednesday, May 22, 11:30 a.m.

Photographic historian David Hanlon will discuss the development of photographic techniques and the visual aesthetics used by early photographers to record Roman

monuments for a growing tourist market, which flourished in the 19<sup>th</sup> century. The use and influence of these photographs among artists, historian, and architects will be presented. The lecture is free.

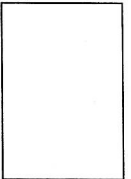
For the lunch following, please send a check for \$8 payable to The Sheldon Art Galleries, 3648 Washington Blvd., St. Louis, MO 63108 by May 5.

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**Annual Meeting: The Steedman Collection**  
St. Louis Public Library, 13<sup>th</sup> & Olive  
Saturday, June 29, 1 p.m.

Chapter member Suzie Freschette, head of the Fine Arts Department of the St. Louis Public Library, will give us an inside look at the treasures of architectural literature included in the George Fox Steedman Architecture Library, a special collection within the Public Library endowed in 1928. We'll meet in the Steedman Room, especially designed by LaBeaume & Klein and entered through the Fine Arts Room to the left of the library entrance,. Then we'll adjourn to the upstairs meeting room for our short annual business meeting.

**St. Louis and Missouri Valley Chapters  
Society of Architectural Historians**  
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S. Louis, Missouri 63108



# News Letter

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Fall issue	15 August
Winter issue	15 November

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