

**AN INQUIRY
INTO LAKE SUPERIOR SANDSTONE**
by Esley Hamilton

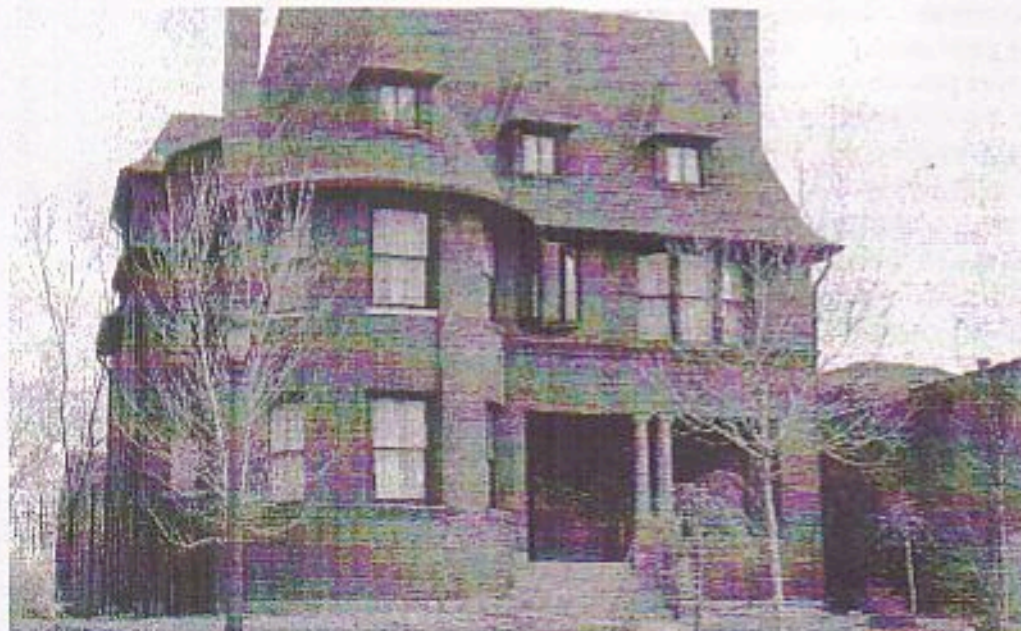
One thing leads to another. Mary Hoffmann Hunt grew up in Webster Groves and now divides her time between the upper and lower peninsulas of Michigan. On her first trip to the Keweenaw Peninsula, which extends from the Upper Peninsula (the U.P. to the natives) into Lake Superior, what made her fall in love with the place was not only "the beautiful forest-rocks-water scenery," she writes, but also the dark red-brown "sandstone churches and commercial buildings, so like those of the 1880s and 1890s in St. Louis." She and her husband Don have written the exceptionally clear and detailed *Hunts' Guide to Michigan's Upper Peninsula* (Albion, MI: Midwestern Guides, 2001). It includes a description of the sandstone quarrying that was a big industry there at the end of the 19th century. So popular and widely distributed was the stone, called Lake Superior sandstone, that it can be said to be source for the expression enshrined in Lewis Mumford's book, *The Brown Decades*.

Mary Hunt was in St. Louis last December and asked to see some examples of Lake Superior sandstone here. She noted that Kathryn Bishop Eckert's definitive book on the subject, *The Sandstone Architecture of the Lake Superior*

Region (Detroit: Wayne State University Press, 2000), lists only one building in St. Louis, Louis Sullivan's Wainwright Building. And it turns out that Eckert is wrong about that one; the red sandstone used in the Wainwright is from Dunleigh, Iowa, a quarry owned by the St. Louis contracting firm, James Stewart & Co. Hunt's request inspired David J. Simmons to come up with some more accurate answers, which he reports in the following article and list.

Eckert, who is best known for *Buildings of Michigan* (New York: Oxford, 1993) in the Buildings of the United States series, writes that in the heyday of the stone's popularity, almost seventy significant quarry companies were working the rock deposit called the Jacobsville Formation, which runs along the south shore of Lake Superior from Munising in the east to the state line on the west, and beyond that in the related Bayfield, Wisconsin group. Iron precipitate gave Jacobsville sandstone, also called brownstone, its color. It may also be striped, dotted, or spotted, depending on whether chemicals that repelled the red iron were also in the water that leached through the sandstone as it was being formed.

The Hunts describe Jacobsville, the central quarry town in this range. One of the U.P.'s most remote communities, on an isolated peninsula southeast of Houghton, it was once accessible only by boat. Now Jacobsville is just a scattering of homes around an historic church and an old lighthouse, but in the years after quarrying began in 1883, it counted over 600 people. Tram cars took the heavy slabs from the quarry face to docks, where simple mechanical wooden pole cranes loaded them onto schooners for transport. At Marquette the stone was transferred to rail and shipped as far away as New York City, whose famous



The F. N. Judson House, 3733
Washington, Grable & Weber, 1892,
shown before 1921-25 alterations

brownstone rowhouses hail from Lake Superior, at least according to Michiganders.

The U.P.'s larger cities, including Calumet, Hancock, and Houghton, still have many surviving sandstone buildings. Hunt writes that Marquette's historic downtown in particular has benefitted from the preservation movement, and the brownish-red sandstone "gives Marquette buildings a look of stability and stature."



The Board of Education Building (called the Library on the picture)
901 Locust, Isaac Taylor, 1892

LAKE SUPERIOR SANDSTONE IN ST. LOUIS

by David J. Simmons

Throughout the 19th century in St. Louis, the use of stone in the exterior construction of a building, beyond the practical applications of foundation and rubble masonry, signified a structure's importance and permanence. Usually reserved for street facades, stone provided buildings with rich ornamentation through window and door framing, string courses, cornices, and other detailing. Some facades featured full stone veneers over brick backing. On rare occasions, solid stone construction prevailed, but only at high cost.

Prior to the Civil War, limestone quarried from Illinois and Missouri sources dominated the St. Louis stone construction market. Major Illinois stone quarries could be found at LaMont, Joliet, and the Grafton-Alton areas. Missouri quarry operations were located in north St. Louis, along the Pacific Railroad in west St. Louis county (Barrett's and Nipper Stone), at Ste. Genevieve, and in the vicinity of Cape Girardeau.

After the Civil War, sandstone became the stone of preference for ornamentation in St. Louis. New Missouri sandstone quarries developed in Carroll County along the route of the North Missouri Railroad, at La Grave quarry four miles south of Ste. Genevieve, and at four quarry operations in the Warrensburg area. Cream colored Warrensburg sandstone, which was offered at a reasonable price and was popularized by its use in Lee & Annan's Merchants Exchange Building, dominated the local market between 1873 and 1885.

Sandstone produced outside Missouri also gained a local following during this period. Red sandstone quarried at Dunleigh, Iowa and brown Lake Superior sandstone obtained from quarry operations located in the Upper Peninsula of Michigan were the most important of these. The first Lake Superior sandstone quarries opened in 1880. Three years later the Jacob Pickel Marble Company began to offer this stone in St. Louis.

Henry Isaacs, a major architect of the period, was probably the first to use Lake Superior Sandstone here. In 1884 William H. Thompson, a banker associated with the Bank of Commerce, commissioned Isaacs to design a four-story mercantile building to house the Estey and Camp Piano and Organ Company. Located at 916-918 Olive, the building featured Lake Superior sandstone trim on its upper three floors.

One year later Grable and Weber employed the same type of brown sandstone trim in their design for the luxurious Lincoln Flats, situated at the southeast corner of Grand and Olive.

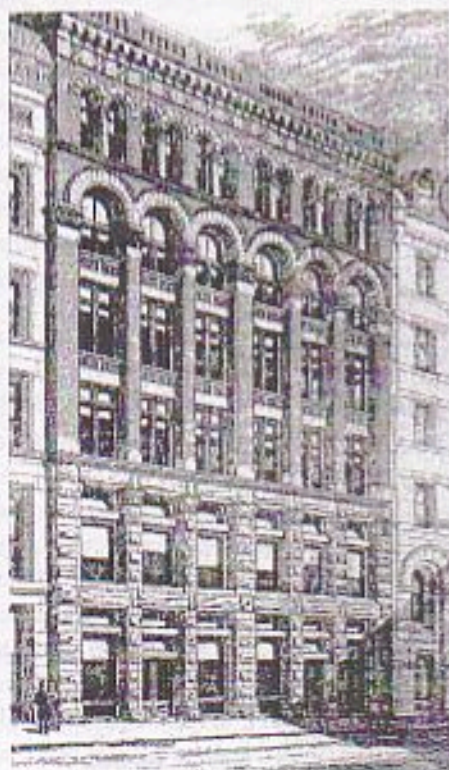
Brown Lake Superior sandstone blended well with St. Louis standard red brick and added a certain richness to the Richardsonian canon of Romanesque architecture that was then sweeping the city. This brown trim enjoyed wide acceptance in residential work and to a lesser extent in business blocks between 1884 and 1893.

A list of prominent local architects who worked with the brown sandstone in their residential commissions must include Barnett & Haynes, August Beinke, Eames & Young, Grable & Weber, J. B. Legg, Theodore Link, Alfred Rosenheim, James Stewart, and Isaac Taylor. Perhaps the most famous residence to use this stone was the "palatial pile" known as the John Kauffman mansion at the corner of Kingshighway and Lindell now occupied by the Chase-Park Plaza. Built in 1886 at a cost of more than \$80,000, this rambling forty-room house, designed by James Stewart in a stylistic mixture of the Romanesque and Byzantine, employed large amounts of this brown sandstone in its exterior composition.

In an advertisement found in the *Globe Democrat* dated September 7, 1890, architect J. B. Legg offered to potential clients an eleven-room residence in the Romanesque style with a street façade of Lake Superior brown sandstone.

Surviving residences displaying this brown stone can be found in most areas of the city dating from the period. Two familiar examples are the W. W. Culver residence at 39 Portland Place, designed by Albert Knell in 1891 (and now painted), and the Robert McKittrick residence at 6 Westmoreland Place designed by Eames and Young in 1890. Two less familiar examples are the F. N. Judson residence at 3733 Washington, designed by Grable and Weber in 1892, and the Charles Wiggins residence at 4487 McPherson, designed by J. B. Legg in 1890.

At least three local architects – John B. McElfatrick, Alfred Rosenheim, and Isaac Taylor – created business blocks in which the brown sandstone played some part. Taylor erected five such buildings, two of which survive. The Liggett-Meyers Building at 1010 Washington was completed in 1888 at a cost of \$900,000 and the Board of Education Building at 905 Locust was erected in 1893 cost \$350,000. Both have brown stone trim for the upper floors, and the latter has stone veneering on the lower two floors of the street facades. Alfred Rosenheim's Phipps-Wallace Building, located at 320 North Eighth and finished in 1888, showcases the brown sandstone on the upper part of its façade.



The Phipps-Wallace Building,
312 North 8th,
Alfred Rosenheim,
1888

Eventually the Lake Superior sandstone popularity evaporated. We now know that sandstone deteriorates rapidly in St. Louis conditions, but that did not become obvious until later. A more determining factor at the time was the decline in popularity of the Richardsonian Romanesque style, with which it was closely associated.

The increased use of architectural terra cotta was another reason. In 1884 St. Louis terra cotta cost 35% more than sandstone. Although terra cotta had been used locally in construction during the previous decade, most architects questioned its durability. Restricted to stock patterns, a limited range of colors, and imperfect finishes, terra cotta appeared to be inferior to stone.

A decade later terra cotta came into its own. Companies offered architects replication of any design they might create. The range of colors expanded and finishes improved. Terra cotta's prices dropped below the cost of stone. Its natural advantage of consistent quality over stone came to be recognized. Through experience, architects came to trust its use.

The decline in brown Lake Superior sandstone was rapid. After 1895 it disappeared from the St. Louis stone market, and just five years later its quarries in Michigan closed.

A NOTE ON MISSOURI RED GRANITE

The most admired stone used in the St. Louis architectural scene during the last decades of the 19th century was Missouri Red Granite, which was quarried at Graniteville and Syntite, Missouri. Opened in the late 1860s under the supervision of the firm of Brown & Schneider, these quarries produced a beautiful pink granite. Its high cost precluded its extensive use in this community, but notable examples of its deployment can be found in the basement and first floor of City Hall and the basement and the first floor piers of the Old Post Office.

SOME BUILDINGS IN ST. LOUIS USING LAKE SUPERIOR SANDSTONE

Newspaper reports of new buildings often mentioned sandstone as one of the materials but less frequently specified Lake Superior. Here are some where that distinction was made. The three surviving buildings are marked with asterisks.

- Lincoln Flats for Rosenblatt, SE cor. Grand & Olive, Grable & Weber, 1885
- Residence, George Simpkins, 3820 Washington, Eames & Young, 1885
- Drey & Kahn Commercial Building, SW cor. 11th & St. Charles, A. Rosenheim, 1886*

Residence, Smith Galt, Vandeventer Place,
C. C. Hellmers, 1887

Residence, R. T. Toomey, Morgan & Vandeventer,
John B. McElpatrick, 1887

*Phipps-Wallace Building, 312 North 8th,
A. Rosenheim, 1888

Sayers Building, 719 Christy,
A. Rosenheim, 1888

*Liggett-Meyers Building, 1010 Washington,
Isaac Taylor, 1888

Rosenheim Building, NE cor 9th & Washington,
A. Rosenheim, 1888

Cunningham Building, SW cor 8th & Christy,
John B. McElpatrick, 1888

3 Residences for Charles Lemmons, Compton &
Geyer, Furlong & Brown, 1888

Houser Building, NW cor Chestnut & Broadway,
Charles K. Ramsey, 1889

German YMCA, 19th & St. Louis Ave.,
August Beinke, 1889

Residence Archbishop Kenrick, 3810 Lindell,
Isaac Taylor, 1891

Rialto Building, SE cor 4th & Olive,
Isaac Taylor, 1892

*Board of Education Building, 901 Locust,
Isaac Taylor, 1892

Mercantile Club Building, 710 Locust,
Isaac Taylor, 1892

Globe-Democrat Building, SW cor 6th & Pine,
Isaac Taylor, 1892

Culver Building, SE cor 12th & Locust,
Albert Knell, 1892

Stores & Flats, SW cor Olive & Compton,
Barnett & Haynes, 1892

ERNEST W. BOWDITCH, DESIGNER OF UNIVERSITY HEIGHTS NO. ONE

by Esley Hamilton

Sue Rehkopf, intrepid archivist for the Historical Society of University City, has found an important piece of information that eluded previous researchers, the name of the designer of University Heights Number One. In nearly all of E. G. Lewis's publications about his 1902-1903 subdivision, Lewis neatly avoided giving his designer's name, saying only "I had expert landscape gardeners from Boston to assist our architects in laying out the boulevards," and in another place "I brought the best engineer in the country from Boston and had him lay out the land into the finest residence park in the West."

An article buried inside the *St. Louis Globe-Democrat* for December 28, 1902, reveals the designer's name in an unusual context:

MAKING A PARK Contract Let for Transplanting 1000 Maple Trees

One of the largest contracts for transplanting trees ever let in the city has just been awarded by the University Heights development company, embracing 1000 maple trees, each 6 inches in diameter. The company has platted its tract, lying on the north side of Delmar Avenue west of Delmar garden, the work being done under the supervision of Ernest Bowditch, a noted landscape gardener of Boston. The trees are to be planted in rows along the streets.

Many of Bowditch's papers are preserved with those of his prominent New England family in the Phillips Library of the Peabody Essex Museum (which used to be called the Essex Institute) in Salem, Massachusetts. Even after a special trip to look at them, I haven't found any references to University Heights or to E. G. Lewis which would corroborate the newspaper story. On the other hand, they do reveal a lot about Bowditch's life and work, as Kevin D. Murphy wrote in "Ernest W. Bowditch and the Practice of Landscape Architecture" in *Essex Institute Historical Collection* in 1989 (Vol. 125, No. 2). Murphy shows that Bowditch rose to the top of his profession during a forty-year career from 1870 to 1910. He had offices in Boston, New York and Cleveland, employing about 60 engineers and 14 "foresters" or gardeners, on about 2,500 projects in all. These ranged from formal gardens on private estates to parks, subdivisions, and even municipal sewer systems.

Born in Brookline, Massachusetts in 1850, Ernest W. Bowditch was the grandson of Nathaniel Bowditch, the noted astronomer and mathematician. He studied at MIT but left without a degree. His first job in 1870 involved



Ernest W. Bowditch.
Courtesy of MIT

him in one of the great landmarks of American landscape, Mount Auburn Cemetery in Watertown, Massachusetts, the first so-called "rural" cemetery in this country and an inspiration also for many parks and suburban developments. In later years, Bowditch advocated the "landscape lawn plan" for cemeteries, with flush markers making them even more like landscape parks.

Soon Bowditch set up an office in which he was at first the civil engineer, while various partners provided the landscape gardening expertise. He worked closely with the Boston architectural firm of Peabody & Stearns, whose work in St. Louis can still be seen at 17 Westmoreland Place and the Security Building at 4th & Locust. Bowditch also worked with Frederick Law Olmsted and H. H. Richardson; for Richardson he helped to locate the footings for Trinity Church in Copley Square.

Bowditch's most lavish suburban project was Tuxedo Park, an exclusive gated community in the Ramapo mountains northwest of New York City that he designed in 1885 for tobacco mogul Pierre Lorillard. Bowditch capitalized on the irregular hilly site, creating spectacular views over natural and artificial lakes. Other Bowditch suburbs ranged downward from this level of affluence through the merely wealthy to the fairly modest. Some of the better known are Euclid Heights near Cleveland and Chestnut Hill near Boston. Murphy illustrates Allston Park, an 1890 subdivision of Boston that bears a striking resemblance to University Heights Number One, but without the graduated lot sizes that are so distinctive here. Both have attractively curved streets set within what is essentially a grid pattern. Murphy's description of Allston Park fits us too: "a modest expression of the desire of the middle class at the turn of the century to insulate itself from the crowding and unplanned growth of the developing industrial cities."

In his unpublished "Reminiscences," Bowditch wrote, "I believe that a landscape should be treated like a picture, in which the buildings are merely elements, and usually subordinate elements of the entire scheme of treatment." His designs for large private estates generally follow this picturesque ideal, but he also prided himself on his skill in designing formal gardens inspired by the Italian and French Renaissance. The best preserved of these is now Sonnenberg Gardens, 50 acres of gardens in a 300-acre estate on the shores of Lake Canandaigua, about 25 miles southeast of Rochester, New York. Designed for Mary Clark Thompson over a twenty-year period, it focuses on the 1906 Italian garden with clipped yews, a classical pergola, a pool and a sculptural fountain.



Plot map of University Heights One. Ernest W. Bowditch

Even before his association with Tuxedo Park, Bowditch was designing estates for many of the summer resorts that grew in popularity after the Civil War, including Long Beach, Elberon, and Seabright on the New Jersey shore and Lenox in the Berkshires of Massachusetts. In Newport, the queen of the resorts, he worked at some of the biggest "cottages," including Lorillard's Breakers (later rebuilt for Cornelius Vanderbilt), and Ogden Goelet's Ochre Court, now Salve Regina College. For Edward Berwind, owner of the largest coal company in the United States at that time, Bowditch designed between 1907 and 1914 a grand formal setting for "The Elms," a French neo-classical palace by Horace Trumbauer. Currently the Preservation Society of Newport County, which owns the Elms as well as the Breakers, is spending more than \$2 million to restore the retaining walls, marble steps and balustrades, statues, fountains and clipped boxwood of the Sunken Garden.

One question remains: what happened to the 1000 maple trees that had 6-inch diameters in 1902? Are any of them still in existence?

Editor's Note: In anticipation of the April 2004 meeting in St. Louis of the National Association for Olmsted Parks, this article is the first in a series about important landscape architects who have worked in St. Louis

**Exhibit: "Preserving Memory:
America's Monumental Legacy"**
Cupples House, St. Louis University
Through Saturday, March 29

The National Park Service, the Smithsonian, and SOS (Save Outdoor Sculpture) have created this traveling exhibition to focus on the preservation of America's treasured commemorative monuments and decorative sculpture. The exhibition shows us how to deal with these pieces in an environment that can be less than friendly. To illustrate different materials and treatments, Cupples House is including several smaller sculptures in need of conservation. Open free, Tuesday-Saturday 11 to 4, phone 314-977-3025.

**Museum Reopening: St. Stanislaus Museum
at Old St. Ferdinand Shrine**
#1 rue St. François, Florissant

Saturday, April 5, 10-5; Sunday April 6, 1-4

The St. Stanislaus Seminary Museum that our chapter visited in Hazelwood has been closed by the Jesuit Province, but the museum board has moved some of the collections to the Old School House at Old St. Ferdinand in Florissant. The new location will open as part of the Spring Encampment, which includes living history reenactors with 15 different displays. Pancake breakfast Saturday, and barbeque lunches both days.

**Exhibit: Ken Konchel & Bob Reuter:
St. Louis Photography**

Gallery Urbis Orbis, 1407 Washington

Friday April 4 through Thursday, May 1

Opening Reception Friday April 4, 5-9 p.m.

Ken Konchel's swank architectural compositions will be paired with Bob Reuter's more "realistic" images documenting some of the less beautiful, but still interesting places in our city. The new Gallery managed by Margie Newman and Alan Brunettin opened recently in the Loft District. Phone 314-406-5778 for hours.

**Talk: "Pavlova to the Cathedral Basilica
of Saint Louis: A Woman Before Her Time
in a Man's World"**

Knights' Room, Pius XII Memorial Library

Saint Louis University

Tuesday, April 22, 11 a.m.

Louise Dunn will speak about the work of her mother, Hildreth Meiere (1892-1961), the illustrator and artist famous for her work in mosaic, which extended beyond

church commissions such as the St. Louis Cathedral to some of the best institutional and commercial buildings of the Art Deco era. Her work with architect Bertram Goodhue included St. Bartholomew's in New York City, the National Academy of Sciences in Washington, and the Nebraska State Capitol, probably her crowning achievement. This lecture anticipates an exhibition at Cupples in fall 2003 on the international work of the Ravenna Mosaic Company.

**Talk: Lunchtime Lectures
in Architecture**

Sheldon Concert Hall, 3648 Washington

Wednesday, April 23, 11:30-1:30

Deborah Bershad, executive director of the Art Commission of the City of New York, will speak on photography and the urban form in the exhibition, "An Eye for the City: Contemporary Italian Photography" (see above) Admission free. Hot lunch after the lecture in the Sheldon's Kemper Atrium for \$9.00. Phone Mónica Llorián for reservations at 314-533-9900.

**Talk: "The Artistry
of French Furniture"**

History Museum, Lindell at DeBaliviere

Thursday, April 24, 5:30

Anne Woodhouse, Shoenberg Curator at the Missouri Historical Society, will speak about her recent visits to craft workshops in France, where artisans are repairing and recreating furnishings. Much work is done for historic house museums in America and Europe; recent projects included Marble House in Newport and Fontainebleau outside Paris. The talk will cover carving, gilding, inlay making, and the upholstery trades of silk weaving and trimming making. The free talk will be in the Southwestern Bell Room on the lower level.

Talk: "Terra Cotta in St. Louis"

Masonry Institute of St. Louis

1429 South Big Bend Blvd., Richmond Heights

Tuesday, May 13, noon to 1 p.m.

Peter Wollenberg, architectural conservator and SAH chapter president, will review the history and accomplishments of the architectural terra cotta industry in St. Louis. The talk is sponsored by Landmarks Association of St. Louis, 421-6474, as part of National Historic Preservation Week.

Video Night: Richard Nickel & Bernard Maybeck
Schlafly Branch Library, 201 North Euclid at Lindell
Tuesday, May 20, 7:30 to 9 p.m.

The St. Louis Chapter, SAH, presents two audio-visual presentations made by local worthies about architecture of local (as well as national) importance. Margie Newman will introduce her public television documentary, "The Richard Nickel Story," the heroic life of the great photographer and salvager of the work of Louis Sullivan, whose collection is now at SIU-Edwardsville. Jane Pfeifer, archivist for Principia College, will introduce a slide-tape show about the work of the California architect Bernard Maybeck at Principia, as written and narrated by the late historian Charles Hosmer. As an encore, Margie Newman will show "Just One Building," her brief recent piece about lost landmarks of St. Louis.

**Missouri's Annual Statewide Conference
for Historic Preservation**

Kansas City, MO
June 6-8, 2003.

The conference covers a broad range of preservation, historical, and cultural topics and issues and has something to offer participants of all levels. For more information and a conference brochure, please contact Missouri Preservation, the producer of the conference:

Missouri Preservation, PO Box 1715
Columbia, MO 65205-1715
(573) 443-5946 phone and fax
PreserveMO@aol.com
www.preservemo.org

Missouri Preservation, known formally as the Missouri Alliance for Historic Preservation, is Missouri's only statewide, nonprofit organization dedicated to promoting, supporting, and coordinating historic preservation activities throughout the state. Founded in 1976, the organization has evolved into a respected grassroots network of individuals, organizations, and preservation commissions throughout Missouri. Networking, education, recognition, and advocacy are all essential elements of Missouri Preservation's mandate to integrate historic preservation into the mainstream of decision-making and public consciousness.

HISTORY HIKEs, SPRING 2003

Take a walk with Esley Hamilton, preservation historian for St. Louis County Parks. \$3 per person, free to members of the County Parks Hiking Club. Space is limited - advance registration required - call 314/6154FUN.

History Hike: Northwest Webster

Saturday, March 29, 9:00 - 11:00 a.m.

Webster Groves began in the 1850s in the neighborhoods north of the Missouri Pacific tracks, and many early houses survive. This tour previews another in the series being developed by Ann Morris for the Webster Groves Historical Society. Meet at old Missouri Pacific Station, 44 North Gore (now Faith Academy Montessori).

History Hike: East Kirkwood and Oakland

Saturday April 12, 9:00 - 11:00 a.m.

The southeast part of Kirkwood has some of its most impressive historic houses, dating from the Civil War through the 1940s. The interest continues into the City of Oakland, whose newly established Historic Preservation Commission is identifying historic resources, including a whole street of early Modern houses by Harris Armstrong. Meet at Grace Episcopal Church, 514 E. Argonne at Woodlawn.

History Hike: Historic Florissant

Saturday, April 26, 9:00 - 11:00 a.m.

The oldest community in the county includes houses dating from as early as the 1790s, historic churches and commercial buildings, and the convent started by St. Philippine Duchesne in 1819. Florissant was the first city in Missouri to adopt a historic preservation ordinance, and exciting restoration successes continue today. Meet at the Shrine of St. Ferdinand, west end of Rue St. François in Coldwater Commons Park.

History Hike: Pasadena Hills

Saturday, May 10, 9:00 - 11:00 a.m.

The Carter Realty Company laid out Pasadena Hills in 1928 to an exceptionally sophisticated plan by R. H. Buchmueller with parks, parkways, and a range of housing from modest to grand. Volunteers are now completing a study of every building and have uncovered much architectural and historical interest in this well-preserved but little-known municipality. Meet at the Pasadena Hills Gate, Roland Ave & Natural Bridge Road.

FUTURE EVENTS TO REMEMBER:

Saturday, June 21 Annual Meeting & Garden Party

Saturday, July 12: Talk and Tour: Lustron Houses

Tuesday, August 5: Talk by Andrew Hurley:

"Diners, Bowling Alleys & Trailer Parks"

Saturday, September 20: Walking Tour of Grand Center:

The Forgotten Residential Buildings

LANDMARKS ASSOCIATION BOOK WINS NEW STATE AWARD

The 2002 edition of *St. Louis: Landmarks and Historic Districts*, by Carolyn Hewes Toft, with Lynn Josse, has won the Osmund Overby Award from the Missouri Preservation (the new shortened name for the Missouri Alliance for Historic Preservation).

The 278-page guidebook was published by Landmarks Association of St. Louis, Inc. and updates the 1988 book of the same name. The new book is in a larger, lavishly illustrated format and includes many new entries and a helpful index with the names of the architects. The award citation says the book "reflects well over two decades of the survey work and historical research required for preparation of nominations to the National Register and serves to define the character and set high standards for the annual Osmund Overby Award."

The award has been established to recognize written works which contribute to the documentation and interpretation of Missouri's architectural history. It is named in honor of our SAH chapter member, Dr. Osmund Overby, art history professor emeritus and former head of the historic preservation program at the University of

Missouri, Columbia. Dr. Overby was also a founder of Missouri Preservation, serving as the first president in 1976.

SPECIAL OFFER TO SAH-ST. LOUIS FOR NEW LANDMARKS BOOK

Landmarks Association is offering the award-winning book *St. Louis: Landmarks and Historic Districts* to SAH St. Louis Chapter members at a special price of \$25 through April 30.

The regular price is \$34.95. To take advantage of this special offer, phone Landmarks at 314-421-6474 or visit the offices at 917 Locust, Suite 700. Five books or more cost only \$21 each, plus postage.



St. Louis and Missouri Valley Chapters
Society of Architectural Historians
Post Office Box 23110
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News Letter

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Winter issue	15 November

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