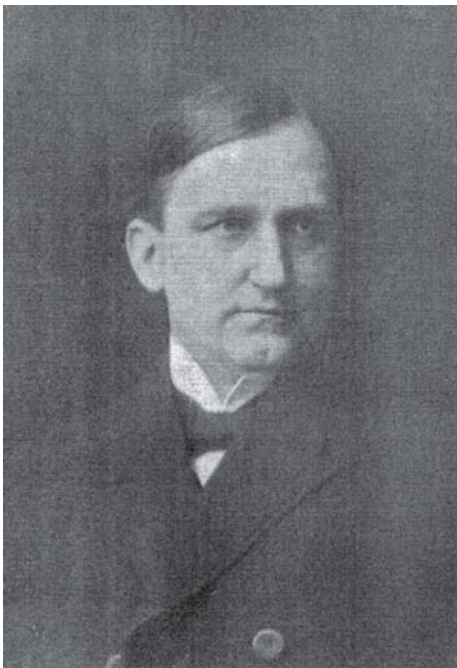




THE ARCHITECTURAL CAREER OF HERBERT C. CHIVERS IN ST. LOUIS

by David J. Simmons

For almost a century the St. Louis architectural career of Herbert Caleb Chivers has lingered in the shadows. Remembered chiefly for his design of the Magazine Building, now the City Hall of University City, he practiced in this city between 1891 and 1906. Not a major player in the local architectural scene, Chivers sought to advance his architecture through originality of design, business innovation, and self promotion. Middle class housing, modestly scaled churches, and several commercial buildings dominated his architectural production. His architectural mail order business, retailing house plans to clients around the country, met with greater success and remained his most important achievement during this period, operating in St. Louis through 1910. In contrast, his local practice languished, most of his ambitious projects unrealized. Lacking a sense of fulfillment, Chivers embraced another vision as landscape architect and community planner, leading to his departure for California, land of opportunity. During the remainder of his life, he roamed across America in pursuit of this unrealized dream.



Herbert C. Chivers 1869-1946

Born at Windsor, England in 1869, Chivers moved with his family to Fort Leavenworth, Kansas, two years later. The family relocated to Topeka, Kansas in 1881. Chivers never mentioned the source or extent of his architectural training. When he arrived in St. Louis in the fall of 1891, he immediately sought employment as a qualified

freelance draughtsman. Theodore Link's firm hired the newcomer to work on drawings for the St. Louis Union Station project. During this employment, Chivers formed a brief architectural partnership with fellow employee Montrose McArdle, but no details of this arrangement have surfaced. A second short-lived partnership with Lorenzo Wheeler evolved sometime in 1893. The firm of Wheeler and Chivers rented offices in the prestigious Wainwright Building. Wheeler also maintained offices in three other American cities, and Chivers served here as his local representative. No record of their architectural achievements has been found.

In 1893, Chivers joined the architectural firm operated by Jerome B. Legg, one of St. Louis's most successful architects, who occupied offices in the same building as Wheeler. Legg had inaugurated his own practice in 1868 after serving a one-year apprenticeship with George I. Barnett. He had quickly achieved a regional reputation for designs ranging from residences to county courthouses. Chivers' association with Legg allowed him to work on certain projects provided by Legg. At the same time, any commissions Chivers received directly from the client were to be constructed under the auspices of his own firm, which maintained a separate identity from Legg.

During his presence in Legg's office, Chivers fell under the spell of Legg's daughter, Ida Mae. They married in 1894. Papa Legg assumed the role of Chivers' mentor. He improved his artistic ability, encouraged the art of self promotion, and taught him the value of advertising. Chivers learned these lessons well.

In the fall of 1895, Chivers concentrated on improving the prospects of his own firm. The *St. Louis Republic* in 1896 reported his progress toward this goal. Out-of-town residential work dominated his architectural activities. His local practice at that time consisted of 33 buildings under construction, mostly residential. In the article, he listed 18 clients associated with these projects, many of them contractors building homes for others. The buildings in this list have remained impossible to trace. Utilizing city building permits and newspaper reports between 1895 and 1901, however, we can identify ten residences as the work of Chivers' office. The one commercial building was a dairy depot for the Bonne Terre Cattle Company, located on the south side of Easton (now M. L. King) Avenue east of

Garrison. The residences were as follows; those that survive are marked with an asterisk:

- John L. Brandt, 761 Aubert
- Lowell L. Dresser, 5962 Cates
- Edward J. Franklin, SW corner Delmar & Goodfellow
- William S. Hodge, 4109 West Pine
- John Hunicke, 3534 Victor *
- Albert H. Meisenbach, 2618 South Grand
- Stella Middleton, 1412 North Grand
- Ada E. Pasa, 3248 Copelin *
- E. N. Von Houten, 5433 Enright *
- William Wilkshire, 600 Bates *

ARTISTIC HOMES

To advertise his architectural work, Chivers used various types of printed matter. He published a monthly magazine called the *Home Builder*. He placed advertisements in the *St. Louis Republic* using drawings of his house designs. Sketches of his residences and public buildings appeared in the St. Louis city directories between 1897 and 1906. E. G. Lewis's *Woman's Magazine* carried many Chivers advertisements, complete with building drawings. His most effective advertising tool, however, was a book he wrote called *Artistic Homes*.



The house at 6915 Amherst is based on the "Baraboo Cottage" design on page 45 of Chivers' 1905 edition of *Artistic Homes*, courtesy University City Public Library

At the close of 1896, Chivers published the first edition of his *Artistic Homes*, a guide to home selection and construction and a mail-order catalog of house plans. For a modest fee, Chivers' mail order business provided the client with a complete set of plans with specifications for the house of choice. A competent contractor could complete the house without additional information. Chivers' book included estimated construction costs for each design. Every house featured solid construction, durability, and cost effectiveness. His first edition contained 225 designs and retailed for a quarter. Several months later, Chivers

introduced an expanded second edition. He added 75 new designs and raised the price of his new edition to fifty cents. Further editions of *Artistic Homes* appeared in 1900, 1903, 1905, 1907, and 1910.

Containing 1,062 pages, the 1903 edition offered its readers a complete guide to the home selection process. Divided into four sections, the book started with an explanation of the duties assigned the architect and contractor, considerations related to the choice of a home, construction tips, and plan options. If a client chose a stock plan, he paid a fixed price as quoted in the book. Modified plans required additional payment. Some customers wanted to design their own residences. If a customer furnished a drawing of his dream house, Chivers' staff could transform the sketch into a completed plan. Cost for this option varied between 2 or 3% of the actual construction cost. Chivers listed twenty reasons why his readers should purchase his plans as opposed to the plans offered by his competitors. Finally, he warned his readers not to use the designs in the book without purchasing the plans under threat of prosecution for theft.

Some 600 house plans crowded the pages of the book's second section. Each plan featured a sketch of the front elevation and an outline of the interior room arrangement for each floor. Every entry included the name and model number of the design, the size of the rooms, projected construction costs, exterior superstructure material, and the cost of the stock plan. Offerings ranged from cozy four-room country cottages costing as little as \$250 to 12-room city mansions costing more than \$12,000. Most houses were designed with one bathroom. Designs came in a wide range of architectural styles, including Stick, Queen Anne, Craftsman, Tudor, Colonial, Classical, Romanesque, and even Gothic. The imaginative use of architectural devices infused many house designs with a picturesque quality. To purchase a complete set of plans, the client paid a charge ranging from \$5 for a simple cottage to \$400 for an elegant townhouse. Wood exteriors predominated; brick or stone exteriors remained an option for some designs.

In the third section of the 1903 edition, Chivers romanced his potential customers with a collection of photographs depicting thirty of St. Louis's most elegant mansions, none of them designed by Chivers. Their presence added a touch of glamour to the proceedings and encouraged the reader to seek his own castle, preferably based on one of the plans printed in Chivers' book. To complete the marketing strategy, Chivers placed the testimonial section at the close of the 1903 edition, including 120 satisfied customers who praised their experience with Chivers' mail order business. Between 1898 and 1903, they had built homes from Chivers' plans in 26 states and two Canadian provinces.

Artistic Homes turned out to be marketing genius. It encouraged, convinced, and worked its magic on the readers. They purchased its house plans in ever-increasing numbers. During an interview with a *St. Louis Republic* reporter in 1903, Chivers described his architectural success during the previous four years. His plans had guided the construction of 2,000 buildings, most of them being residences. His mail order business accounted for 95% of them. Three years later, Chivers incorporated his architectural business under Missouri regulations with a capitalization of \$100,000. In 1908 he operated his mail order business in the San Francisco and Oakland area and in New York City as well as St. Louis.

THE NEW CENTURY

After 1900, Chivers' career moved in different directions. His association with Edward Gardiner Lewis altered his career approach and raised his expectations of success. These two self-starters connected in 1901. Lewis explained his concept for the creation of University City. In response, Chivers described his involvement in the design of Audubon Place in New Orleans, Louisiana. Subsequently, Chivers asserted that Lewis hired him as a community planner for the layout of University City. Chivers did prepare a set of preliminary plans for the project, but the extent of his involvement in the layout of this community cannot now be assessed. Later he claimed to be the community's sole designer, but surviving records indicate that Julius Pitzman participated in many of the plans, and Ernest W. Bowditch designed the first subdivision, University Heights Number One.

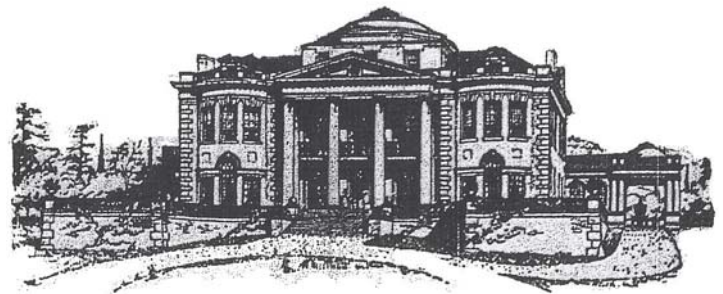


The Woman's Magazine Building, 6801 Delmar, University City, shown here decorated for the American Woman's League Convention in 1910. Note the giant cherubs above the windows, later removed, courtesy University City Public Library

Impressed with Chivers' skill, E. G. Lewis entrusted to him the commission for the first important building to be erected in the new community. The Magazine Building, costing \$200,000, proved to be Chivers' masterpiece. This octagonal-shaped five-story building

in the French Renaissance style measured 85 feet in diameter and 135 feet in height. Heavy massed light-grey limestone with a vermiculated surface embellished the basement level. Above, a pair of polished light-gray granite columns in the Doric order accented the entrances. The building's walls of white terra cotta trim glistened against its buff-colored brick walls. A dome of dark glazed greenish bronzed metal featured copper cresting leafed in gold. The interior arrangement consisted of bank offices on the first floor, the magazine executive space on the second level, and rooms for magazine operations on the third and fourth floors. These operations embraced the editorial office, composition rooms, art department, and clerical staff. On the top floor Chivers envisioned a banquet facility. Everyone who saw the building praised its exterior and interior beauties.

To demonstrate his confidence in the success of his new community, Lewis decided to erect his own home in University Heights Number One. Chivers first designed a Neo-Palladian palace with portico and dome. It was published in the *Republic* on March 15, 1903 as "to be built at once", but the house actually built was a rambling Tudor mansion. Although no documentation has surfaced, Chivers likely designed it too. Newspaper advertisements of the period soliciting investors in the University City project featured other residential designs created by Chivers.

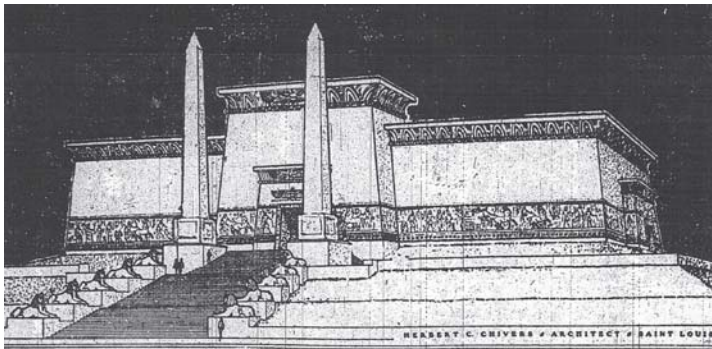


Above: The Neo-Palladian design for the Lewis residence, *Republic*, March 15, 1903. Below: The Lewis residence as built on Yale Avenue in University Heights Number One, courtesy University City Public Library



After inaugurating his mail-order bank, the People's United States Bank, Lewis needed a building to house its operations and again turned to Chivers. Inspired by the Temple of Karnak at Luxor, Chivers cast the new banking facility in the Egyptian Revival style. On November 26, 1904, the *St. Louis Republic* reported on Chivers' original vision for this building, which reflected scientific advances and cogent artistic expression touching the unique and spectacular.

Chivers' utilized hollow concrete construction for the walls and roof. Encapsulated air chambers in the walls and ceiling helped maintain a constant temperature in the building's interior. Georgia marble facings ornamented with terra cotta using Egyptian motifs covered its exterior walls. Grand entrances on three sides provided access. A terra cotta cornice crowned the tops of the walls. A pair of stone obelisks 75 feet high and a series of stone sphinx sculptures flanked its central main entrance. The structure measured 207 feet long by 100 feet deep.



Chivers' first design an Egyptian building for the People's United States Bank of St. Louis

The interior contained a single room on the main floor with a basement below. The ceiling above the main level rose 38 feet. A series of Egyptian columns six feet in diameter at the base extended around the perimeter of the room, set 14 feet in from the outer walls. The main floor served as a balcony for the ground level below, with an opening 150 feet by 50 feet. Since the walls of the building lacked windows, natural light filtered into the main and ground floors through a giant skylight, the same size as the main floor opening. The skylight's sawtooth configuration admitted light through panels of green and blue stained glass. Glazed tiles with Egyptian motifs graced the floor of the main level, whose walls featured eight-foot high wainscoting of glazed tile panels. Above the wainscoting a fresco panorama 12 feet high depicted scenes along the Nile River.

At one end of the great room, an exact reproduction of the Giza Sphinx overlaid with marble and gold trim measured 13 feet wide and 26 feet high. It enclosed the steel and concrete bank vault, measuring 12 by 14 feet. Between the legs of the Sphinx two decorated bronze doors admitted

people into the vault. In front of the sphinx, a green marble staircase descended to the ground floor. Safety deposit boxes lined the walls of this level. An assortment of tables and chairs on the lower level offered convenience to the bank customers. At the street level, the space between the columns served as open-end offices with work space for 200 employees. The price for this magnificence was half a million dollars, a figure that staggered even Lewis.

Before the project could materialize, the United States Postal Service ruled against Lewis's mail-order banking, claiming that it violated postal regulations, and shut down its operations. State bank examiners moved in quickly to examine the books of the new financial institution. After uncovering certain financial improprieties, they seized and liquidated the bank's assets in order to repay the depositors. With the death of the bank, the need for the building vanished.

Later Lewis decided to dust off Chivers' Egyptian design to house the printing plant for his newspaper, *The Woman's*



The Egyptian Building as built at the southeast corner of Delmar and Trinity, U. City, courtesy University City Public Library

National Daily. He asked Chivers to revise his plan for this purpose, to streamline its exterior appearance, and to reduce its construction costs. His new interpretation of the great Egyptian temple relied on structural shape, clean surfaces, and minimal decoration, an almost stark modernist approach. Tripartite massing of poured concrete construction supported a steel-trussed roof. Dimensions were similar to the earlier design: 35 feet across for the entrance area, 75 feet for the pylon section, and 205 feet for the main hall. At a maximum depth of 105 feet, the structure rose to a height of 40 feet with its pylon extending upward another 15 feet. Chivers clothed the "battered," or inwardly angled exterior walls with glistening Georgia white marble, contrasting with the copper cornices stamped with Egyptian religious symbols and the copper trim outlining the edges of its walls. Gone were the massive obelisks, rows of sphinx statues and decorated walls of the original design.

The interior of this temple provided basement, great room, mezzanine, and upper balcony area. The great room or



Interior of the Egyptian Building, courtesy University City Public Library

press room (200 feet by 85 feet) occupied most of the space in the building, rising its full height. Massive columns surrounded the room, except for an open area on the rear wall. Crowning the top of the room, a huge opalescent glass skylight measured 150 feet long and 50 feet wide. Between the ceiling and the roof, a railed balcony space ran around the room. In the center of the front wall, an enclosed mezzanine upheld by small columns marked the junction of the pylon area with the great room. Executive offices occupied in the mezzanine area of the pylon. This space also boasted Egyptian colonnades and was crowned by a stained glass skylight using Egyptian motifs.

To decorate the great room and the executive office space with Egyptian themes, Lewis hired Ralph Chesley Ott, a local artist. Ott had executed the murals in the Magazine Building. Following travels to Egypt to study the decoration of its great ancient temples, Ott created a vast array of Egyptian Revival ideas rendered on canvas to adorn the walls and columns of the great room. Of particular significance was a series of landscape views along the Nile River placed on the walls of the great room just below the ceiling. The executive suite received its own collection of Egyptian symbols ornamenting its walls and columns. Egyptian revival furniture completed the transformation of the executive space.

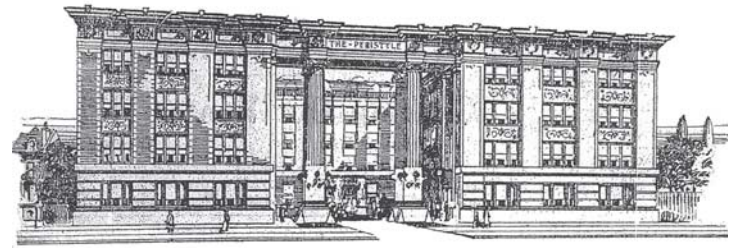
Visitors to this architectural wonder at 6800 Delmar reacted immediately to the oxymoron they observed in the structure's purpose as opposed to its design. A modern 28-foot high technologically advanced printing press producing five thousand newspaper copies per minute installed in a

replication of a four-thousand-year-old Egyptian temple must be considered an enigma to which there is no solution. The building was demolished in 1931, but some of its character can be sensed in the former Masonic Temple at 6901 Delmar designed by Tom P. Barnett in 1925.

A dispute arose between Lewis and Chivers about 1906 that terminated their association. Neither party revealed details of the rift. Lewis reacted with bitterness and removed Chivers' name from the cornerstone of the Magazine Building.

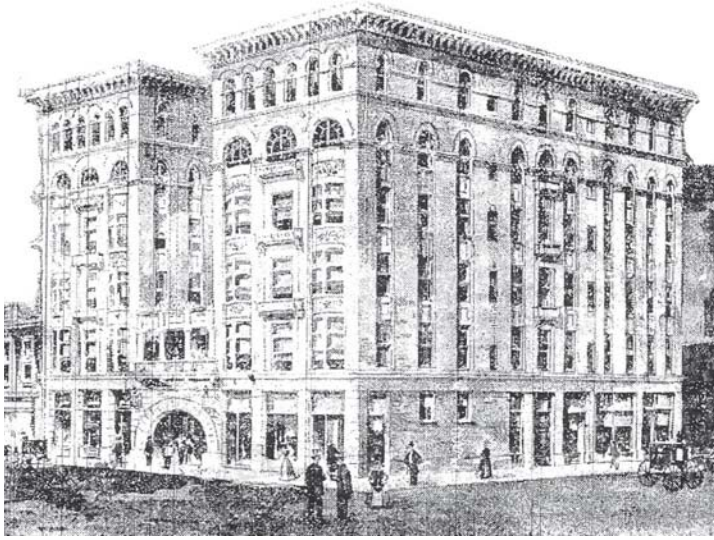
During this period two other major projects designed by Chivers failed to reach the construction phase. The Greer-Anderson Realty Company and H. A. Vrooman representing Eastern capitalists hired Chivers to design an

upscale apartment building with all the modern conveniences. Its owners sought to locate the new \$200,000 building on the south side of Lindell Boulevard just east of Kingshighway, where the St. Regis is now. This four-story, U-shaped classical design featured a courtyard fronting on Lindell. The complex measured 152 feet by 178 feet. Two stone columns six feet in diameter and 45 feet high framed the courtyard entrance and gave the complex its name, "The Peristyle." A roadway, sidewalks, manicured lawn, and flower beds filled the courtyard space.



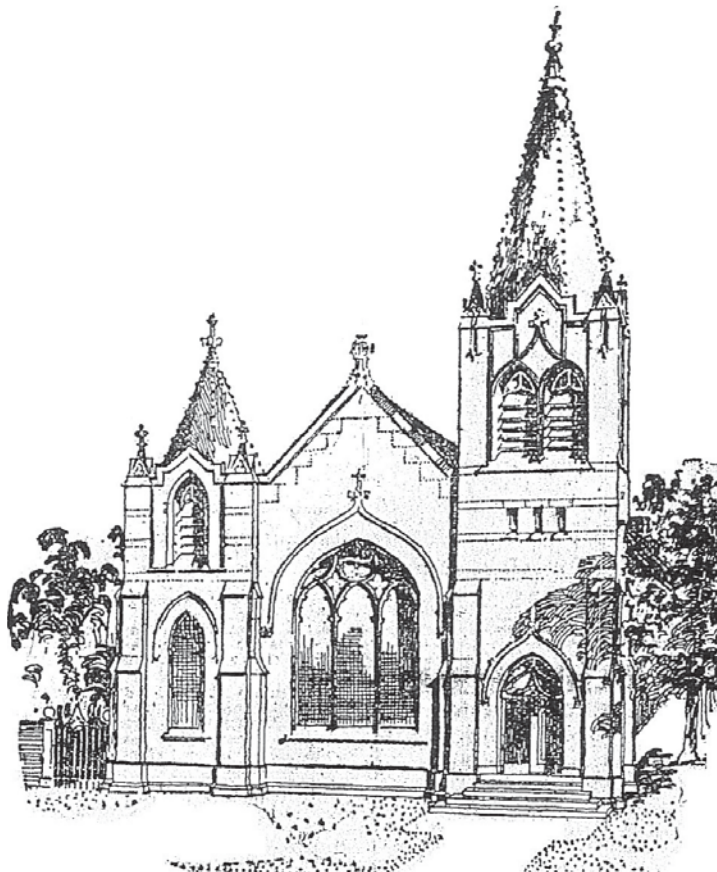
The Peristyle, "new style apartments to be built on Lindell Boulevard"

At the rear of the courtyard, Chivers located the main entrance to the apartment building. It opened into a vestibule 25 feet square with a broad marble staircase at the rear and a magnificent art glass window above the staircase. The remainder of the first floor contained a restaurant and reading room in the front section of the wings, two room units with a bath room, and servants' quarters and storage in the rear. Heating and cooling plants and the restaurant kitchen occupied the basement. On the upper three floors three and four room units filled the wing areas and the two-room units were grouped in the rear section. All the apartments had kitchen units combined into a wardrobelike structure. Each apartment possessed bathroom facilities. Financial problems ended the project.



New East St. Louis theater and office building, *Republic*, May 12, 1905

Another major project was a six-story theatre and office building to be located at St. Louis and Collinsville Avenues in East St. Louis, Illinois. Its two main promoters, Leo Scherer and Robert Rutledge, projected its cost to be \$225,000. This Romanesque building of stone and brick measured 218 feet by 160 feet and would have accommodated 200 offices, eight stores, and the theatre. Lack of financial resources scuttled the project.



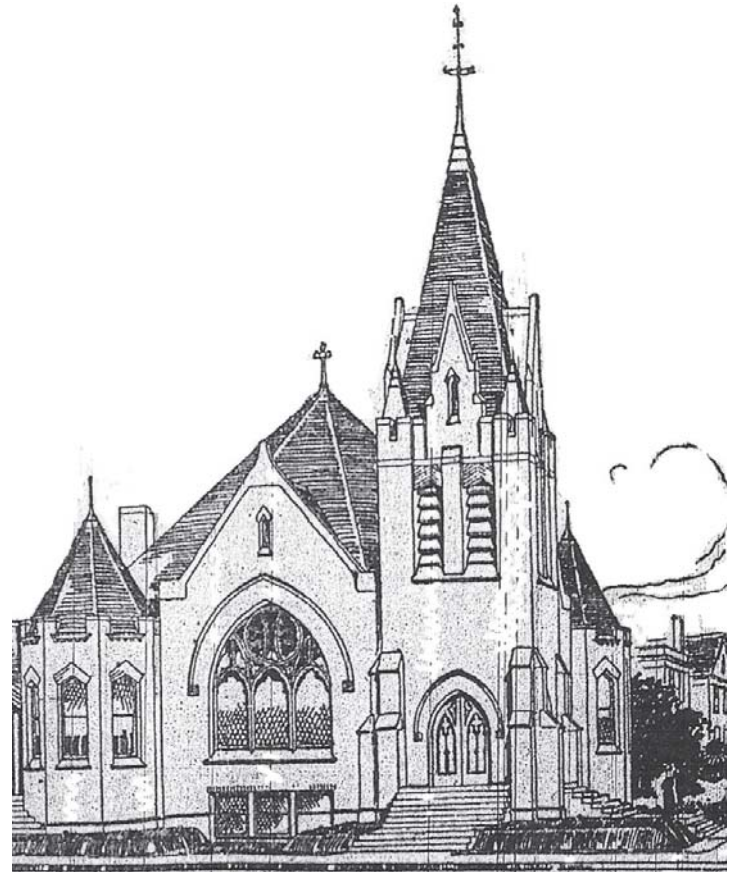
St. Paul's Free Protestant Church, now United Church of Christ, 2nd & B Streets, Belleville, Illinois, *Republic*, August 31, 1902

Besides the failed projects, Chivers succeeded in erecting a series of picturesque churches and residences during this period. Of the eight houses of worship he planned, five were built and are still standing, although the Bloomfield church has been badly altered:

- Church of the Redeemer (now First), Congregational, 6th & Henry Sts., Alton, IL, 1902, Gothic
- St. Paul's Free Protestant Church (now UCC), 2nd & B Sts., Belleville, IL, 1902, Gothic
- First Baptist Church, 203 E. Center, Bloomfield, MO, 1903, Gothic
- Elmbank German Methodist Church, 4433-4437 Elmbank Ave, east of Taylor, St. Louis, MO (now Gregg Chapel AME), 1903, Gothic/Craftsman
- Evangelical Lutheran Zion Church, 311 S. Elm, Staunton, IL, 1904, Romanesque

Chivers also planned churches at Emporia, Kansas; Superior, Nebraska; and Eureka Springs, Arkansas. A *St. Louis Republic* article published in 1903 claimed that Chivers had designed churches in 17 other states.

Poor records in St. Louis County make it difficult to find the houses Chivers designed there during this time, but probably he designed a large number. Only four have been confirmed as his work, on the basis of their appearance in



Right: Church of the Redeemer, now First Congregational, 6th & Henry, Alton, Illinois, *Republic*, November 12, 1901

Artistic Homes. All are located in the U. Heights One section of University City and were built between 1904 and 1906:

- 6935 Cornell, 1905, Foursquare
- 6975 Cornell, 1906, Queen Anne
- 6915 Amherst, 1906, Dutch Colonial
- 6965 Princeton, 1906, Queen Anne

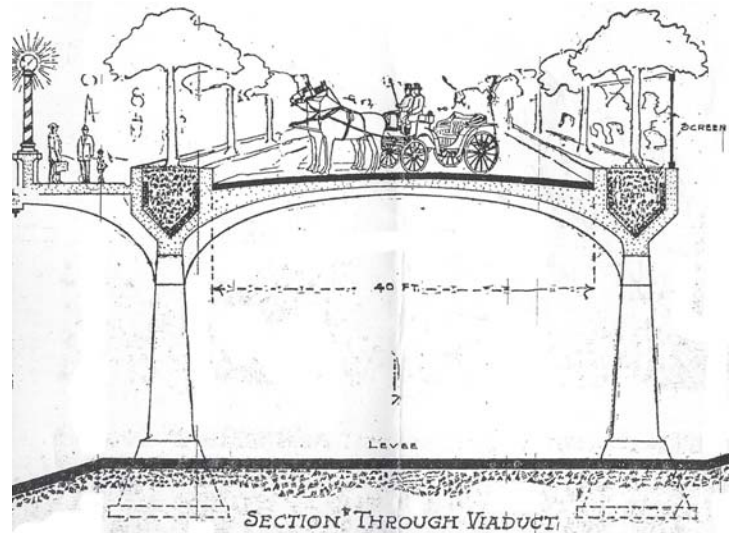
6969 Amherst is also attributed to Chivers. In the Shingle Style, it was also built about 1906.

The Warfield house at the northwest corner of Hanley and Maryland Avenues in Clayton was Chivers' most ambitious residential design to be realized. E. W. Warfield, president of the St. Louis County National Bank in Clayton, spent \$75,000 on it in 1905. Its 14 rooms included four bedrooms, each with its own bath. Frescoed ceilings, oak floors, and lavish woodwork in mahogany, oak, and birds-eye maple decorated its interior. Just prior to the completion of the house, Warfield committed suicide following a period of depression. His estate sold the house at auction for \$33,500. It survived until 1957, sometimes mistaken for the Arkansas Building from the World's Fair.

Occasionally, Chivers created a business block. In 1903, the Barnett Brothers Department Store of Batesville, Arkansas asked him to provide a plan for their new mercantile building to be located at Third and Main. This store measured 108 feet on Main by 125 feet deep. Its steel piers and 21-inch exterior walls emphasized its solid construction. Wilson Powell in the *Batesville Daily Guard* described the building on June 5, 2000:

A two-story stone masonry commercial building, constructed of sandstone walls with a façade of pressed and buttered brick trimmed with sandstone voussoirs, quoins, and other decorative inserts. The entire structure rests upon a sandstone foundation and is covered with a flat, standing seam tin roof. Its façade is designed in the Renaissance Revival style; significant details include the splayed stone voussoirs over the row of 14 arched windows which light the second floor, the alternating stone quoins, and the delicate corbelling, in the panel brickwork beneath the bracketed metal cornice.

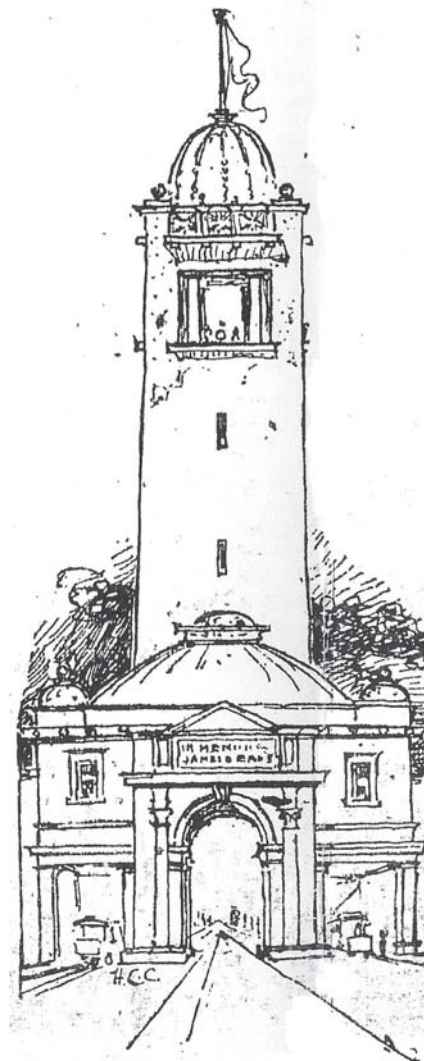
In spite of these accomplishments, Chivers remained unsatisfied with his St. Louis career. His dream encompassing landscape architecture and community planning languished. The Lewis disconnect added to his disappointment. Then the San Francisco earthquake triggered a response. He joined the cavalcade of architectural talent seeking fame and fortune in the



Viaduct speedway proposed by Herbert C. Chivers, *Republic*, July 8, 1906

Prior to his departure, Chivers made one last contribution to St. Louis architecture. In the July 8, 1906 issue of the *St. Louis Republic*, he presented his St. Louis vision of the

City Beautiful. It consisted of three sections. He proposed an elevated or viaduct roadway with limited access running along the edge of the Mississippi River from Arsenal on the south to East Grand on the north. This 6.4 mile road would cost \$10 million to construct. The 40-foot-wide road had a sidewalk 10 feet wide and a landscape 8 feet wide on the east. On the west side, an eight-foot-wide green space with trees and a wall 10 feet high concealed the ugly cityscape. Main access to the viaduct roadway came through a large memorial arch placed at the end of Eads Bridge. A second proposal suggested the demolition of all



Design for monumental entrance to Eads Bridge, intended as memorial to James B. Eads

city blocks fronting on Market Street between 11th and 20th Streets with the exception of City Hall and Union Station. The area north of Market would be a city park, and government buildings would occupy the blocks to the south. A third proposal projected a network of parkways connecting the main city parks with the river roadway. The system extended a total of 26 miles. Many of these ideas were implemented in the decades after Chivers left the scene.

A tale surfaced after Chivers left St. Louis about an attempt by him to be elected University City's mayor. In reality, the trustees of University City appointed E. G. Lewis mayor in the fall of 1906 without the benefit of a popular election to confirm their decision. Chivers never actually resided within the city limits of University City and was thus not eligible to serve as its mayor in any case. A myth laid to rest.

AFTER ST. LOUIS

After moving to San Francisco, Chivers formed a one-year partnership with John Carson. Chivers had become acquainted with Carson in 1903. The Louisiana Purchase Exposition Corporation employed Carson between 1902 and 1904 as a draughtsman in the office of Isaac S. Taylor, director of works. Carson also maintained a private St. Louis architectural practice with Harry Hudson, fellow draftsman, and with a silent partner in the person of W. H. Weatherwax, chief draftsman at the World's Fair. The firm of Carson and Hudson had designed several of the entertainments at the Buffalo World's Fair in 1901, and for the St. Louis fair they designed 20 of the 42 entertainment concessions located on the Pike. They planned other private concessions scattered about the fairgrounds. Unfortunately, the architectural activities of Carson and Chivers remain a mystery.

In 1908 Chivers established an office in Oakland, across the Bay from San Francisco, where he remained until the close of 1911. Using both offices, he conducted his local practice and mail-order business. In addition, he entered the real estate business. He served as one of the three proprietors of the Great Western Realty Company. After living in Oakland for three years, he ran for mayor and lost. At the same time, he prepared preliminary plans for the community of Delhi, California, and submitted an unsuccessful entry in the competition for the Australian capital city of Canberra. John W. Reps includes a discussion of Chivers in his book, *Canberra 1912: Plans and Planners of the Australian Capital Competition* (Melbourne University Press, 1997).

The San Francisco office remained open until 1919, when Chivers departed for the East Coast. Sometime before then, he furnished designs for the planned community of

Stanford, California. In the Thousand Oaks area of San Francisco, he provided landscape designs for several wealthy clients.

From this time on, Chivers became an itinerant professional seeking contractual work in architecture, landscape design, and community planning. He roamed from place to place, taking temporary employment when he could find it. His quest for a permanent position in landscape architecture and community planning remained beyond his reach. He spent short periods in New York, Boston, New Orleans, and Wilmington, North Carolina. No information about the last 27 years of his life has been uncovered, except for a series of job-seeking letters he sent to the eminent city planner John Nolen in 1921, 1923, and 1925, now among the Nolen papers at Cornell.

On May 13, 1946, Chivers died at Tecumseh, Kansas, where his sister lived. The family buried him in the Chivers plot located in a Topeka, Kansas, cemetery. He was survived by his wife, two daughters, and a granddaughter, all of whom resided in San Francisco at the time of his death.

Chivers believed in his own abilities, that his originality of design, self promotion, and client satisfaction would insure his success, but they didn't. Perhaps he tried to be proficient in too many areas. Perhaps he failed to recognize his own success when he had it. The time he spent in St. Louis turned out to be his most productive period. Like so many other architects, his talent failed to receive the praise it deserved.

SIDEBAR: LORENZO WHEELER

Lorenzo B. Wheeler made four separate appearances on the St. Louis architectural scene. The Chivers partnership of 1893 was his second. His first experience here evolved out of his partnership in the prestigious firm of Fuller and Wheeler, located in Albany, New York. They designed Vandeventer Place mansions in 1886 for Richard Kerens and Henry Clay Pierce (the latter illustrated in the Spring 2004 NewsLetter). A third experience resulted from Wheeler's involvement with the local firm of Franklin, Wheeler and Bronson in 1895, culminating in the design for the East St. Louis Public Library. Wheeler's three-year partnership with Craig McCluer (1895 to 1897) resulted in his finest local architectural achievement and his farewell local appearance. The firm produced the magnificent seven-story Holland Building, German Renaissance in style, located on the west side of Seventh Street between Olive and Locust. In this latter period, Wheeler also had offices in Atlanta and Memphis. Failing health caused him to retire to Danbury, Connecticut, where he died in March, 1899.