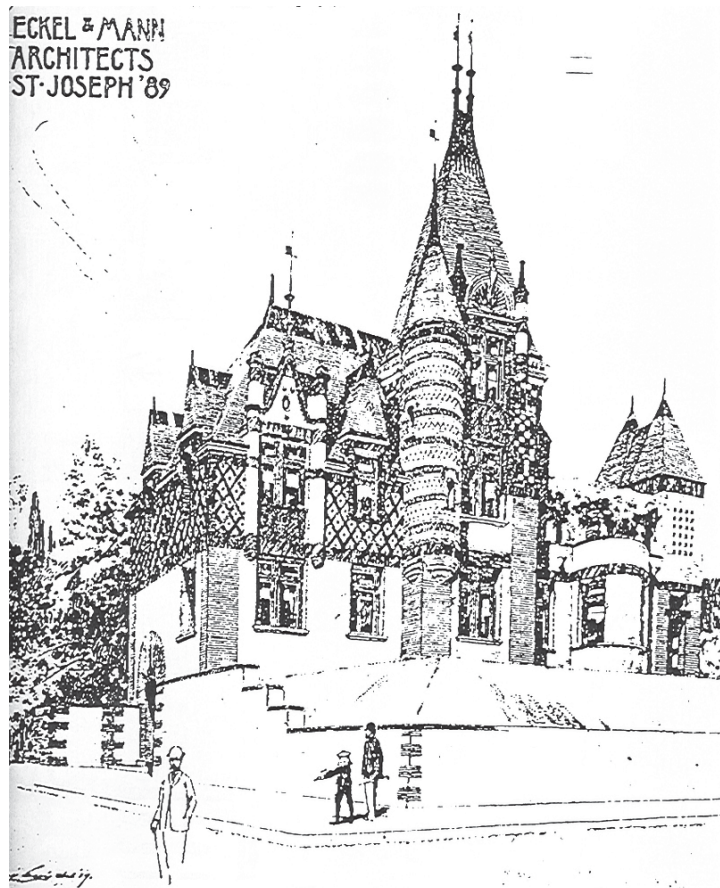


HARVEY ELLIS IN ST. JOSEPH, MISSOURI

by Robert A. Myers, AICP

St. Joseph, Missouri is a city of wonderful architecture. Of the thousands of 19th-century buildings remaining in St. Joseph, a small handful of the best were designed by Harvey Ellis. Harvey Ellis – architectural designer, illustrator, and artist – is widely credited as one of America’s most talented designers of the 19th century. Relatively few know that Ellis lived and worked in St. Joseph for about three years. And although his personal life remains shadowy, his works in St. Joseph is like a burst of light which illuminates the city to this day.

As discussed in John Guenther’s fascinating article [*NewsLetter* Winter part II], Harvey Ellis began and ended his career in New York with a long Midwestern interlude. Architectural historian Toni Prawl believed that Ellis felt constricted in New York by unimaginative clients and



Josiah B. Moss Residence - 906 Sylvania Street

yearned to build the type of structures he “frequently escaped to in his dreams and readings.” Ellis drifted west and found work in architectural firms with wealthy clientele. In St. Paul and Minneapolis, Minnesota, Ellis worked for clients such as the Pillsbury family who appreciated his Richardsonian Romanesque designs, then coming into great fashion. Ellis obviously admired the works of H. H. Richardson and may have worked in Richardson’s office in Albany, New York. In Minneapolis, Ellis worked for Leroy S. Buffington who claimed to have originated the metal skeleton frame which made construction of skyscrapers possible. Although Buffington’s patent on the process was refuted, Harvey Ellis took part in designs which refined this new construction method.

No one knows exactly when Harvey Ellis arrived in St. Joseph, but he joined the architectural firm of Eckel and Mann at least by June 24, 1889, the date of the oldest surviving payroll book.¹ Both the 1890 and 1891 city directories list “Harvey Ellis, draughtsman, Eckel & Mann”. In 1890, he resided in the Seymour Flats (s.e. cor. of Faraon and 7th Sts.), and in 1891 at the Commercial Bank Building (s.e. cor. of Edmond and 6th Sts.).² Josiah B. Moss was then Vice-President of Commercial Bank for whom Ellis had designed his personal residence at 906 Sylvania Street.

How do we know which buildings were designed by Ellis? Although Ellis moved from firm to firm and city to city, sometimes living under assumed names, he seemed to live and work more openly in St. Joseph. His signature can be found on a number of perspectives for Eckel & Mann then published in national periodicals. From signed drawings we know that Ellis worked largely in the Richardsonian Romanesque style. Before Ellis’ arrival in St. Joseph, Eckel & Mann’s designs here present few Richardsonian Romanesque examples. Two known exceptions were constructed in 1888, possibly a year before the arrival of Ellis.³ But it’s possible that Ellis may have contributed to these designs also. Although Ellis was probably then in Minneapolis, he sometimes created designs for firms in several cities at once. Regardless, Richardsonian Romanesque became one of the most fashionable styles in St. Joseph about the time Ellis arrived here, and the style waned here about the time Ellis left for St. Louis with George Mann.

Ellis’ designs, however, were less mainstream Romanesque and often combined a “fantastic medievalism”⁴ with

Chateausque elements. Elsewhere Ellis' Romanesque architecture was executed mainly in stone, but in St. Joseph, they were constructed of pressed brick and terra cotta. The wonderfully intricate terra cotta used on Ellis' buildings in St. Joseph typically can be categorized as foliated, animal grotesque, and emblematic. Records from the firm Eckel & Mann shows that terra cotta was supplied by Chicago's Northwest Terra Cotta Co.⁵

There has always been the question of whether buildings designed or illustrated by Harvey Ellis should be credited to him or his employers. Ellis was not an architect in the sense that he was not well suited to balance the responsibilities of clients, costs, design, materials, and construction. He was a superb designer known for his often visionary concepts and often dreamy illustrations.⁶ The question is probably best answered by the fact that his illustrations carried the title block "Eckel and Mann" but were also legibly signed by Ellis. We can also surmise that Ellis sometimes played a major (or even complete) role in building designs, such as when Eckel and his wife vacationed in Europe from June 23 to Sept. 27, 1889.⁷ Additionally, Harvey Ellis should not only be credited for his designs but also for contributing to the firm's business through his exquisite perspectives which were valuable marketing tools.



S. M. Nave Residence - 2121 Clay Street

In 1890, Eckel & Mann won the competition to design St. Louis City Hall, and George Mann left for St. Louis in either December 1890 or January 1891 to superintend its construction. Harvey Ellis apparently moved to St. Louis with Mann. The two continued to collaborate on building designs in St. Louis such as the Mercantile Club Building, Sisters of St. Vincent de Paul Asylum, Compton Hill Water Tower, and the entrance to Washington Terrace.

The following is a catalog of buildings in St. Joseph, Missouri probably designed by Harvey Ellis. Of the fourteen buildings listed, ten remain standing and in use.



J. W. McAlister Residence - 105 North 19th Street

Documented Harvey Ellis designs:

- **J. W. McAlister Residence.** 105 N 19th St. Eckel & Mann, architects.⁸ A preliminary perspective, signed by Ellis as delineated in 1889, appeared in *American Architect and Building News*, July 12, 1890. The final plans reflecting a less Medieval design, also delineated by Ellis in 1889, appeared in the *Inland Architect and News Record*, May 1890. A wonderful example of Ellis' work.
- **S. M. Nave Residence.** 2121 Clay St. Eckel & Mann, architects.⁹ Perspective signed by Ellis as delineated in 1889. A preliminary design appeared in *American Architect and Building News*, Nov. 22, 1890. The final, modified design appeared in *The Inland Architect & News Record*, July 1892.
- **Josiah Moss Residence (Barbosa's Restaurant).** 906 Sylvania St. Eckel & Mann, architects.¹⁰ Perspective appeared in *American Architect and Building News*, Sept. 20, 1890, and signed by Ellis as delineated in 1889. Romanesque with a Chateausque roofline. A nephew of E. J. Eckel recalled that J. B. Moss had insisted that Eckel & Mann incorporate specific elements he had seen while on vacation in Europe, specifically a "roof garden like one he had seen in a house overlooking the Bay of Naples, a brick pattern recalling the Doge's Palace in Venice, and a doorway penetrating the foundation in the manner of a country house he had seen in England." The best example of Ellis' residential work in St. Joseph.¹¹
- **J. D. McNeely Residence.** 701 S 11th St. Eckel & Mann, architects.¹² Permit issued 1889. Perspective appeared in *Inland Architect and News Record*, May 15, 1890, and signed by Ellis as delineated in 1889. J. D. McNeely owned a wholesale grocery, wine and liquor business. Design is similar to Ellis' plans for the John L. Merriam Residence in St. Paul, Minnesota.
- **Central Police Station (National Military Heritage Museum).** 701 Messanie St. Eckel & Mann, architects. Perspective appeared in *Northwestern Architect*, August

1890, and signed by Ellis as delineated in 1890. The *St. Joseph Daily News* in October 1891 stated that the building, which cost about \$20,000, was almost ready to occupy.¹³



Central Police Station - 701 Messanie Street

- **Burnes Mausoleum.** Mount Mora Cemetery. Eckel & Mann, architects.¹⁴ Perspective appeared in *American Architect and Building News*, June 14, 1890, and signed by Ellis as delineated in 1889. The mausoleum as built lacks the sweep and flair of Ellis’ published design. The Burnes family patriarch, Congressman James Burnes, died in January 1889. He was an 1852 graduate of Harvard Law School and made a fortune in land and railroads in Weston and St. Joseph.



Burnes Mausoleum - Mount Mora Cemetery

Probably designed by Harvey Ellis:

- **German-American Bank Building.** 624 Felix St. Eckel & Mann, architects. Building permit issued Nov. 7, 1889 with an anticipated cost of \$57,000.¹⁵ This Romanesque design includes a mixture of elements from art and architectural traditions of northern Italy and southern France, as well as Beaux-Arts.¹⁶ Prawl notes that its hybrid design seems to well reflect the contributions of Eckel, Mann, and Ellis and is the best example to illustrate

their combined talents while Ellis was employed at the firm.¹⁷ Visitors will be intrigued by the fanciful grotesques at the east entryway. Listed in the National Register of Historic Places as nationally significant.

- **Alfred T. Smith Residence (Bailey-Tootle Residence).** 802 Hall St. Eckel & Mann, architects. Building permit issued May 29, 1890 to A. T. Smith for a residence valued at \$20,000 and a stable valued at \$3,000.¹⁸ The archives of Brunner & Brunner (now River Bluff Architects) has a perspective of the house showing Eckel and Mann, architects, John Richmond, delineator, 1891.¹⁹ Alfred Smith was a prominent wholesale merchant.
- **Herschel Bartlett Residence.** 537 N 8th St. The Hall Street National Register nomination states that the building permit was issued in 1888, but no building permit record has been found. Its design includes a distinctive polygonal tower also found on the McNeely Residence and terra cotta panels with intricate designs similar to known Ellis designs.
- **B. F. Vineyard Residence.** 1125 Charles St. Building permit issued May 19, 1890 to B. R. Vineyard for a residence valued at \$12,000.²⁰ The Vineyard Residence displays the same polygonal-shaped tower as the J. D. McNeely and Herschel Bartlett Residences as well as fine terra cotta decoration.
- **Burnes-Motter Residence.** 301 S 10th St. Eckel & Mann, architects.²¹ Calvin C. Burnes was issued a building permit here on Dec. 12, 1887 for \$10,000 in “residential repairs”, apparently meaning a new house was built as a major enlargement of an existing home. Construction was reportedly not finished until 1889.²² Although not in St. Joseph when the building permit was issued, Ellis may have contributed to its Romanesque



German-American Bank Building - 624 Felix Street

character, specifically its arched entryway with phenomenal terra cotta decoration and prominent animal grotesque. We know that Ellis designed the mausoleum after the death of James Burnes, Calvin’s father, in Jan. 1889. Demolished following a major fire in 1990.

- **“Connected Residences”**. Corner of 9th and Hall Streets. This extremely fanciful and romantic residence spanning across Hall Street appears in a published perspective but was never constructed. The structure appears like a fortress with entry to Hall Street through the building. Stylistically, its design shows strong similarities to those by Harvey Ellis, and the location is



Alfred T. Smith Residence - 802 Hall Street

within a block of two Ellis structures. Signed by Geo. M. Siemens, architect and delineator, 1892. Siemens worked for Eckel & Mann 1889-1893 and in 1896 established the respected Kansas City firm of Root & Siemens.²³

Possibly designed by Harvey Ellis:

- **Irish-American Building (St. Joseph Turnvernein)**. 1002 Jules Street. Eckel & Mann, architects. The building permit was issued March 17, 1892 to the Irish American Association for a “hall” estimated to cost \$30,000. A fortress-like Romanesque building located at the corner of Frederick and Jules Streets. Harvey Ellis probably moved to St. Louis by this time, but the building form and style are similar to structures designed by him. Demolished about 1928 for expansion of Smith Park.
- **William Wyeth Residence**. 417 S 12th Street. Eckel & Mann, architects. Building permit issued July 17, 1889 to W. W. Wyeth for a residence valued at \$23,000.²⁴ Based on an 1894 photograph²⁵, the design had a more symmetrical façade than typically seen for Ellis’ residences but included some strong Romanesque elements similar to Ellis designs. Demolished.

¹ Toni M. Prawl, “E. J. Eckel (1845-1934): The Education of a Beaux-Arts Architect and His Practice in Missouri”, Ph.D. Dissertation, University of Missouri-Columbia, Columbia, Mo., Dec. 1994, 208.

² Hoye’s City Directory Company, *Hoye’s City Directory of St. Joseph for 1890*, St. Joseph, Mo.: Hoye City Directory Co., 1890, 173 and 454; Hoye’s City Directory Company, *Hoye’s City*

Directory of St. Joseph for 1891, St. Joseph, Mo.: Hoye City Directory Co., 1891, 165 and 217.

³ These were the Tootle-Hosea Dry Goods Co. Building at 213-223 N 4th Street, demolished 1976; and the C. D. Smith Drug Company, 313 S 3rd Street. W. E. Hosea was issued a building permit for a store valued at \$54,000 on Aug. 13, 1888. C. D. Smith’s estate was issued a permit for a store valued at \$25,000 on Aug. 17, 1888. (“Original Town”, Building Permit Records, Historic Preservation Division, City of St. Joseph, Missouri.)
⁴ Prawl, 213.

⁵ As pointed out by Toni Prawl, Eckel’s Tootle-Hosea Dry Goods Co. design was a scaled down version of Burnham & Root’s ten-story Insurance Exchange Building in Chicago of 1884-1885. Prawl, 233, 462-463.

⁶ Based on the observations of Edmond G. Eckel, son of Edmond Jacques Eckel, Ellis was essentially an artist and designer, not an architect. E. G. Eckel remembered his father saying that Ellis, when designing, paid no attention to construction. Prawl, 221-222.
⁷ Prawl, 238.

⁸ *Selections From an Architect’s Portfolio* by Geo. R. Mann . St. Louis: I. Haas & Company, 1893, no pagination.

⁹ *Selections From an Architect’s Portfolio*.

¹⁰ *Selections From an Architect’s Portfolio*.

¹¹ Prawl, 245.

¹² *Selections From an Architect’s Portfolio*.

¹³ “The city’s New Bastile”, *St. Joseph (Mo.) Daily News*, Oct. 3, 1891.

¹⁴ *Selections From an Architect’s Portfolio*.

¹⁵ “Smith’s Addition”, Building Permit Records, Historic Preservation Division, City of St. Joseph, Missouri.

¹⁶ Noelle Soren, “German American Bank Building”, National Register of Historic Places Nomination Form. Feb. 1978, copy in the State Historic Preservation Office, Missouri Dept of Natural Resources, Jefferson City, Missouri.

¹⁷ Prawl, 243-244.

¹⁸ “Henry Addition”, Building Permit Records.

¹⁹ Toni M. Prawl, 496.

²⁰ “Wilson’s Addition”, Building Permit Records.

²¹ *Selections From an Architect’s Portfolio*.

²² “Smith’s Third Addition”, Building Permit Records. Ed Kroon and Wally Walton, “The Burnes-Motter House”, paper written for Missouri Western State College, Feb. 1991, copy on file in Historic Preservation Division, City of St. Joseph, Missouri.

²³ Prawl, 585-587.

²⁴ “Smith’s Addition”, Building Permit Records.



Herschel Bartlett Residence - 537 North 8th Street

²⁵ St. Joseph and Northwest Missouri Illustrated, St. Joseph, Mo.: News Printing Company, 1894, 94.



B. F. Vineyard Residence - 1125 Charles Street

MEMORIES OF CHARLES PETERSON

Our tribute to the distinguished architectural historian Charles Peterson elicited comments from several Missourians who knew him well.

Osmund Overby was one of the beneficiaries of “Mission 66,” the National Park Service’s effort in the 1950s and 1960s to upgrade its services and facilities. He met Charles Peterson, or Pete as he was called, the first summer he worked for the Historic American Buildings Survey (HABS) in 1959. “My first publication came out of that summer project which he edited for the “American Notes” column in the Journal of the Society of Architectural Historians. I took the 1960-61 academic year off when he invited me to work as HABS editor in his National Park Service office in Philadelphia. Among other things that year we were processing some photo-data books that John Albury Bryan had prepared, and I was made aware of lots of the nitty-gritty of architectural history and historians in St. Louis before I had ever set foot in the state. I saw Pete occasionally and heard from him regularly over the years, mostly copies of letters to someone else – he was the ultimate bureaucrat – about subjects he thought I should be kept up-to-date about. The last such letter was mailed the day before he died, addressed to Jack Luer. The last before that, dated July 1, was a copy of a letter to Jesse Francis, that starts out, ‘Thanks for your undated, very interesting letter received here June 26.’” So Peterson was alert and working right up to the end.

Jesse Francis, the curator of Faust Park and well known for his work with early Missouri buildings, first met Charles Peterson in the early 1980s. “Jack Luer and I were working on the Bequette-Ribault House in Ste. Genevieve. I had just finished my degree, and the chance to meet somebody I had read about and had heard about made me like a teenager meeting a rock star. Charles was about to

have lunch and was surrounded by important people. I went up and introduced myself and he looked up and said to me, ‘Are you a talker or a doer?’

“I answered that I was working on the Ribault House. He asked the fellow across from him to move over and let me, a nobody, sit down, and he began to fire questions at me about what I was doing, what I had found, and what was my background. He asked after lunch if I could take him through the building. I was amazed that this man would take time out of his schedule to come and see what I was doing. After that he would check on our progress and always ask questions about what was found and ‘Why are you doing it this way?’ As Charles was leaving that first day, he gave me a book that he had written. I asked if he would sign it. He said ‘I never sign a book the first time I meet someone.’ So the next time we met, Charles signed that book and gave me two others, which still mean a lot to me. He always had helpful advice and suggestions of people to contact.

“Charles came to St. Louis for the Charles Van Ravenswaay Memorial Conference. He asked if I would attend, and I was sitting in the audience listening to Charles speak when he said, ‘Jesse Francis will be our next speaker.’ I about died. I did not know anything about speaking, I was just there to listen, I thought. So red-faced with surprise I got up and did my best. After the session was over, I told Charles I did not know I was to be a speaker. He looked up with a big grin and said ‘I know.’

“Jack Luer and I took Charles on a tour of the Pierre Martin House in Dupon [also called the Martin-Boismenu House] when we were working on it. Michael Jackson from the Illinois Historic Preservation Agency met us there. Charles looked over the drawings and was pleased, and we walked around. He looked at the basement entrance and asked ‘What are you going to place there?’ I told him walnut steps. He asked why. I explained, and he said ‘Why not cedar?’ I said we had not found any cedar in the building. Mr. Jackson jumped in and said, ‘If Dr. Peterson says cedar, it’s cedar.’ So we changed our specifications.

“That afternoon Jack and I were talking about the lack of information about the building, and Charles said ‘If you don’t like what’s out there, do something about it. Write a book yourself.’ Which we have found has not been an easy task at all. Charles would write asking us why the book is not done.

“It has been an honor to have known this man and to have him take an interest in our work and in us. Charles was a guide to many and will remain an inspiration for many years to come in the preservation field.”

THE AIA GOLD HONOR AWARD: WORK IN ST. LOUIS BY RECIPIENTS

The AIA St. Louis Chapter now has an educational piece on display in their bookstore, 911 Washington Avenue, citing all the AIA National Gold Honor recipients who have worked in St. Louis area. Here is the list, with the local connections:

- Howard Van Doren Shaw, Award 1927
Houses at Numbers 5, 6, and 11 Brentmoor,
715 South Price Road and 16 Pine Valley Drive;
see SAH Newsletter article (VII, 1), Spring 2001
- Louis H. Sullivan, 1944
Wainwright Building, 111 North Seventh
Wainwright Tomb, Bellefontaine Cemetery
Union Trust Building, 705 Olive
- Eliel Saarinen, 1947
influence on his son Eero's work
- Frank Lloyd Wright, 1949
Kraus House, 120 N. Ballas, Kirkwood
Pappas House, Mason Ridge Rd
- Bernard Ralph Maybeck, 1951
Principia College (11 bldgs), Elsau, IL
- Eero Saarinen, 1962
Gateway Arch
Stevens College Chapel, Columbia
- Pier Luigi Nervi, 1964
Priory Chapel, 500 S. Mason Rd, Creve Coeur,
(consulting with HOK)
- Richard Buckminster Fuller, 1970
Climatron, Missouri Botanic Garden
(concept; design by Murphy & Mackey;
rebuilt by Christner, 1989)
- Pietro Belluschi, 1972
United Hebrew Congregation,
13788 Conway Road, Chesterfield
- Philip Coretelyou Johnson, 1978
General American Life Insurance Building,
700 Market
- I.M. Pei, 1979
Blanche Touhill Performing Arts Center, UMSL
- Romaldo Giurgola, 1983
Wainwright State Office Building, 709 Chestnut,
with Hastings & Chivetta
- Charles Moore, 1991
West Staircase, St. Louis Art Museum
- Cesar Pelli, 1995
Manchester Lease, 14 South Bemiston, Clayton
(with Gruen Associates, added black granite
façade to one-story office building)

- Richard Meier, 2000
unbuilt design for office building
for Sachs Properties, Chesterfield
- Tadao Ando, 2002
Pulitzer Foundation for the Arts

WEISS ON NORTHLAND

St. Louis photographer Toby Weiss has added an essay about Northland Shopping Center to her website:
www.tobyweiss.com/northland.htm.

Northland was created in the 1950s by developers G. J. Nooney & Co to designs by Russell, Mullgardt, Schwarz & Van Hoefen. It was the first really regional shopping center in the St. Louis area, with not only the landscaped mall itself, anchored by Famous Barr, but an office building, bank, post office, grocery store and bowling alley, later joined by a cinema. All were designed and furnished in the best modern taste of the period. Now Northland is slated for demolition by the Sansone Group, a victim, according to the Post-Dispatch, of "antiquated design."

CANADIAN CENTRE FOR ARCHITECTURE LAUNCHES COLLECTIONS ONLINE

The Canadian Centre for Architecture in Montreal announces the launch of Collections Online, now accessible to scholars, researchers and the public at <http://www.cca.qc.ca/collectionsonline/> in English, or <http://www.cca.qc.ca/collectionsenligne/> in French, as well as through the CCA website.

What does it give access to? CCA Collections Online provides access over the internet to the catalogue records for over 150,000 photographs, drawings, albums, models, prints, related artifacts, documents, and ephemera in the Prints and Drawings and Photographs collections. In addition, there is a link to the CCA Library Catalogue directly from Collections Online.

The CCA Collection, comprising works dating from the Renaissance to the present day, documents the culture of architecture throughout the world. It provides evidence in depth of cultural and intellectual circles of the past, points to the future of architectural thinking and practice, and reveals the changing character of thought and observation pertaining to architecture.

Collections Online reflect more than a decade of development involving the preparation of descriptive information on individual works, research on the creation and content of the works, as well as the compilation of bibliographies.

Users also have access to records displaying research on architectural subjects and creators. Documentation of the CCA collection is an ongoing project. Works not yet catalogued in detail have brief descriptive records. The online database will be updated regularly to reflect new cataloguing and recent acquisitions. A search history is provided in the interface to allow past searches to be reviewed. For researchers who would like to consult the collection or obtain reproductions of works, guidelines are provided on the Collections Online webpage.

CCA Collections Online will continue to develop over the months to come. This launch is the first step in an initiative to increase access to the CCA Collection for researchers on the worldwide web. The records of the CCA Architectural Archives will be added with an interface custom-designed to facilitate access to finding aids and project records for over 130 archives of individual practitioners, offices, and collectives. The CCA Archives span the fields of architecture, urbanism, and landscape design, primarily of the 20th and 21st centuries and with a focus on Quebec and Canada. A digitization project intended to increase access to images of works accessible via CCA Collection Online is also planned.

Collections Online was developed by CCA staff under the direction of the Chief Curator, Dirk De Meyer. For further information on Collections Online, please contact Elspeth Cowell, Assistant to the Chief Curator (ecowell@cca.qc.ca).

ECKERT BEQUEST TO SAH

SAH Executive Director Pauline Saliga reports in the October SAH Newsletter on Dean Eckert's bequest to the national organization. W. Dean Eckert (1927-2004), a founding member of the St. Louis Chapter, was born in Ohio in 1927 and received his doctorate from the University of Iowa. He retired from Lindenwood College as a professor of art history in 1991 and was also a well known painter. He led the SAH study tour to Japan in 1981 and participated in dozens of other SAH tours. Dean died on January 6, 2004, after a brief illness. "We are deeply indebted to Prof. Eckert for his generosity," Saliga writes, "and we are now developing an appropriate way to honor the memory of this talented artist and scholar who was a dear friend to so many fellow SAH members."

ST. LOUIS PUBLIC LIBRARY: RESOURCES OF INTEREST

by Suzy Frechette

Following up on the fall issue of the SAH NewsLetter, members might want to know that:

- The Fine Arts Department of St. Louis Public Library has circulating copies of the book *The Lustron Home: The History of a Postwar Prefabricated Housing* by Tom Fetters.
- We have several copies of the *Historical Home Research in the City of St. Louis* book by Edna Gravenhorst. Some are reference copies, but several can be checked out.
- The Fine Arts staff has access to the Avery Index online through the Kansas-State University Libraries website.

The Steedman Library, the Public Library's endowed architecture collection, has made some exciting new purchases. They range in date from about 1670 for the so-called "Petit Marot," a collection of plans and elevations of French architecture by Jean Marot, to the brand new *Phaidon Atlas of Contemporary World Architecture*, so large that it comes in its own plastic carrying case. E-mail me at mfrechette@slpl.lib.mo.us for a complete list, and come on in to see them.

LEWIS MUMFORD WEBSITE

Robert Wojtowicz, the literary executor of the estate of Lewis and Sophia Mumford and associate professor of art history at Old Dominion University in Norfolk, Virginia reports that the estate, in cooperation with the Annenberg Rare Book and Manuscript Library of the University of Pennsylvania, has created a website devoted to the published writings of the influential architectural critic and planning historian Lewis Mumford (1895-1990; no relation to Washington University's Eric Mumford). The website is titled "Lewis Mumford: A Bibliography," and it is an updated version of Elmer S. Newman's "Lewis Mumford: A Bibliography, 1914-1970" (New York: Harcourt Brace Jovanovich, 1971). Readers will also find a direct link to the Lewis Mumford Papers at the University of Pennsylvania and a listing of other major repositories of Mumford materials. The website address is: <http://www.library.upenn.edu/special/mumford>.

**Talk: "Fragments at the Center:
Architectural Drawing, History,
and Digital Modeling"**

Thursday, January 20
7 p.m. (reception at 6)

Contemporary Art Museum St. Louis
3750 Washington Boulevard

Geoffrey Taylor is with the Metropolitan Museum of Art's Department of Drawings and Prints and is also associated with the Vatican Topography Project at Harvard University's School of Design. The talk is part of the American Visual Culture Speaker Series organized by the Department of American Studies at St. Louis University. The series continues on February 24 and April 21. For information, call The Contemporary at 314-535-0770, x 217.

Annual Gathering

Sunday, February 13
6 to 9:30 p.m.
Triple Xpresso's
1900 Arsenal at Lemp

This year's annual gathering will be held in a historic neighborhood tavern built by Anheuser-Busch at the turn of the century and recently rehabilitated as a restaurant and meeting place. Triple Xpresso's is located at the southwest corner of Arsenal and Lemp in the Benton Park area, just half a block west of the Arsenal exit of I-55. Park on the street and enter through the central entrance on the Arsenal side. Buffet supper will be followed by our traditional slide show; bring slides of one building or place, local or distant, new or old. Phone Esley Hamilton at 314-615-0357 to reserve @ \$20.

**News
Letter**

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