

USING MECHANICS' LIENS TO RECONSTRUCT THE LANDSCAPE OF NINETEENTH-CENTURY ST. LOUIS

by William Glankler

If you travel east on I-70 into downtown St. Louis, you will notice on the right-hand side just before the 10th Street exit the remnants of Jackson Place, a neighborhood development project undertaken by the founders of Old North St. Louis during the 1850s and 1860s. Jackson Place consisted primarily of three large circular areas containing a park with an ornate fountain, two churches, an orphan's home, a girl's school, and several private residences. Just east of the park, where I-70 now runs, stood a rather remarkable structure completed by H. Swinhart & Son in the spring of 1869 that served as an important public gathering place and entertainment center for Jackson Place. Bounded by North Market, Benton, Tenth, and Eleventh Streets, the Jackson Place Bathing and Skating Rink consisted of several two-story buildings made of wood, brick and iron, covered with a "plastic slate roof," and supplied with hot and cold water, as well as an open space containing the "diving pond," or pool. Within the walls of the bathing and skating rink were individual bath tubs and water closets, wash stands, iron enameled urinals, dressing rooms, a swimming pool serviced by an elaborate plumbing system, and walls and ceilings decorated with dozens of gaslight chandeliers and pendants.¹

This multi-seasonal entertainment venue is but one of the many architectural treasures documented in the St. Louis Mechanics' Liens Series, a St. Louis Circuit Court record series that provides important insights into St. Louis's development during the nineteenth century. Located at the Missouri State Archives-St. Louis, this collection consists of over 5,000 liens filed in the St. Louis Circuit Court and its subsidiary courts between 1824 and 1875.²

In 1821 the Missouri General Assembly passed legislation securing for "mechanics and others payment for their labor and materials in erecting houses and other buildings."³ Mechanics' Liens secured payment for labor and materials supplied in the construction, repair, and improvement of buildings and were filed by workers, sub-contractors, contractors, and material suppliers only if full payment was not made upon completion of work or delivery of materials. When filed, the Mechanic's Lien took precedence over any other claims held against the property and applied to the

building as well as the property upon which the building stood. The liens specify who owned the property charged with the claim, the person responsible for payment if other than the owner, the amount of the claim, and a description of the property to be charged. The Circuit Court clerk recorded an abstract of the lien as well as the satisfaction or release of the lien in a book kept for that purpose. If a claim was not immediately satisfied, the plaintiff could proceed against the person responsible for payment in various ways, including special writs of execution or by a normal action of debt in the Circuit Court or one of its subsidiaries, depending on the amount of the claim. Missouri legislators amended the legislation ten times between 1830 and 1872, modifying the time for filing liens; the legal relationships between contractors, subcontractors, property owners, lessees, and renters; and the process for filing an action if the lien was not satisfied.⁴ The required content of the liens, however, remained consistent.

Because Mechanics' Liens were filed only when a balance remained after completion of work or delivery of materials, they do not represent a comprehensive record of all construction work completed nor are they necessarily representative of all work completed or materials furnished in the period. Nonetheless, the documents contained in the Mechanics' Liens series possess significant evidential and informational value and provide an important complement to the larger series of St. Louis Circuit Court case files. Along with other circuit court records, they document the development of the circuit court system in St. Louis County and city as well as the legislative and legal history of the region. More importantly, the St. Louis Mechanics' Liens series significantly informs our understanding of St. Louis's development and illustrates national trends in building practices, in the urban building industry, and in the patterns and structure of urban and suburban development during the nineteenth century.



Jackson Place Bathing and Skating Rink

Information contained in the account statements makes the Mechanics' Liens series an excellent source for studying nineteenth-century building practices. The accounts of work

done and materials supplied are generally brief, but many provide detailed descriptions of work, fully itemized material lists, and building specifications. Plumbing, brick and stone masonry, carpentry, gas fitting, glazing, painting and the work of many other building trades appear and are often described in detail. Accounts for lumber, milled building materials, bricks, stone, glass, plumbing supplies, plaster, roofing, and a wide variety of other building materials reveal the structural components of nineteenth-century buildings. For example, *Henry Kielsmeier vs. Francis Hafkemeyer* contains highly detailed descriptions and specifications for the complete construction of a 2-story brick dwelling house, from cellar construction to painting. This particular house was constructed with tongue-in-groove flooring, Venetian blinds with self-acting hinges, lathing “free of bark or other defects,” three “good coats of best linseed oil color,” and contained a bathroom on the second floor.⁵ A 13-page account contained in *Sylvester Watts vs. Carondelet Gas Light Company* describes the specifications for all of the work that went into the construction of the gas works, including the gasometer, steam apparatus, purifying house, tramway, tar well, pipes, lamps, lanterns, and other machinery.⁶ While all liens are not as intricately detailed as these, many buildings had more than one lien placed upon them and those liens allow the researcher to piece together many important aspects of that building’s construction.

The series also documents various aspects of the urban building industry during the nineteenth century. Individual artisans’ claims against property owners became less common as the urban building industry became increasingly dominated by contractors and subcontractors who often replaced owners as the parties responsible for payment of workers and material suppliers. The liens are also useful for tracking the fluctuation of labor rates for skilled and unskilled building trades that resulted from the diversification of the industry. The liens document the work of prominent builders such as Richard Bridwell, George Barnett, Joseph Laveille, and George Morton, and provide useful information about business relationships within the building industry, especially among brick and lumber merchants such as the lumber merchants Frederick Schulenburg and Adolphus Boeckeler. The scope of building projects increased dramatically during the middle of the nineteenth century and details of many of the larger projects appear in the liens. For example, *John C. Evans and Henry L. Parker vs. Lindell Hotel Company* contains a multi-page account detailing much of the brick work in the 6-story Lindell Hotel built in 1861 and located on the northwest corner of 6th Street and Washington Avenue. The total account was over \$80,000 and itemized the brick work done, the materials used, the wages for journeymen and laborers, and the location within the building—written in red—where each section of brick work was completed.⁷ There is also evidence of possible early cooperative activity (or mutual benefit type organization) within the building trades.

Often groups of skilled laborers on the same project were represented by the same attorney and filed their liens together.⁸



Lindell Hotel, ca. 1864

The liens also illustrate the patterns and structure of urban and suburban development during the nineteenth century. Property descriptions provide locations of businesses and residences—from the more affluent homes to the standard housing stock built in large numbers in the city’s growing suburbs—and track St. Louis as it expanded north, west and south in discernible residential and commercial areas. Jackson Place and Elleardsville Hall highlight the rapid expansion and characteristics of Old North St. Louis. To the south, building increased in Carondelet during the 1860s and 1870s as St. Louis crept southward and eventually annexed it in 1870. New forms of urban developments appeared that combined business and entertainment. The liens describe the nineteenth-century equivalent of the “strip mall,” a 3-story brick building that included stores, offices, shops, a billiard room, and a bowling alley built by Campbell McPhetridge on the south side of Olive Street between 3rd and 4th Streets.⁹ Architectural details about cultural institutions appear in the liens as well, such as the St. Louis Museum, Opera and Fine Art Gallery, a variety of churches, several theaters, and other places of entertainment. *James Andrews vs. the St. Louis Tunnel Railroad Company* details the complete construction of St. Louis’s first underground rail system that ran from about Washington Avenue and 3rd Street west and southwest to Market Street and cost more than \$600,000 to build.¹⁰ Finally, public buildings such as the Old Courthouse, the Post Office, and others also appear in the liens as do several schools and colleges.

Besides the obvious value to students of urban development and the building industry, the Mechanics’ Liens lend themselves to other avenues of historical research, both regional and national in scope. Biographers will find interesting highlights about some of St. Louis’s most well-known per-

sons. For example, Thomas C. Reynolds, Confederate governor of Missouri during the Civil War, and Frank P. Blair, Union general and staunch advocate of gradual emancipation and colonization of former slaves, were business partners prior to the war and owned a building in 1861 on the east side of Third Street between Olive and Pine Streets.¹¹ Also, Progressive Era mayor Henry W. Kiel's father's early career as a brick layer is documented.¹² The liens are invaluable to the genealogists reconstructing his or her family tree, especially if its roots run deeply German. German brick merchants and brick layers, lumber merchants and stone masons, as well as brewery and winter garden owners are prominent throughout the series.

In conjunction with the larger Circuit Court case file series and other sources and if placed within a broader conceptual framework, the Mechanics' Liens significantly supplement a wide range of historical inquiry. They might serve as an important component in a comparative project examining the development of protective legislation beyond the St. Louis region. Those studying the general development of technology during the nineteenth century would find the liens' description of machine work and steam-powered engines quite helpful, especially how those technologies were applied in daily industrial activities. Economic historians could use the liens to add dimension to studies of nineteenth-century economic development. The liens evidence the fluctuation of wages, wholesale prices, and housing costs, as well as the nature of debt relationships and economic cycles. Moreover, changes in the building industry resulting from diversification and scale were analogous to developments in most industries during the nineteenth century. Indeed, they were key components in the industrialization of the American economy. Social and cultural historians will also find the Mechanics' Liens series useful. The liens provide evidence of shifting social structure that resulted from industrialization and urbanization by mapping commercial, residential, and recreational zones. Descriptions of residential buildings illuminate the changing structure of the family and illustrate the division of wealth within the urban environment. Finally, the multitude of women represented by trustees in the liens highlight the legal restrictions placed on women regarding property ownership during the nineteenth century. These and many other possibilities for historical inquiry lie within the files of the St. Louis Mechanics' Liens series.

Whether used as a distinct series for focused research on aspects of urban development and the building industry or researched as a complement to the St. Louis Circuit Court case files, the St. Louis Mechanics' Liens clarify many of the complexities of the nineteenth-century built environment, enrich our understanding of St. Louis's social, cultural, economic, and legal history, and contribute to the complexity of broader historical interpretations. The Mechanics' Liens are uniquely accessible because the court

filed them as a distinct, separate series with their own numbered sequences.¹³ The 5,129 liens are in generally very good condition—many having been treated with tissue paper sometime during the early twentieth century—and are stored in acid-free folders in archival containers. Series record books are extant for the period 1841-1875 and record book indexes for 1841-1865. Additionally, the staff at the Missouri State Archives-St. Louis has produced a keyword searchable database for the entire series. Data fields include name of plaintiff and defendant, filing date, lien number (where applicable), amount of claim, description of work completed or materials supplied, description of buildings or property charged (including location), and other notes of interest. The series has been filmed and the records reside at the Missouri State Archives-St. Louis, located at 710 N. Tucker in the Globe Building.¹⁴ Finally, the University of Missouri-St. Louis will be digitizing a significant number of the liens as part of their St. Louis Virtual City Project.

NOTES

1. See St. Louis Circuit Court, Mechanics' Liens, 1824-1875, Lien Nos. 457, 468, 508, 509, 514-516, 519, 522-525, 528, 530, 535 filed in 1869. Illustration from Robert Compton, ed., *Pictorial St. Louis, the Great Metropolis of the Mississippi Valley; a Topographical Survey Drawn in Perspective A.D. 1875*, by Camille N. Dry (St. Louis: Compton & Co., 1876), accessed at Library of Congress, American Memory collection, http://memory.loc.gov/cgi-bin/query/D?gmd:8:/temp/~ammem_C7Wa::
2. The series ends in 1875 because the original historical records preservation project for the St. Louis Circuit Court covered the period 1804-1875. Liens filed after 1875 are in the possession of the St. Louis Circuit Court.
3. *Missouri Revised Statutes*, 1825, p. 194. The first Mechanic's Lien law was passed by Maryland in 1791 to encourage workers to participate in the construction of Washington, D.C. During the early nineteenth century, all other states passed Mechanics Liens legislation similar in intent and structure. Lawrence Friedman suggests that these laws, while protective in nature, were primarily instituted to stimulate development. Although this legislation was not protective in the sense of legislation passed during the Progressive Era or the New Deal, Mechanics' Liens offered some protection for workers and material suppliers in an industry that was becoming increasingly specialized and dominated by contractors rather than individual artisans. Moreover, the legislation relieved overburdened court systems in rapidly growing urban centers by facilitating the settlement of legal disputes involving workers, material suppliers, contractors, and owners. Lawrence M. Friedman, *A History of American Law*, Second Edition (New York: Simon & Schuster, 1985), pp. 234-245. For a comparative discussion of Mechanics' Lien law in the United States during the nineteenth century, see Louis Houck, *A Treatise on the Mechanics' Lien Law in the United States* (Chicago: Callaghan & Cutler, 1867).
4. Legislation amended the Mechanics' Lien law in 1830, 1835, 1841, 1843, 1845, 1851, 1857, 1865, and 1871-72.
5. *Henry Kielsmeier v. Francis Hafkemeyer*, 17 May 1872, Lien No. 1076, St. Louis Circuit Court, Mechanics' Liens.
6. *Sylvester Watts vs. Carondelet Gas Light Company*, 12 June 1875, Lien No. 1991, St. Louis Circuit Court, Mechanics' Liens.
7. *John C. Evans and Henry L. Parker v. Lindell Hotel Company*, 11 May 1861, Lien No. 1532, St. Louis Circuit Court, Mechanics' Liens. Illustration of the Lindell Hotel from *Harper's Weekly*, 13 February 1864, p. 100.
8. See lien nos. 76-88 filed in 1866. All were filed against Patrick McCullough by the same attorney. The plaintiffs were Irish stonema-

sons and laborers employed in the construction of Emanuel Church.

9. See, for example, *John H. Holman vs. Campbell A. McPhetridge*, 13 December 1860, Lien No. 1310, St. Louis Circuit Court, Mechanics' Liens. This is one of 18 liens filed against McPhetridge's building.

10. *James Andrews vs. the St. Louis Tunnel Railroad Company*, January 1875, Railroad Lien No. 4, St. Louis Circuit Court, Mechanics' Liens. This is one of 16 separately numbered liens filed against railroads during 1874 and 1875. Legislation passed in 1873 allowed for the separate filing of liens against railroads. Beginning in December 1874, the Circuit Court numbered and filed separately liens against railroads. There are liens in the collection filed against horse railways and other railroads prior to 1874 that are filed in the regular numbered sequence.

11. Blair and Reynolds shared ownership with Thomas Walsh. *John W. Frakes v. Thomas C. Reynolds, Francis P. Blair and Thomas Walsh*, 9 July 1861, Lien No. 1590, St. Louis Circuit Court, Mechanics' Liens is one of thirteen liens filed against this building.

12. See, for example, *Henry Kiel and William Kiel v. William H. Egleson*, 19 January 1870, Lien No. 646, St. Louis Mechanics' Liens. Henry W. Kiel, the mayor, learned the trade from his father and became a prominent building contractor prior to serving as St. Louis Mayor from 1913 to 1925. There are likely liens documenting his work in the building industry in the unprocessed liens that are still in the possession of the St. Louis Circuit Court.

13. In less urbanized areas, mechanic's liens were filed as regular actions on debt and within the normal sequence of the case files. St. Louis' rapid growth during the nineteenth century and the number of liens filed necessitated the separation of the mechanic's liens from the rest of the court's case files beginning in 1824. Until August 1853, the court filed the liens chronologically by filing date and did not assign case numbers to the liens. The first numbered sequence ran from August 1853 through December 1865, the period during which the St. Louis Land Court held jurisdiction of the Mechanics' Liens. Beginning with the reorganization of the St. Louis court system in January 1866, the court began a new numbered sequence for the liens and jurisdiction was returned to the Circuit Court.

14. For information about access to the St. Louis Mechanics' Liens contact Michael Everman, Supervising Archivist at the Missouri State Archives-St. Louis at 314-588-1746 or michael.everman@sos.mo.gov.

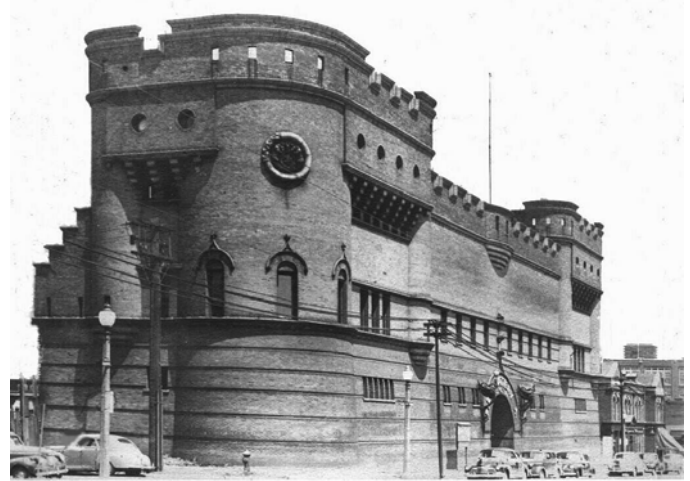
BATTERY A ARMORY: A FORGOTTEN LANDMARK

by David J. Simmons

Editor's Note. St. Louisan Wes Bradley found a postcard labeled "Armory, St. Louis" and has been able to track down its identity, address, and several other photos of it. He asked for more information, and our tireless researcher Dave Simmons produced the following:

Located at 1221 South Grand Avenue between Rutger and Hickory, the Battery "A" Armory housed the Light Battery A. Artillery unit, active in Cuba during the Spanish-American War. Built just after the war in 1899, at a cost of \$70,000 provided through private funding, the castle style armory with crenellated battlements followed a design by St. Louis architects, the Bulkley Brothers – Louis C. and William M. Their plan called for a two-building complex, the front one for administration and the rear one for an enclosed drill hall, which was never built. As reported at the

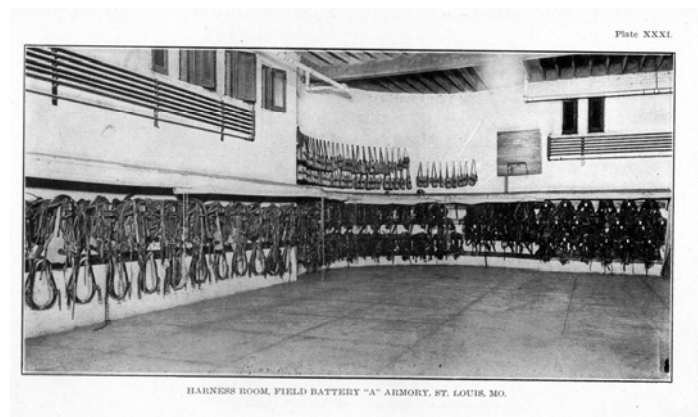
time, the drill hall would have been a one-story building measuring 179 feet by 182 feet covered with a semicircular roof of glass sixty feet high, supported by six large steel trusses.



Battery "A", 128th Field Artillery, Missouri National Guard, St. Louis, MO 1939

With dimensions of 180 feet long and 38 feet deep, the three-story armory utilized gray brick, terra cotta, and limestone for its exterior walls (although the hand-tinted postcard photo shows in reddish brown). At the center of the Grand elevation an arched entrance sixteen feet wide admitted people into the passageway. Another door opened on the north wall. Wagon rooms, quartermaster storage, and armament space occupied the lower floor. Company parlors, the quartermaster's office, hospital corps quarters, rooms for the commanding officer and the First Sergeant, and the lavatories were found on the second level. On the top floor were the club lounge area, locker room, commissioned officer space, billiard hall, and company showers.

The armory survived until 1960, when it was demolished. One year later the Wohl Mental Health Institute building rose on this site to designs of Hellmuth, Obata & Kassabaum.



HARNES ROOM, FIELD BATTERY "A" ARMORY, ST. LOUIS, MO.

Harness Room, Field Battery A Armory

THE ALLIANCE FOR HISTORIC LANDSCAPE PRESERVATION: CAROL GROVE JOINS BOARD

Chapter member Carol Grove, whose new book, *Henry Shaw's Victorian Landscapes: the Missouri Botanical Garden and Tower Grove Park*, was noted here recently, has been serving for some time on the boards of the Missouri Alliance for Historic Preservation (informally Missouri Preservation) and the Missouri Parks Association. She has now joined the board of the Alliance for Historic Landscape Preservation. This association was founded in 1978 and is dedicated to the preservation and conservation of historic landscapes in all their variety, from formal gardens and public parks to rural and natural expanses. With members in more than 30 U.S. states, several Canadian provinces, and Europe, the AHLP provides an interdisciplinary forum for exploring and exchanging ideas about historic landscapes and their stewardship. Annual spring conferences are held at places of landscape interest – 2006 was in Halifax, Nova Scotia, and 2007 will be in Athens, Georgia. Twice-a-year newsletters report member activities, current preservation concerns, new publications, and academic conferences.

For more information about the Alliance for Historic Landscape Preservation, go to www.ahlp.org.

BALDUS AND MIEUSEMENT: 19TH-CENTURY FRENCH MASTERS OF PHOTOGRAPHY AT THE SHELDON

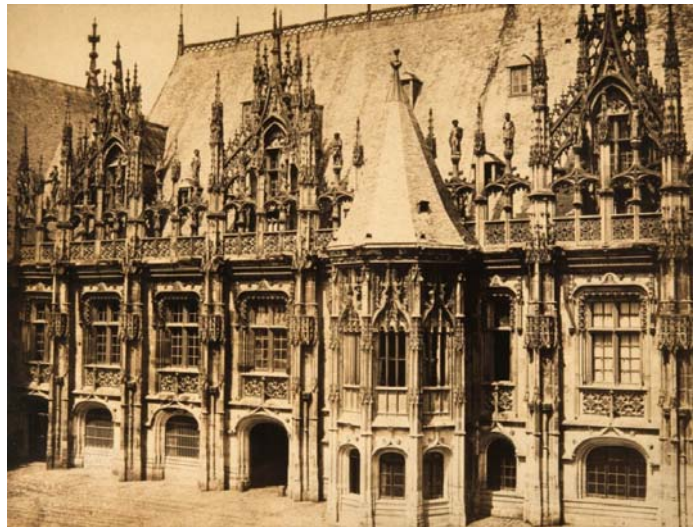
For the first time in the United States, the works of two important 19th century French photographers Édouard Denis Baldus (1813-1889) and Séraphin Médéric Mieusement (1840-1905) are brought together in the new exhibition at the Sheldon Art Galleries. Robert W. Duffy writes in the *Riverfront Times*, "To say it is arresting and beautiful is to praise it only lamely: Of all the photography exhibitions of the past three decades in St. Louis, this stands as one of the most indelible."

Both men worked for the Commission des Monuments Historiques (CMH), the 19th century French governing body that was founded to protect, preserve, and restore France's architectural heritage. This exhibition of over 80 rare photographs and illustrated folios by Baldus and Mieusement explores the use of photography by the CMH. Of several photographers commissioned by the CMH to create images of structures for the French government over a period of fifty years, Baldus and Mieusement are probably the most important for their aesthetic contributions to the medium. Among the many buildings they photographed were medieval churches, Roman ruins and important building projects at the Louvre, Nôtre Dame Cathedral and the chateau of

Blois. Baldus is known as one of the most important French photographers of the 19th century. His images became a standard by which architectural and topographic prints were judged, and his ability to create powerful and balanced compositions continues to entice modern viewers.

Less known but perhaps even more impressive is the larger body of work undertaken for the Commission by Séraphin Médéric Mieusement. After working for regional architects, Mieusement began work for the CMH in 1876 and spent the next 25 years creating thousands of negatives and prints of France's monuments for use by various sources. His concern for the form of structures within his compositions, as well as the relationship of details and surrounding space, are considered a precedent to the later work of French photographer Eugène Atget and the concerns of Modernism in Europe in the twentieth century.

This exhibit runs through January 6. It is the second in a series drawn from the Russell Sturgis Collection of over 15,000 historic photographs in the Washington University Archives in St. Louis and is curated by David Hanlon, Chair of the Art Department at St. Louis Community College at Meramec.

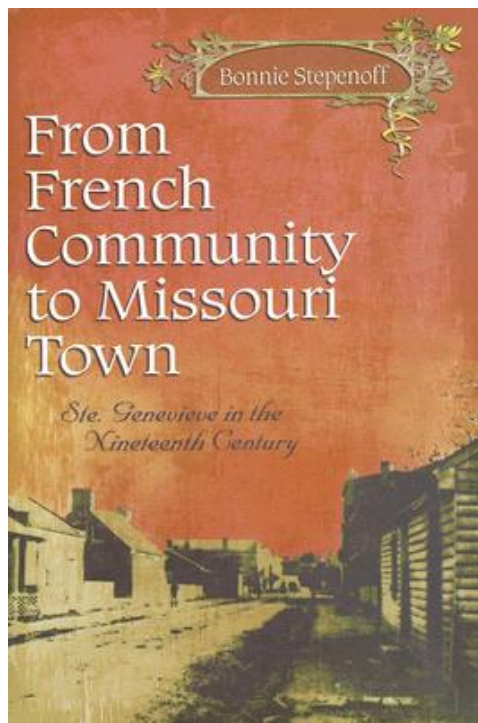


Édouard Denis Baldus, a view of the courtyard of the Palais de Justice in Rouen. Construction began in 1499, and the Grand Chambre on the left was built about 1510. After bomb damage in 1944, the Palais was restored in 1969 and is currently undergoing a more extensive 5-year renovation.

BONNIE STEPENOFF'S NEW BOOK

Bonnie Stepenoff is professor of history at Southeast Missouri State University in Cape Girardeau. Formerly with Missouri's Historic Preservation Office, she has been a mainstay of the historic preservation degree program at SEMO. She currently serves on the State Advisory Council on Historic Preservation, which reviews all National Register nominations in Missouri.

Her new book is *From French Community to Missouri Town: Ste. Genevieve in the Nineteenth Century*. While most books about Ste. Genevieve concentrate on the colonial era, when it was the first French settlement in Missouri, Stepenoff focuses on the period after the Louisiana Purchase, when long-established ways of living had to adapt to different laws and customs of the new country and of the incoming Anglo and German populations. She has found a wealth of seldom-used documents that enable her to highlight the lives of specific residents, ranging from a former slave to U. S. Senator Lewis Linn.



Bonnie reports that the architecture of Ste. Genevieve reflects these changes, sometimes within a single building, such as the Delassus-Kern House. The intermingling of French and 19th-century American architecture can be seen in the evolution of the town's central square. A chapter on life, death, and remembrance looks at the famous old cemetery, which is now undergoing restoration.

From French Community to Missouri Town is published by the University of Missouri Press at \$29.95.

A NEW SOURCE FOR RESEARCHING CHURCHES AND CEMETERIES

Scott Holl, assistant librarian at the Luhr Library of Eden Seminary, has created a new web page entitled "Research Guides" to the Archives at Eden Theological Seminary website. The page links to some useful resources for people researching our built environment, including "Guide to United Church of Christ Congregations in St. Louis City and County" and "Guide to German Evangelical Cemeteries in St. Louis City and County." Holl says that these guides are presently somewhat skeletal, but that he hopes eventually to add information so that they will serve as finding aids for our collection.

Holl gives an outline history of each church now or formerly associated with the United Church of Christ or one of its constituent denominations (Congregational, Evangelical, Reformed, etc.), and where possible he has included the architects of the buildings.

Also included on the web page are links to "A Brief History of the Evangelical Synod of North America" with an accompanying bibliography and "A Bibliography of Histories of UCC-Related Schools." Another interesting feature available from the "Research Guides" page is a set of links to downloadable versions of the "Origins of the United Church of Christ" chart. The chart, created by Eden Professor Emeritus of Church History Carl Schneider and published by Eden Publishing House in 1966, has long been out of print but is still in demand. The chart is available as a PDF in both color and black-and-white versions. It has been redrawn, but is as exact a reproduction of the original as possible.

The address of the Archives at Eden web page is <http://www.eden.edu/Archives/edenarch.html>. The direct link to the "Research Guides" page is http://library.webster.edu/luhr_library/guides/guides.html. Comments, questions, and corrections are happily received by Scott Holl at 314-252-3134 or sholl@eden.edu

FRANK LLOYD WRIGHT EXHIBIT COMES TO ARTISTS GUILD

The Price Tower in Bartlesville is the only true skyscraper that Frank Lloyd Wright ever completed, rising 19 stories or 221 feet above the Oklahoma landscape. In addition to being a milestone in Wright's career, the building became and remains a colorful part of the history of the booming oil town. Oilman Harold Price, Sr. wanted his building to be the town's tallest, outshining the Phillips Petroleum offices also headquartered in Bartlesville. It was intended to serve several purposes, including offices, shops, and apartments.

Wright's design grew out of his thinking also seen in the Larkin Building in Buffalo (1904, demolished 1950) and the Johnson Wax Research Tower in Racine (completed 1951). The most important source was Wright's 1927-29 project for cantilevered apartment towers at St. Mark's-in-the-Bouwerie in New York City. Four concrete pylons form a vertical core supporting the weight of the floors, like a trunk supporting the projecting branches of a tree. The pattern of the floor plan, a pinwheel or rotated square, was used to generate construction details, elevations, and ornament in a consistent *gesamtkunstwerk* or total work of art.

The Price Tower celebrates its fiftieth anniversary this year. Today it is the Price Tower Arts Center, offering a one-of-kind experience: outstanding collections and exhibitions or art, architecture and design, high design hotel accommodations, fine dining, and exclusive shopping within a structure considered to be one of the great buildings of the twentieth century. A performing arts center by Wright disciple William Wesley Peters of Taliesin Architects is nearby. The Center recently released plans by Pritzker-Prize-winning architect Zaha Hadid for a new building adjacent to the Tower.

The exhibition, curated by art historian Lee Ann Moss, is a traveling version of a show that has appeared at Yale University and the National Building Museum in Washington, D.C. It serves as a companion to Anthony Alofsin's book, *Prairie Skyscraper, Frank Lloyd Wright's Price Tower*, published in 2005 by Rizzoli.



**Exhibit: "Of Spirit & Form:
The Monuments of France in Photographs
by Édouard Baldus and Médéric Mieusement"**
Sheldon Art Galleries, 3648 Washington Avenue
through January 6, 2007

Gallery Hours are Tuesdays and Thursdays Noon to 8 p.m.; Wednesdays and Fridays Noon to 5 p.m.; Saturdays 10 a.m to 2 p.m. and one hour prior to Sheldon performances and during intermissions. Admission to the galleries is free.

Exhibit: "Frank Lloyd Wright's Price Tower"
St. Louis Artists Guild, #2 Oak Knoll Park, Clayton
December 17, 2006 to March 3, 2007

The Guild hosts a traveling exhibition about one of Wright's greatest works. The opening reception will be Sunday, December 17, 1 to 3. The St. Louis Artists' Guild is located in the historic 1921 Alvin Goldman House by Jamieson & Spearl in Oak Knoll Park, approached off Big Bend north of Clayton Road. The galleries are open free Tuesday through Sunday, 12 noon to 4 pm. Phone 314-727-6266.

Annual Gathering
Milton J. Turner Offices
Sunday, February 11, 2007, 6 to 10 p.m.

This year's gathering celebrates the award-winning renovation of the J. Milton Turner School in Meacham Park, located at 1099 Milwaukee Street, off Big Bend between I-44 and Kirkwood Road. For essential reservations, phone Esley Hamilton at 314-615-0357 or e-mail ehamilton@stlouisco.com. Cost is \$20 per person. Don't forget to bring slides of one building or place, local or distant, past or present for our always-memorable show.

Originally designed by Bonsack & Pearce, the school dates from 1937 and 1948. It is the most important building remaining in the historic African-American community of Meacham Park and the least altered of the handful of schools remaining from the era of segregated schooling in St. Louis County. For more on the building, see <http://www.jmiltonturneroffices.com/>





Séraphin Médéric Mieusement, an unusual view of the domes of the Cathedral of Saint-Front in Périgueux, seen from the bell tower. The church was built between 1125 and 1250 in the distinctive round-vaulted Romanesque of southwestern France and became one of the sights of the pilgrimage routes to Santiago di Compostella. Saint-Front was named a cathedral in 1669 but was largely reconstructed in the mid-19th-century by Paul Abadie (1812-1884) in a ruthless, inaccurate manner that spurred the modern preservation movement.

News Letter

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