
The Society of Architectural Historians **Missouri Valley Chapter**

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News Letter

WHY PRESERVE?

Remarks for the Andrew Miller Cabin Dedication, November 4, 2007

by Asa Wilson

Editor's note: Mr. Wilson, the mayor of Manchester, wrote the following statement, here slightly abbreviated, for a specific event, but it is an unusually articulate rationale for the enterprise of preservation throughout this country. The Miller Cabin was originally built in Moscow Mills in the 1820s and was rescued by Ken Aston and has recently been re-erected on his property at 211 Henry Avenue in Manchester, part of the Henry Avenue Historic District he spearheaded.

I am very pleased to share this ceremony with you today and to be able to give you a few remarks about why this accomplishment is important to our city and our nation. For me, it centers on this thought: If it is true, as a philosopher once wrote, that "Those who cannot remember the past are condemned to repeat it," then the corollary must surely be that those who remember the past are able to gain from it.



The Andrew Miller Log Cabin at its new home in Manchester

In that regard, we must never forget that our country was founded on some of the greatest principles ever uttered by men: The recognition of a Creator who is the guarantor of human rights and dignity, the principle that civil authority springs from the governed, and the idea that

government is the servant of the people empowered with a carefully defined and constrained set of essential collaborations designed to ensure basic order and safety.

The Pilgrims and settlers of this country recognized that the inherent rights and authority that they claimed also implied personal responsibility. Since authority is vested in the people, the people must also hold themselves accountable both for their actions and for how they respond to the challenges that life brings. When confronted with disaster or life's challenges, I'm sure you would not have found our forefathers sitting on a curb waiting for the government to make things right. To me, this cabin represents that American spirit.

Manchester claims a significant historical heritage. It is safe to say that Manchester has been a principle witness and participant in the early history and development of our nation. As evidenced by the notoriety of Manchester Road as the first official state road in St. Louis County, the naming of the road itself, and many other factors, the community of Manchester has always had a place in the unfolding of regional events.

Unfortunately, the fashion today is to put all this history behind us, to place our "national photo album," as it were, in a drawer labeled "quaint remembrances" – something entertaining to review but hardly relevant in this day and age. If we succumb to this view, it is at the risk of the philosopher's warning; we risk having to re-discover the important lessons that forged this country so long ago and formed our national character.

Why are accomplishments like that of the reconstruction of the Andrew Miller Cabin important? Because the witness of our history calls us back to the principles that define us as a nation and that have secured the principles of freedom, equality, and prosperity for over two centuries. Every time we pass this place we will hear the voice of our heritage calling to us – if we care to listen.

JOSEPH D. HESSE AND HIS HOUSE ON KINGSBURY

Joseph D. Hesse was born in Pacific, Missouri in 1869 (Walter B. Stevens, *St. Louis: History of the Fourth City 1763-1909*, St. Louis: 1909, Vol. II, pp. 175-176). His father was a barber and his mother a practicing physician.

Hesse came to St. Louis at the age of 13 to attend the public schools, then worked for a series of architects: John Johnson for two years, George I. Barnett for three, and Charles Hellmers for another two. He then worked with cabinetmaker Emil F. Seidel as an interior designer. Setting up on his own, he continued to design interiors for architects and cabinetmakers while venturing into real estate acquisition and construction of apartments. Hard hit by the Panic of 1893, he went to work for the American Car Foundry Company designing private railroad cars but was able to resume his business in a few years, still focusing primarily on apartments. He married Minnie Van Duzer on October 12, 1904. A New Yorker, she had met him while visiting the St. Louis World's Fair earlier that year.

Although Hesse refers to his primary business as the Heston Investment Company, city directories of the same period list him at the Hesse Building Company, with offices in the Fullerton Building (sadly demolished) on North Seventh Street. Hesse's partner in the office at this time was John G. Bahnsen, Junior (1876-1953), an architect and son of a German immigrant piano teacher.

Only a handful of Hesse's buildings are known, but he may have been more active in parts of the city and county that haven't been surveyed or are lacking records. Here are the buildings that we can document:

- 6315 Washington Avenue, University City, 1908
- Tusten Apartments, 4561-63 Laclede, St. Louis, 1909 (Landmarks Association research, 1985)
- 5291 Lindell (at the corner of Union), 1913
Hesse & Bahnsen, (Landmarks Association, Central West End Historic District map)
- 7066 Kingsbury, University City, 1915
Building Permit 658, November 16, 1915, \$6,500
Heston Investment Company
Hesse Building Company, builder
Hesse & Bahnsen, architects
Sold 1916 to Christopher & Helen Hanebrink

The Hanebrink House is next door to 7064 Kingsbury Avenue, which was Hesse's own home for a time. West Portland Place was laid out in 1908, and Hesse used his development company, Heston Investment, to purchase the lots for this house (and later for #7066) in 1911. He was the president and his wife Minnie was secretary. No building permit has been found, but construction is evident from the loans he made almost immediately, \$1,800 plus another \$6,000 (Book 281, pages 99 and 201). Undoubtedly that money was used to build the house. The Hesses are reported living here in the 1912 city directory. They moved to this address from 5972 Von Versen (now Enright) in the Cabanne District. City directories list them here through 1914, but in 1916 they were at 4733

St. Louis Avenue on the North Side, and in 1918 at 5769 Westminster Place in the Skinker-DeBaliviere neighborhood. Presumably they rented this house to others during that time, but the names of the tenants are not known. The Hesses finally sold 7064 Kingsbury on June 10, 1920 to Etta M. Levy, who bought more land to the east and expanded the house.



7064 Kingsbury Place, following removal of the front terrace in 2007.

Robert McCarter, the Ruth and Norman Moore Professor in the School of Architecture at Washington University, and his wife Susan, also a practicing architect, acquired the Hesse House in 2007. The McCarters, coming from Florida, have been able to appreciate the design with fresh eyes. They call the front façade an “Exeter Library” design, referring to Louis Kahn’s famous library at Philips Exeter Academy in New Hampshire (1965-1972). The house’s windows enlarge from 3 feet at the basement to 5 feet at the first floor to 7 feet at the top floor, where the brick piers are only 24 inches wide. The front room on the top floor was apparently first an open sleeping porch, as it is only accessed from the bedrooms. The 1920s additions include a flat-roofed addition was put to the side and back, bricked to match the original, with interior wood trim matching the original, and lots of steel at both the first floor and second floor lines, as well as in the flat roofed portion in back. The McCarters removed the entry foyer, which they considered to be from the later period, and have put in an open, screened wooden entry porch at the house’s typical U. City side entry.

Compared to Hesse’s other known buildings, their house is much more daring in its design, with far larger openings; indeed parts of the first and second floor are really masonry pier building rather than wall building, as they are more void than solid. And it was apparently even more so with the original rear elevation of the first level, covered by the 1920 addition – as an example, the dining

room, a 16 x 16 room, had something over 10 feet of opening on each of three exterior sides, leaving only L-shaped corner piers. All this openness and lack of continuous walls has no doubt contributed to a lot of movement and uneven settlement, not unusual in St. Louis, but rather extreme in parts of this house. Structural engineer Bill Herman thinks the movement occurred early in the house's life

The house inspector and the engineer peered under the front porch from the basement window openings and said that the porch was structurally unstable and in danger of collapsing, to which Robert replied "Great!" They both said that was not the usual response by a potential buyer to such a grim prognosis on a house, but the McCarters thought that the porch didn't fit the house, that it covered the original façade and closed basement windows. They were glad to know it could come off. The McCarters have now removed the front terrace, probably added at the same time as the rear addition, and have reopened the windows that had been closed in the basement behind the terrace, thus revealing Hesse's remarkable design.

JAMIE CANNON'S NEW BOOK

The initials "FAIA" after an architect's name mean that he or she is a fellow of the American Institute of Architects, the nation's dominant professional organization for architects. Only about two per cent of the membership nationwide achieve the honor of the designation "fellow," and St. Louis has been fortunate to have been home to 94 of them, beginning as far back as 1861 with George I. Barnett. Jamie Cannon, a former president of the St. Louis Chapter of the AIA and a fellow himself, (and also a long-serving president of Landmarks Association) asked the nineteen other living fellows still in St. Louis to contribute essays about how they became architects and what it means to them to be an architect. The goal was to guide and inspire students just starting out in the profession. The resulting book, *20 Fellows: Paths Taken, Lessons Learned*, was unveiled in November and is available for \$20 at the AIA office in the Lammert Building, 911 Washington Avenue, but it is being distributed free of charge to architectural students at Washington University, Kansas State, the University of Kansas, Drury University, and Ranken Technical College.

One might expect that most of the fellows would be retired, and some are, including Constantine Michaelides, Chester Roemer, Larry Self, Jerry Sincoff, and Thomas Teasdale. But as architects tend to hit their strides a little later than other professionals, quite a few are still immersed in significant and sometimes prizewinning projects, among them William Bowersox, Philip Cotton, Jr., Clark Davis, Eugene Mackey III and his partner Dan

Mitchell, George Nikolajevich, Lou Saur, Brad Simmons, and William Stewart.

Rex Becker is the dean of the group, named a fellow in 1967, followed by Gyo Obata in 1969. William Odell, a designer at HOK, was named just last year. Doris Andrews Danna is the only woman in the book and only the second female fellow from St. Louis after Betty Lou Custer.

Sadly, one participant, Albert B. Fuller, Jr., died while the book was underway, and the book is dedicated to him.. While he was chapter president in 1983, he organized a photo contest for local architects. The following year, it was opened to the whole membership of the AIA nationally, and it is still going strong. Universe Calendars, a division of Rizzoli International, publishes the Architecture engagement calendar each year under the auspices of the St. Louis Chapter and the American Architectural Foundation. It features 52 of the entries, including all the prize winners.



Al Fuller, FAIA, as a young aviator

Just as the fellows have had varied careers, so their essays vary in length and focus. Most are illustrated with excellently reproduced photos and drawings. Lou Saur includes a photo of his childhood neighborhood around Our Lady of Perpetual Help Church (at 20th and Linton near O'Fallon Park) numbered to indicate places that were important to him. Dinos Michaelides shows his 1948 student identity card in Greek from the architecture school in Athens.

Jamie says that the whole project took almost four years

and could not have been completed without the help of his wife, Mary Jo, who in one case compiled an essay from taped interviews she transcribed. Kiku Obata and her staff designer Amy Knopf contributed the book's design, and Robert W. Duffy wrote the foreword, a significant essay in its own right.

Andy Raimist has posted a detailed review of the book with a selection of the illustrations, on his blog, *Architectural Ruminations*, <http://remiss63.blogspot.com/>.

THE NEW BOOK ABOUT LAFAYETTE SQUARE

So many members of our St. Louis Chapter have been involved in this new publication that we can't fit them all into this headline. *Lafayette Square: St. Louis*, published by Reed Press in 2007, includes essays by Wardwell Buckner, Phillip Cotton, Jr., FAIA, and Mary M. Stiritz, while Matthew Bivins contributed research and editing. Landmarks Association provided photographs from its 1986 national register nomination and additional photos by Robert Pettus. Suzy Frechette of the Fine Arts Department at the St. Louis Public Library also helped.



All this effort was spearheaded by Phil Cotton to honor the work of John Albury Bryan (1890-1976), the pioneering architectural historian and preservationist. The book's cover shows him on the steps of his Benton Place house. In the 1950s and 1960s, Bryan almost singlehandedly kept the Lafayette Square neighborhood from succumbing to the combined assaults of deterioration, urban renewal, and the interstate highway program. His essay about Lafayette Square for the Bulletin of the Missouri Historical Society was printed as a pamphlet in 1962, then reprinted (through the efforts of Phil Cotton) by Landmarks Association in 1969. This new third addition includes a tribute to Bryan by Cotton and a bibliography of Bryan's writings, beginning with *Missouri's Contribution to American Architecture* in 1928.

Mimi Stiritz's statement of significance for the 1986 expansion of the boundaries of the Lafayette Square National Register Historic District lays out much new research that was unavailable to Bryan. Ward Buckner's concluding essay follows the history of the Lafayette Square Restoration Committee from 1970 to the present, when the neighborhood has become one of the most stable and desirable in the city. The new book also includes the 1969 architectural evaluation map prepared by Cotton and others as well as a variety of photos old and new, in black-and-white and color.

BUILDINGS OF THE UNITED STATES: AN UPDATE

Karen Kingsley, professor emerita at Tulane University, is now editor-in-chief of the Buildings of the United States, the long-running effort by the Society of Architectural Historians to produce a series of volumes for this comparable to what Nikolaus Pevsner accomplished for England. The series has changed publishers from Oxford University Press to the University of Virginia Press, and the transition has pushed the schedule back several years. *Buildings of Delaware* by W. Barksdale Maynard should appear in the spring of 2008, and in 2009 we should see *Buildings of Pennsylvania: Pittsburgh and Western Pennsylvania* by Lu Donnelly, Franklin Toker and David Brumble and *Buildings of Massachusetts: Metropolitan Boston*, edited by Keith N. Morgan, with contributions from Richard Candee, Naomi Miller, and Roger Reed. Meanwhile, George Thompson, president and publisher at the Center for American Places (CAP) has produced a spin-off volume from the forthcoming western Pennsylvania material, *Buildings of Pittsburgh* by Franklin Toker. It is available right now in hardcover and paperback. It should be interesting to compare this effort with Toker's 1995 book, *Pittsburgh: An Urban Portrait*, which was also largely a guide to architecture and planning.

NEW ACQUISITIONS FOR THE STEEDMAN LIBRARY

Suzy Frechette, Fine Arts Librarian for the St. Louis Public Library, reports that the Richardson Library at the St. Louis Art Museum has donated several important historic volumes to the Steedman Library, the city library's remarkable endowed collection of architectural books.

Four of them are 19th-century works from France, monographs on historic buildings, including Notre Dame Cathedral, the Sainte-Chapelle, and the City Hall in Paris, as well as the abbey church at Vézelay. The noted architect Eugène Viollet-le-Duc was responsible for controversial restorations at both Notre Dame and Vézelay.

- Jean Baptiste Antoine Lassus, Eugène-Emmanuel Viollet-le-Duc, and Celtibère. *Monographie de Notre-Dame de Paris, et de la nouvelle sacristie de MM. Lassus et Viollet-Le-Duc*. Paris: A. Morel, 1860.
- Eugène-Emmanuel Viollet-le-Duc. *Monographie de l'ancienne église abbatiale de Vézelay*. Paris: J. Baur et Detaille, 1873.
- Decloux and Doury. *Histoire archeologique, descriptive et graphique de la Sainte Chapelle du Palais*. Paris: A. Morel, 1865.
- Marius Vachon. *L'Ancien Hôtel de Ville de Paris, 1533-1871*. Paris: A. Quantin, 1882.

The city hall of Paris was built during the reign of Francis I and expanded in the mid-19th century, but it was destroyed by fire during the Commune uprising of 1871. Its reconstruction by Théodore Ballu and Édouard Deperthes between 1874-1882 is celebrated in this sumptuous publication.

The most remarkable of the Art Museum gifts to the Steedman is a large leather-bound volume that incorporates three different publications that originated in Baroque Rome. Judging from the bookplate, they were collected and bound by Cyril Flower (1843-1907), created Lord Battersea in 1892, a politician in the circle of Gladstone, a distinguished patron of art and architecture (Edwin Lutyens designed his country house), and husband of Constance de Rothschild. *Palazzi di Roma de piu celebri architetti* (Palaces of Rome by the most celebrated architects), published in 1655, was the first publication to provide systematic, measured, and uniformly scaled illustrations of Roman palaces built in the 15th, 16th and 17th centuries, the only precedent being Rubens' 1622 book about the palaces of Genoa. The artists were Pietro Ferrerio, Giovanni Giacomo de Rossi, and Giovanni Battista Falda. They produced 42 plates, including

8 plans. A second larger volume followed: *Nuovi disegni dell'architetture, d piante de' Palazzi di Roma de' più celebri architetti* (New designs of architecture and plans of palaces of Rome by the most celebrated architects). with 60 plates, including 14 plans and 3 sections. Ferrerio did all but one drawing for the first volume, while Falda did 40 of the 60 plates in the second. Together, the two works set a standard for future architectural books.

The third book bound into this volume is also by Falda, but it is unrelated to the other two in style: *Li Giardini di Roma Con le loro piante alzate e vedute in prospettiva* (The gardens of Rome with their plans, aerial views, and ground-level perspectives). The 21 plates document nine influential late Renaissance and Baroque gardens as they were in their heyday. The Vatican, Quirinal, Borghese, Medici, and Pamphili survive in altered condition, but the Farnese, Ludovisi, Mattei and Peretti have disappeared completely. These gardens inspired generations of northern Europeans and Americans on the Grand Tour.

Since the St. Louis Public Library already had two other works by Falda, the 1665 *Nuovo Teatro delle Fabriche et Edificii, in Prospettiva di Roma*, and the 1691 *Fontane di Roma*, this new volume caps an outstanding Falda collection.

In addition to these gifts, the Steedman purchased 11 works in 2007. A 1906 catalogue offers pressed metal store fronts made by George L. Mesker Company. The Mesker factory was in Evansville, Indiana, but the family lived in St. Louis. *Radford's Artistic Bungalows*, published in 1908, illustrates 208 designs that could be ordered. New books that you're probably not going to buy yourself include *Modernism Rediscovered*, a three-volume slipcased collection of photos by the great architectural photographer, Julius Shulman (\$300), and the two-volume set from Acanthus Press, *Carrère & Hastings, Architects* (\$175). *James "Athenian" Stuart: The Rediscovery of Antiquity* is the sumptuously illustrated catalog of a comprehensive exhibit about Robert Adam's chief rival, while *Eero Saarinen: Shaping the Future* is the companion book to the new traveling exhibition about Saarinen that will arrive at the Mildred Kemper Gallery in 2009.

TWO SHELDON SHOWS OPENING

The Sheldon Art Galleries will be opening two architecture-related exhibitions on Friday, February 15, with a reception from 5 to 7 p.m. If you want to make an evening of it, the concert at 8 p.m. will be ace guitarist Leo Kottke, with Catie Curtis.

The Bernoudy Gallery will be showing a special art installation, "Xuhong Shang: Momentary." Shang is known for gallery installations involving elaborate sets in which landscapes are simulated through a variety of metaphoric means. At the Sheldon, Shang will construct a cityscape in miniature with meticulous detail around the circumference of the Bernoudy Gallery.

The Gallery of Photography exhibition, "Secrets of Real Estate: John Gossage," will feature photos taken by Gossage in the St. Louis area at the invitation of the Sheldon Art Galleries. The exhibition will be accompanied by a publication, and Gossage will present a gallery talk and book signing the day after the opening, Saturday, February 16, at 11 a.m. Gossage is internationally known for his poetic and sometimes dark evocations of the edges of cities and the suburban landscape. Gallery director Olivia Lahs-Gonzales writes, "Gossage captures a highly psychological view of our world today." Gossage was born in New York in 1946 and has previously produced 15 monographs on such subjects as the Berlin Wall and superfund sites. He currently lives in Washington, D.C. Gossage's work in St. Louis, including the exhibition and catalog, has been made possible by Alison and John Ferring, with additional support from Peggy Symes.

METRO-WALKS WINTER 2008

Citizens for Modern Transit offers walking tours to architectural landmarks, historic collections, and noteworthy neighborhoods throughout the year. CMT is an advocacy organization for public transit, therefore we use Metro. By using public transit we make parking lots unnecessary; our architectural heritage can be preserved and our street life enhanced. Winter destinations are likely to include the museums of Grand Center, the Mercantile Library, and the Schmidt Art Center (Belleville IL). Weather will be a factor in how much we walk - if the weather is fine we can expand the tour. Fair-weather destinations have included Lafayette Square, St Mary of Victories, St Stanislaus (and Crown Candy), Soular Market, and Tower Grove Park. Sure, you've been to all these places - but do you know how to get there without your car?

No charge except Metro fare. For more info, contact Melanie Harvey at 314-306-7739 or e-mail DaytripperMO@aol.com. For more about Citizens for Modern Transit, call 314-231-7272 or go to www.CitizensforModernTransit.org.



A Watercolor by Marilynne Bradley of the Feasting Fox

ANNUAL GATHERING

The Feasting Fox and Gretchen's Inn
4200 South Grand Boulevard at Meramec
Sunday, February 10, 6 p.m. to 9:30

Join us for our traditional dinner and pot-luck program, this year at one of the city's most picturesque dining spots. The half-timbered building was designed in 1913 by Klipstein & Rathmann as the most elegant to date of a network of neighborhood taverns intended by Anheuser-Busch to counter the stereotype of such establishments as disreputable that was propelling the Prohibition movement. The same architects designed the Bevo Mill three years later. The jaunty seated fox eating a drumstick was the symbol of Bevo, A-B's near-beer product, which helped keep the company going during Prohibition. From the 1930s until 1986, the restaurant was known as Al Smith's. It came close to demolition for a drive-through chicken chain in the early 1990s but was rescued through a grass-roots preservation effort led by the Dutchtown South Neighborhood Association and through the commitment made by owners Marty and Susan Luepker.

Marty and Susan will be on hand to give us a tour of the building and its remarkable collection of restaurant memorabilia from a whole range of celebrated St. Louis eateries. The dinner buffet and slides will be in our own building, Gretchen's Inn, right behind the main restaurant. The Gretchen Inn was another early name for the restaurant, complete with a carved figure of the maiden.

For essential reservations, phone Esley Hamilton at 314-615-0357 or e-mail ehamilton@stlouisco.com. Cost is \$20 per person, payable at the door. Don't forget to bring slides or PowerPoint to show us the one building or place, local or distant, past or present, that appeals to you right now for our always-memorable show.

**Exhibit: "Architecture for Humanity:
Gulf Coast Reconstruction Projects"**

Bernoudy Gallery of Architecture
Sheldon Galleries, 3648 Washington Boulevard
October 13, 2007 to January 26, 2008

This exhibit features a selection of house designs, created under the auspices of the not-for-profit humanitarian group Architecture for Humanity, for displaced Gulf Coast communities such as Biloxi, Mississippi following Hurricane Katrina in 2005. The exhibition features models, photographs and plans depicting seven designs by firms from Chicago, Houston, Charleston, and elsewhere. Some of these proposals are already under construction.

The Sheldon is open Tues. & Thurs., Noon to 8; Wed. & Fri., Noon to 5; Sat. 10 to 2; and one hour prior to Sheldon performances and during intermission. Visit the Sheldon website at www.thesheldon.org/galleries.asp. The exhibition is made possible by a generous donation from Joan and Mitchell Markow, and by Unico.

Talk: "Historic Photos of St. Louis"

St. Louis Public Library – Central Library
1301 Olive
Monday, January 28, 7 p.m.

Adele Heagney and Jean Gosebrink will discuss the book they have just published, a photograph history of St. Louis using nearly 200 images from the area's archives. Heagney is the St. Louis Public Library's history subject specialist, while Gosebrink is manager of the Special Collections Department. Books will be available for purchase and signing. For more information, phone 314-206-6779.

**Talk: "Making Parks in the Central City:
The Challenges of the Last One Hundred
Years"**

Stupp Center, Tower Grove Park
Sunday, February 3, 3 p.m.

The 2008 Tower Grove Park Lecture Series opens with Michael R. Allen of Landmarks Association (and contributor to these pages), who explores the history of planning for parks in downtown St. Louis, from the City Beautiful parkway plan of 1907 to the current plans for redesigning the Gateway Mall as a sculpture park. He contrasts central city parks with the older, larger and much more popular parks that have become anchors for their neighborhoods.

Exhibit: "Xuhong Shang: Momentary"

Sheldon Galleries, 3648 Washington Boulevard
February 16 to April 5

A specially-made miniature cityscape created by an artist known for drawing on both Asian and European installations to express the experience of the landscape.

Exhibit: "Secrets of Real Estate: John Gossage"

Sheldon Galleries, 3648 Washington Boulevard
February 16 to May 3

Photographs of the St. Louis area taken by an internationally known photographer at the invitation of the Sheldon. Gossage will speak and sign copies of the catalog on Saturday, February 16 at 11 a.m.

**Talk: "Romantic Science:
The View of Nature in the Time of Henry Shaw"**

Stupp Center, Tower Grove Park
Sunday, March 2, 3 p.m.

Professor Minsoo Kang of the UM-St. Louis Department of History explores the impact of 19th-century Romanticism on the sciences. Usually thought of in relation to the poetry of Byron and Coleridge, the music of Beethoven and Brahms, and the painting of Delacroix and Friedrich, the Romantic view of nature also dominated the fields of biology and geology in that time. Romantic science influenced Americans, especially through the writings of German explorer-scientist Alexander von Humboldt, whose statue stands in Tower Grove Park, and it underlay the creation of the park itself.

Talk: "The Houses of Frank Lloyd Wright"

St. Louis Art Museum
Thursday, April 3, 7 p.m.

Robert McCarter, the Ruth and Norman Moore Professor of Architecture at Washington University (see the article in this issue about his house), has published extensively on Frank Lloyd Wright. Here he contrasts Wright's Prairie houses, concrete block houses, and Usonian houses, exploring his evolving thinking about interior space ("the space within"); construction methods as aesthetic experiences ("in the nature of materials") and the importance of contact with nature ("the natural house"). The talk is co-sponsored by the Frank Lloyd Wright House in Ebsworth Park, the Sam Fox School, and the St. Louis Art Museum.

**Talk and Concert: Music and Society
in the Era of Henry Shaw"**

Stupp Center, Tower Grove Park
Sunday, April 6, 3 p.m.

Members of the Arianna String Quartet, currently quartet-in-residence at the University of Missouri-St. Louis, explore the music Henry Shaw enjoyed and documented during his travels to Europe in the 1840s. They examine the social contexts that helped to shape music and performance in that exciting and tumultuous decade.

CORRECTIONS TO NEWSLETTER NUMBERS

If you save this publication, you may have noticed that our volume number made a premature jump in 2007. The Spring issue was correctly numbered Volume XIII, Number 1. The Summer issue (about stained glass) should have been numbered Volume XIII, Number 2. The Fall double issue should have been Volume XIII, Number 3A (Hannibal hotels) and Number 3B (The Drummers' Ritz). We hope that this Winter 2007, though somewhat belated, is correctly numbered Volume XIII, Number 4. Sorry for the confusion.

News Letter

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