



GOLDBERG & COMPANY: A MID-CENTURY BUILDER

By Lea Ann Baker

“Country living, luxury style.” That is the description Goldberg & Company used for its promotional sales brochures for Ladue Estates. And indeed that was the case, with choices of 3 or 4 bedrooms, 2 or 3 baths, wood burning fireplaces, hardwood floors, activity rooms, General Electric kitchens sporting double ovens, dishwashers, breakfast bars, and built-in cabinet style refrigerators, Formica countertops, whole-house heating, cooling, and intercom systems, indirect lighting, dens with built-in bars, floor to ceiling windows, full basements, attached garages, and sheltered patios, all on one-acre lots. Tied together with installed public utilities, concrete streets, and binding covenants for the homeowners’ association, an upscale mid-century suburban subdivision was born.

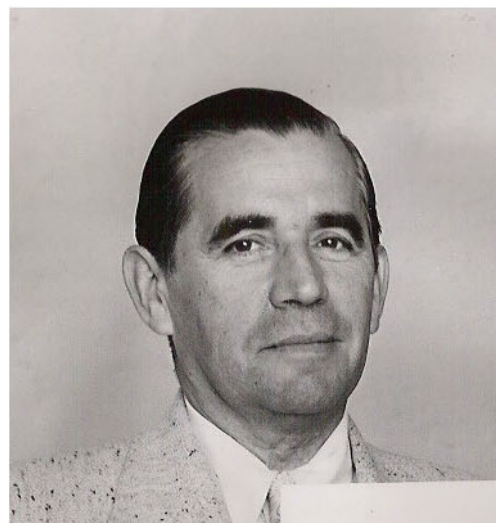
Goldberg & Company was the product of steadfast effort and determination by Ben Goldberg. Born in Kiev, Russia on December 23, 1897, Goldberg completed grade school in Russia and at the age of thirteen decided to follow his older brother to the United States. Upon arriving in America he learned the barber’s trade. He worked in his vocation during the day and attended business school at night. In 1917 he entered the U.S. Army, where he became a sergeant. After the Armistice of 1918, he returned to civilian life as a shop owner. Over the next few years he acquired several other general merchandise and clothing stores.

In 1925 Goldberg decided to leave the retail business and traded his commercial buildings for four four-family flats to be built in the 5500 block of Ashland Avenue. He watched the construction of the flats over the next five months and decided to turn his energy to the construction industry. His first foray into the field was the Hamilton Heights Subdivision, west of Goodfellow, where between 1926-1929 he finished the blocks of Terry and Maffitt Avenues. After completing these blocks and before the stock market crash, Mr. Goldberg returned to Europe to visit family.

He returned to St Louis in early 1930 and commenced construction of bungalows on Selle Avenue, four-flats on South Hanley, and individual homes in University City on familiar streets in University Heights Number One and nearby subdivisions (including Princeton, Cornell,

Cambridge, Stanford, Colgate, Tulane, and Amherst). He followed this with larger apartments and finally, in 1933, began building luxury homes in the Lake Forest Subdivision in Richmond Heights. This focus on fine homes led to work in the developments of the Moorlands, Davis Place, and Clayton Gardens in the City of Clayton; Berkshire and McKnight Orchard (1948) in Richmond Heights; Delprice Subdivision at the west end of University City; and Jewell Duke Estates (1949), Kingston Manor, and Cella Road in Ladue. In 1952 he began developing an entire subdivision of his own, Ladue Manor in the City of Ladue. Ladue Estates and Emerald Green in Creve Coeur followed this beginning in 1956.

Ben Goldberg married Anna Kranzberg on March 2, 1919. The Goldbergs had two daughters: Geraldine, born March 14, 1921; and Shirley, born December 25, 1927. Geraldine married Harold R. Kessler of St. Louis in 1941, and Shirley married Fred Lipnick of Baltimore, Maryland in 1946. Goldberg invited both Kessler and Lipnick into the firm known as “Ben Goldberg” and renamed it “Goldberg & Company.” They were all involved with the daily aspects of operating the firm and became known as the Three Musketeers. Their duties included, but were not limited to, property acquisition, blueprint reviews, progressive home designing, planning, labor, quality control, construction, building innovations (some of which they patented), follow-up customer service, photography, marketing to include home “staging,” and sales.



Ben Goldberg, from a family album

They were also involved in the Home Builders Association of Greater St. Louis. Mr. Goldberg served as president of this professional association, as Home Show committee chairman for the Home Builders' Home Show, and as a sponsor of the Home Builders Institute at St. Louis University. These events provided him the opportunity to socialize with Joseph L. Eichler, A. Quincy Jones, and Harris Armstrong among other leading builders and architects. He was also a director of the National Association of Home Builders.

Mr. Kessler and his son-in-law, Jay Levine, operated a successful spin-off business, Jay's Water Proofing, to waterproof basements with Kessler's patent for water pressure reduction.

After Anna Goldberg's passing in 1959, Ben Goldberg married Jeannette Joseph in 1962. He continued with Goldberg & Company and with his many civic and philanthropic interests until his death in April of 1969. The following March his daughters, as executrices of his estate, liquidated and dissolved the corporation. For a time, Mr. Kessler and Mr. Lipnick continued to develop and build properties under the name K&L Development Corporation. This became Kessler Builders upon Mr. Lipnick's departure and operated until 1987.

Goldberg & Company's Ladue Estates Subdivision was built between 1956-1966. Lack of sanitary sewers in West St. Louis County did not deter the builders, since they employed a "primary effluent basin" until the metropolitan system was extended out to them a few years later. Kropp Engineering laid out the subdivision, and architect Cay Weinel, who had an office on West Pine Avenue, drew up blueprints. The three-bedroom floor plans were much the same, but at least ten different front elevations were employed. The four-bedroom plans were each slightly different. The houses ranged in price from \$42,500 to \$58,000. One boasted a fallout shelter and another the first indoor swimming pool in St. Louis County. The subdivision was also featured in *Time Magazine* for its innovation and character. Mr. Goldberg stated that his "3-D Homes" were designed for utility, detailed for luxury, and decorated for beauty. Ladue Estates courted prospective homeowners with sales brochures that touted "Country Living, Luxury Style." What the buyers ended up with were the "Keys to Gracious Living."

Lea Ann Baker is a resident of Ladue Estates. She conducted her research on Goldberg in conjunction with a National Register nomination for the subdivision.

POSTAL SERVICE STAMPS HONOR CHARLES & RAY EAMES

St. Louis native Charles Eames and his California-born second wife Ray Kaiser were two of the most popular and influential American designers of the last century, and their work has retained much of its prestige throughout subsequent fluctuations in the status of Mid-Century Modern. They are now being honored by the U. S. Postal Service with a sheet of 16 stamps, one of which was used to mail this NewsLetter.

They are the first furniture designers to be so honored (although not the first architects). Many Eames designs remain in production through Herman Miller, Inc. and Design Within Reach. And Charles' daughter Lucia Eames Demetrios still operates the Eames Office, with a gallery, shop, and online sales, at 850 Pico Boulevard in Santa Monica (www.eamesgallery.com).

Charles Eames career began in St. Louis; see the following article. His later career with Ray is nicely summarized by the text on the back of the stamps, provided (and copyrighted) by the Eames Office. The design of the sheet is by Derry Noyes of Washington, D.C. Here it is in its entirety:



ARCHITECTURE • FURNITURE • FILM • GRAPHIC DESIGN • INDUSTRIAL DESIGN • SCULPTURE • TOYS • EXHIBITS

"Perhaps best known for their furniture, Charles and Ray Eames were husband and wife as well as design partners. Their extraordinary body of creative work – which reflected the nation's youthful and inventive outlook after World War II – also included architecture, films, and exhibits."

Individual stamps, left to right, top to bottom:

Christmas Card. Charles and Ray Eames delighted friends and family during the holiday season with Christmas cards they designed themselves. The photograph they used in 1944 displays their affection and playful sense of humor. Ray mischievously holds an ornament above Charles's head. Behind them stands one of a number of molded plywood sculptures they created during the 1940s.

Crosspatch Fabric Design. Crosspatch is one of two fabric designs submitted by the Eameses to a 1947 competition sponsored by the Museum of Modern Art in New York City. The colorful rows of blocks filled with either a cross or a dot recall traditional quilt designs as well as Ray's love of abstract art. She created the pattern in 1945.

Stacking Chairs. Introduced in 1955, the Eames stacking chairs feature single-shell seats made of plastic that comfortably support the body. Available in a variety of colors, the chairs are noted for their versatility. The simple design allows them to be stacked for storage or linked together in horizontal rows – a useful solution for temporary seating in public places.

Case Study House #8. Case Study House #8 was completed in 1949 as part of a program to create affordable homes out of materials and technology developed during World War II. Located in Pacific Palisades, California, the house is composed of two two-story structures made of steel and glass and connected by an open court. It was designated a National Historic Landmark in 2006.

Wire-Base Table. Charles and Ray Eames experimented with the use of wire rods in furniture for several years before introducing the wire-base table in 1950. The table features a plywood top supported by two U-shaped wire rods and steadied with metal cross-bracing. Portable and practical, the petite table is ready for use anytime, indoors or outdoors.

Lounge Chair and Ottoman. A recognizable symbol of 20th-century design, the lounge chair and ottoman modernized the traditional English armchair. Each piece is made of molded plywood shell set atop a swivel base. Padded cushions add the “warm receptive look of a well-used first baseman's mitt” that Charles Eames was trying to achieve. The 1956 design was an instant bestseller.

Hang-It-All. The Eameses designed the Hang-It-All in 1953 as a perfect accessory for any playroom or child's bedroom. The whimsical piece is made of several wire rods bent into hooks and capped with colorful wooden balls. Secured to the wall at just the right height, the Hang-It-All can hold just about anything a child fancies.

La Chaise. Charles and Ray Eames submitted La Chaise to the 1948 International Competition for Low-Cost Furniture Design sponsored by the Museum of Modern Art in New York. The chair's deep curves echo contemporary sculptures and can hold one or several people comfortably. Although only a fiberglass prototype was made at the time, La Chaise has become a design icon.

Tops. The Eameses used their own collection of tops to make this delightful 1969 film. Without narration or text, *Tops* explores the physical and artistic beauty of a simple children's toy. For 7 minutes and 15 seconds, more than 100 tops from around the world dance and whirl across the screen to a score composed by Elmer Bernstein.

Wire Mesh Chair. Light and easily portable, the wire mesh chair functions well in any setting. Its seat of woven wire is shaped to fit the contours of the human body, and thick wire rods form a sturdy base. Introduced by the Eames Office in 1951, it was the first piece of American furniture to receive a mechanical patent.

Magazine Cover. Ray Eames created this cover for the May 1943 issue of *California Arts & Architecture*, an avant-garde design magazine based in Los Angeles. Fresh and contemporary, the design reflects Ray's background in abstract art as well as the magazine's commitment to modernism. She designed more than 25 covers for the magazine during the 1940s.

House of Cards. The House of Cards best demonstrates the Eames ethos of taking pleasure seriously. Developed in 1952, the deck consists of 54 playing cards decorated with a starburst on one side and a photograph on the other. Interlocking slots on the sides of each card invite children and adults to free their imaginations and build whatever their hearts desire.

Molded Plywood Sculpture. During the 1940s, Charles and Ray Eames experimented with a method for molding or bending pieces of wood in different directions. This abstract plywood sculpture was one of many they created as they experimented with the process. Once the Eameses had perfected the method, they used it to produce durable furniture made of molded wood.

Eames Storage Unit. Charles and Ray Eames introduced the Eames Storage Unit (ESU) in 1950 as a sleek and practical solution to home and office organization. Not only was the ESU affordable, it was also customizable. The components of this modular cabinet – made of chrome-plated steel and plywood – were available in a variety of standard heights, widths, and colors.

Aluminum Group Chair. The Aluminum Group Chair offered an affordable option for those seeking high-quality indoor-outdoor seating for the home or office. The fabric of the chair's sling seat is stretched tautly around the frame, making it sturdy and comfortable. Introduced by the Eames Office in 1958, the Aluminum Group collection also includes tables and an ottoman.

Molded Plywood Chair. The molded plywood chair was affordable, comfortable, and could be used in virtually any setting – qualities inherent in most pieces of Eames furniture. It was also one of the Eameses' most popular designs. Introduced in 1946, the chair was mass-produced using a method for bending or molding plywood that they had developed during the 1940s.

CHARLES EAMES IN ST. LOUIS

Details about the early career of Charles Eames appeared in our Spring 2000 NewsLetter (“Eames at the St. Louis Art Museum: Hometown Boy Makes Good” Volume VI, Number 1A). That article celebrated the Art Museum's major exhibition at that time. Since then, the Western Historical Manuscript Collection has partially processed their large collection from the Woermann Construction Company, and it contains documentation for much of Eames's work here. Fred Woermann's daughter Catherine married Charles in 1929. The company kept these records in small boxes, and the WHMC has transferred the material into larger boxes, which can be ordered from their storage facility with a few days' notice. More information has surfaced as a result of the tireless trawling of the *St. Louis Daily Record* by David Simmons.

Eames worked in the offices of the respected firm of Trueblood & Graf before forming his own partnership. One house from that time that he remembered in the 1977 oral history project conducted by Virginia Stith has been identified:

- Lippman House, 6307 Alexander, Clayton, 1926, by Trueblood & Graf, for Dr. Gustave Lippmann.. “Lippmann was a doctor, but a child educator. He belonged to the Viennese Freudian school.” Eames remembered the house's Spanish Colonial Revival style as “close to an International style, because they were intellectually oriented.”

In 1931 Eames formed a partnership with Charles M. Gray, born 1898, who had also worked for Trueblood & Graf. A little later Gray and Eames became Gray, Eames and Pauley with the addition of Walter A. Pauley (1908-1964).

- Sweetser House, 7145 Lindell (originally 7147 Lindell), University City, 1931, by Gray and Eames,

for Ernest O. & Carrie Sweetser. Cost \$11,632. New Box 27, Old Box 124. Sweetser a professor at Washington University and both were members of Pilgrim Congregational Church, which the Eameses and the Woermanns also attended.

- Skelly House, 7470 Kingsbury at Mission, University City, 1932. The blueprints retained in the house say Gray & Eames for B. D. Nichols. The Woermann records say Gray, Eames & Pauley, for D. D. Nichols and J. W. Skelly. Cost \$13,992. New Box 30, Old Box 138. It has not been determined who Nichols was, but James W. Skelly had owned the lot since 1925 and resided in the house. He was secretary, meaning manager, of the Ancient and Accepted Scottish Rite, the Scottish Rite Cathedral on Lindell.
- Pilgrim Congregational Church, UCC, 826 Union Boulevard, St. Louis
 - 1932-33 new swinging doors and stained glass transoms in vestibule or narthex. Gray & Eames. Cost \$595. New Box 33, Old Box 152.
 - 1932 chandelier for the chancel, gift of Luella Sayman in memory of her mother Mary Maycroft.
- Scheu House, 11 Fordyce Lane, Ladue, 1933, Gray, Eames & Pauley, for Albert J. and Elizabeth Peters Scheu. Daily Record, August 17, 1933. Scheu was president of Dri-Brite, Inc., manufacturers of floor wax. Elizabeth was the daughter of Charles H. Peters, president of the Lindell Trust Company, and this house was larger than any earlier project for the firm.

Gray, Eames & Pauley also designed a church building for St. Peter's Evangelical Church, in conjunction with St. Peter's Cemetery on Lucas & Hunt Road. A building permit was reported in the Daily Record the same day as the Scheu House, August 17, 1933. Apparently, however, no construction took place at that time. The present church building at the corner of Lucas & Hunt and St. Louis Avenue opposite the main gate to the cemetery was designed by Gray and Pauley in 1938, after Eames had left the firm. Gray and Pauley continued to occupy space in the office building of Woermann Construction at 3800 West Pine until 1941, and Woermann frequently turned to them for architectural work.

After a sojourn in Mexico, Eames became the partner of Robert P. Walsh (1898-1964), who was the son of Robert W. Walsh (1855-1928) of Widmann, Walsh & Boisselier, and the grandson of Thomas Waryng Walsh (1827-1890), one of the foremost architects of 19th-century St. Louis.

- Pilgrim Congregational Church, UCC, 826 Union Boulevard, St. Louis, 1935, alterations. Cost \$819.34. New Box 34, Old Box 153. The church tower was struck by lightning in 1935, and Eames and Walsh rebuilt the tower roof to a new design.

- Trinity Episcopal Church, 600 North Euclid at Washington, 1936, alterations. New Box 34, Old Box 154. Eames proposed a gallery that was not built, but according to Martha Baker, he did realize the "Cristus Rex" or cross with the resurrected Christ over main altar and the altar in the chapel.



Dinsmoor House, 335 Bristol Rd., Webster Groves, 1936

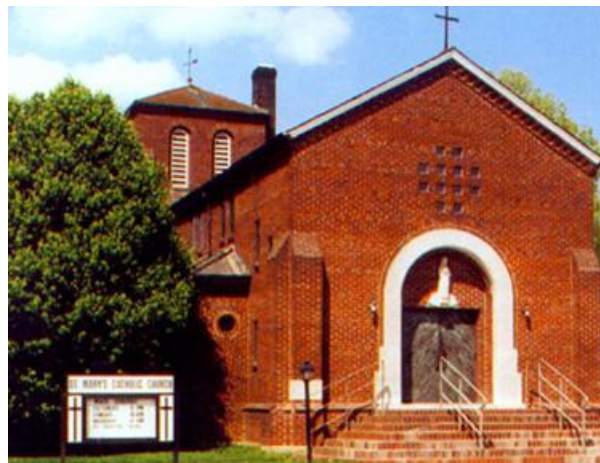
- Dinsmoor House, 335 Bristol Road, Webster Groves, 1936, for Daniel S. & Jean Dinsmoor. Cost \$11,000. Daily Record May 28, 1936. Dinsmoor was an assistant manager at the Monsanto Chemical Co.
- Hager House, 1408 South Spoede Road, Frontenac, 1936, for Edward F. and Barbara Birge Hager. Daily Record, May 28, 1936. Hager succeeded his father Edward Samuel Hager as president of the Service Paper Box Company after the latter's death in 1935. This frame house has been disfigured by siding.



*Meyer House, 4 Deacon Drive, Huntleigh, 1936-38
Photo by Andrew Raimist*

- Meyer House, 4 Deacon Drive, Huntleigh, 1936-38, for John P. & Alice Meyer. Cost \$70,000. New Box 40, Old Box 181. Daily Record December 22, 1936. Meyer was president of Northwestern National Bank; after his death, Alice married Leigh Gerdine, president of Webster University. Eames also designed furniture for this house.
- Morris House, 432 Parkwood Drive, Kirkwood, 1937, for Walter E. and Florence Morris. Cost \$9,000. Daily Record, January 29, 1937 and April 7, 1937.

Morris was secretary of Keeler-Murray Printing Company. Mrs. Morris was named a Woman of Achievement in 1967 for her efforts to promote ikebana, the Japanese art of flower arranging.



St. Mary's Catholic Church, Paragould, Arkansas, from the church's website at www.stmarysparagould.org

- Not in St. Louis, but the largest commissions Eames & Walsh received, were two Catholic churches in Arkansas:
- St. Mary's Catholic Church, 220 North 2nd Street, Paragould, Arkansas.



St. Mary's Catholic Church, Helena, Arkansas, from the church's website at www.stmaryshelena.org

- St. Mary's Catholic Church, 123 Columbia Street, Helena, Arkansas, 1934 included art works by three St. Louis artists: stained glass windows by Emil Frei, the sanctuary mural painted by Charles Quest, and the statue of the Madonna and child by Caroline Risque Janis. The statue's placement over the main entrance foreshadows the use of sculpture by Nagel & Dunn at St. Mark's in St. Louis Hills (1939) and Joseph Murphy at St. Anne's in Normandy (1952).
- One house that is often attributed to Eames but for which no documentation has been found is the Dean House at 101 Mason Avenue in Webster Groves. It was built in 1936 for Carlton (not Carleton) M. Dean, who was a chemical engineer with Monsanto. The Webster

Groves building permit, Number 5572, dated June 1, 1936, names A. B. Spradling as contractor and an estimated cost of only \$5,000, but the line for the architect's name is blank. The only printed source for this house being designed by Eames & Walsh is its identification by Alice Gardine in an article by Robert W. Duffy in the St. Louis Post-Dispatch, August 1, 1982, page 5C, "Designing A Whole Building Is Just Too Demanding." Duffy observes that the house stands apart from its more traditional neighbors in the Webster Park neighborhood. But the house looks more modern now than it did originally because it has been painted white. That has obscured the traditional detailing of its brickwork, including the quoining at the corners and the stringcourse between the floors, and has emphasized the placement of the second-story windows at the corners. On the other hand, Mrs. Gardine's testimony deserves considerable respect. As Alice Meyer, she had known Eames for several years before he designed her own house, and her husband John Meyer's brother was married to Bob Walsh's sister. Also, her mental acuity was legendary and remained so into her 99th year.



*Carlton Dean House, 101 Mason, Webster Groves, 1936
Photo by Andrew Raimist*

NEW AIA SCHOLARSHIP HONORS PETER OHLHAUSEN

Peter Ohlhausen, a longtime architect with HOK, is being remembered through the establishment of the Ohlhausen Memorial Scholarship. Funded by HOK, Inc. and Ohlhausen's family and friends, it will be administered through the AIA St. Louis Scholarship Fund. It is intended to invest in and support St. Louis area students who pursue degrees in architecture. People who knew Ohlhausen say that he was the kind of person you went to whenever you had a question, a professional with lots of experience and practical insight and the generosity to share. He was famous for the huge stacks of drawings that accumulated on his desk. Ohlhausen died on March 4 and is survived by his widow Elaine and sons Samuel and Michael.

CHAPTER MEMBERS FEATURE IN POST-DISPATCH CELEBRATIONS OF ARCHITECTURE AND PRESER- VATION

The A&E (Arts and Entertainment) section of the Post-Dispatch on Sunday, May 11, was devoted to the varied architecture of St. Louis. The paper's art critic David Bonetti invited twelve St. Louisans to pick favorite buildings, then photographed telling details of the buildings and invited readers to identify them. Almost all the panelists members of the St. Louis Chapter of the SAH. Winners were announced on May 18, and one of only four people to identify them all correctly was our chapter treasurer Richard Mueller. Congratulations Richard!

In addition to the quiz, the May 11 issue featured a brief history of St. Louis architecture by Bonetti (one of the most e-mailed stories for more than a week); an appreciation of Union Station and a profile of Bruce Gerrie, architectural curator for the City Museum, both by Diane Torioian Keaggy; a wire story about Lustron houses; and, on the down side, a review by Harry Levins of the new book by Colin Gordon, *Mapping Decline: St. Louis and the Fate of the American City*.

For the record, the buildings featured in the quiz and their selectors were as follows:

- J. Anthony Anderson Laundry, 4940 Washington, 1927, by C. H. Wray, selected by David Bonetti
- St. Mark's Episcopal Church, 4712 Clifton Avenue, 1939, Nagel & Dunn, selected by Carolyn Toft
- The Jewel Box, Forest Park, 1936, William C. E. Becker, selected by Kyrle Boldt
- The Gateway Transportation Center, 430 South 15th Street, 2002-2008, KAI Design & Build (Michael Kennedy), selected by Rick Rosen
- The Union Trust Building, 705 Olive, 1892, Louis Sullivan, selected by Paul Hohmann
- 4831 Fountain Avenue, 1896, Lay & Trumpfeller builders, selected by Claire Nowak-Boyd
- Steinberg Hall, Washington University, 1959, Fumihiko Maki, selected by Bruce Lindsey
- Wainwright Tomb, Bellefontaine Cemetery, 1892, Louis Sullivan, selected by Eric Mumford
- Powell Symphony Hall, 718 North Grand, 1925, Rapp & Rapp, selected by Esley Hamilton
- American Zinc Building, 20 South Fourth, 1967, HOK, selected by Ken Konchel
- St. Louis Board of Education Building, 911 Locust, 1891, Isaac Taylor, selected by Steve Roberts
- Old Post Office, 815 Olive, 1873-1884, Alfred B. Mullett, selected by Gyo Obata. (*continued on page 8*)

**2008 Annual Statewide
Historic Preservation Conference**

St. Charles Convention Center, St. Charles
Technical Workshops Wednesday, September 10
Conference Thursday-Saturday, September 11-13

Sponsored by Missouri Preservation (the Missouri Alliance for Historic Preservation), this conference always features the latest on preservation in Missouri. This year, several special workshops will be offered for an additional fee.

Two on Wednesday:

- What is Section 106 and What To Do with It?
- Classic Combinations: Mixing Historic Preservation Tax Credits with Other Incentives

One on Saturday:

- Restoring or Replacing Wood Sashed Windows

Keynote speaker for the regular conference is Donovan Rypkema, author of *The Economics of Historic Preservation* (2005) and a nationally known – even legendary – expert in the field. Tours of St. Charles County’s rich heritage will take place Thursday afternoon and Saturday morning. For more information and registration forms, phone Missouri Preservation at 573-443-5946 or go to www.preservemo.org.

HISTORY HIKES, FALL 2008

The St. Louis Chapter of the Society of Architectural Historians sponsors this series of walking tours of historic neighborhoods of St. Louis County for the County Department of Parks and Recreation. Your guide is Esley Hamilton, preservation historian for the County. All walks are on Saturday mornings from 9 to 11 a.m. and cost \$3 per person, payable at the event. Phone Mr. Hamilton at 314-615-0357 for information. Reservations are essential.

Old Orchard, Webster Groves

Saturday, September 27, 9 to 11 a.m.
Meet at the gazebo in the park bounded by Lockwood Avenue, Big Bend Boulevard, and South Old Orchard Avenue

Old Orchard, named for Richard Lockwood’s apple trees, was a station on the Frisco Railroad and has a separate history from the western part of Webster Groves, with many Victorian houses and several important institutions.

Central Webster Groves

Saturday, October 4, 9 to 11 a.m.
Meet in front of City Hall, Lockwood at Elm

The neighborhood between Elm Avenue and Webster University is often overlooked, but it is full of quiet corners and interesting architecture, including some Prairie School houses.

Pasadena Hills

Saturday, October 11, 9 to 11 a.m.
Meet at the stone tower, Roland Ave. at Natural Bridge Road, just west of Lucas & Hunt Road

Laid out in 1928 with wide boulevards and generous open spaces, Pasadena Hills was built to the highest standards and remains almost perfectly preserved, the first complete municipality in Missouri to be listed in the National Register.

**Exhibition: “InterActive: New Technologies
In Contemporary Architecture”**

Sheldon Galleries, 3648 Washington Boulevard
October 3, 2008 – January 24, 2009

Complimentary wine and cheese reception, Friday, October 3, 5 to 7 p.m. Gallery hours are Tuesdays and Thursdays, Noon – 8 p.m.; Wednesdays and Fridays, Noon – 5 p.m., Saturdays, 10 a.m. – 2 p.m. and one hour prior to Sheldon performances and during intermission. Admission is free.

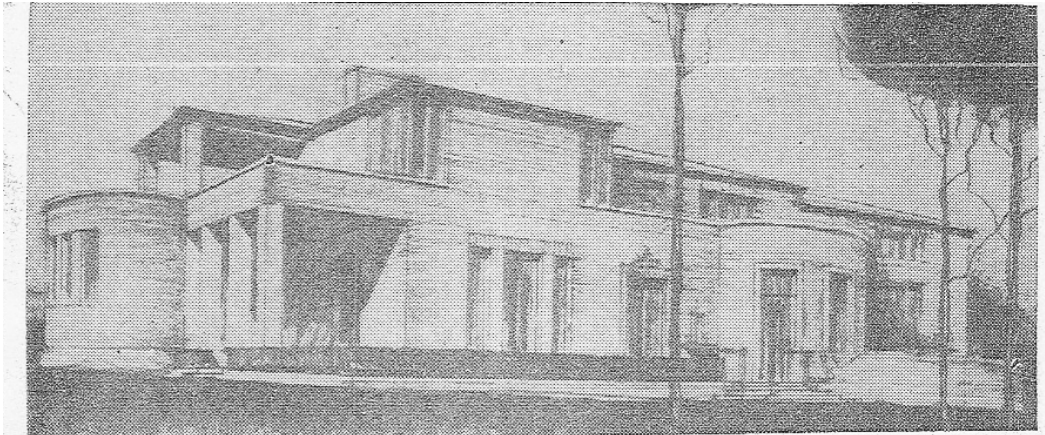
Guest curator Jasmin Aber, program coordinator of SCiRN, Institute of Urban Design and Regional Development & Center for Global Metropolitan Studies at the University of California, Berkeley, brings together some of the most innovative new international architectural designs which integrate new technologies such as video, LED light banks, computer controlled lighting, soundscapes and other media to create exciting interactive environments. Included in the exhibit are froms from Britain, Germany, Belgium, Switzerland, and Brooklyn, New York. The exhibit explores emerging practices within architecture and wider trans-disciplinary fields that merge digital technologies and virtual spaces with tangible and physical spatial experiences. The projects shown here synthesize and integrate sound, images, and textures as part of the architectural experience itself. This exhibition takes a wide-ranging look at the merging of architecture and technology, providing new opportunities for extending the design experience.

(from page 6)

On Sunday, July 27, Bonetti followed up his original quiz with a new inquiry into the state of historic preservation in the area. He asked ten people to name one building that is endangered by commercial development or a victim of time and decay, and which they feel is particularly worth saving. This time the answers were as follows:

- Spivey Building, 417 Missouri Avenue, East St. Louis, 1929, A. B. Frankel – nominated by Larry Giles
- Graeser Building, 10953 Olive Boulevard, Creve Coeur, 1909 – Esley Hamilton
- Soulard Market, 730 Carroll Street, 1929, Albert Osburg – Peter Wollenberg
- Fairfax House, 9401 Manchester Road, Rock Hill, 1841 – Karen Bode Baxter
- Main Terminal, Lambert-St. Louis International Airport, 1957, Hellmuth, Yamasaki & Leinweber – David Bonetti
- James Clemens Jr. House,

- 1849 Cass Avenue, 1858, Patrick Walsh – Kate Shea
- J.C. Penney Building, 5930 Martin Luther King Drive, 1948, William P. McMahon & Sons – Toby Weiss
- Murphy Building, Collinsville Avenue, East St. Louis, 1908, attr. A. B. Frankel – Rob Powers
- Hotel de Ville (San Luis Apartments), 4483 Lindell Blvd., 1961, Colbert, Lowery, Hess & Bouderaux – Carolyn Toft
- Pappas House, 865 Mason Ridge Road, Town & Country, 1955-1964, Frank Lloyd Wright – Jamie Cannon.



HUNTLEIGH VILLAGE residence of modern design being erected for Mr. and Mrs. John P. Meyer. Meyer is president of the Northwestern Trust Company. Designed by Eames and Walsh, the house contains a lower floor guest suite, library, powder room, three servants' rooms and bath; four bedrooms, three baths, two dressing rooms and nurse's quarters on the upper floor. E. L. Bakewell is the agent.

News Letter

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Winter Issue	15 November

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