
The Society of Architectural Historians
Missouri Valley Chapter

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News Letter

DOWNTOWN ST. LOUIS, INC. & THE OLD POST OFFICE, 1960-1995

by Ed Ruesing

Before 1961, when opening of the new federal building at 15th and Market emptied the Old Post Office (the OPO), Downtown St. Louis, Inc urged the General Services Administration (GSA) to renovate and repopulate the OPO to prevent it from becoming a blight on the core of downtown.

GSA's response: We don't renovate buildings, we only build new ones. To which DTSL replied: Then tear down the OPO and build a new federal building on the site, according to first DTSL executive director, Art Wright.

DTSL thus became Public Enemy Number One in the eyes of the recently formed Landmarks Association. From that time until the mid-1970s, controversy swirled around the future of the OPO. The *Post-Dispatch* supported renovation; the *Globe-Democrat* favored demolition, calling the building a "pigeon roost." Demonstrators marched around the building, carrying placards reading "Save the Old Post Office."

By the middle of the decade, the GSA's thinking was changing in response to public opinion, led by the Old Post Office Committee of Landmarks Association. In 1975, I had a one-on-one meeting with GSA administrator Arthur Sampson to urge him to do *something* with the OPO to relieve its blighting effect on the downtown. Sampson's response reflected the change in the GSA's position. He said, "We want to see the Old Post Office renovated, even if we have to do it ourselves."

From this time DTSL began to work actively in support of renovation. Our chairman Jim Brown, president of Mercantile Bancorporation, developed a good working relationship with GSA regional administrator David Pansing in Kansas City, who was responsible for developing and implementing renovation plans.

And DTSL urged St. Louis congresswoman Leonor K. Sullivan to work for passage of the Public Buildings Cooperative Use Act in the House of Representatives. Already passed by the Senate, the bill was approved by the House in early October 1976, the last week of the session.

The act authorized non-federal tenants to lease space in federal buildings. At the time, Steve Apted, owner of Miss Hullin's restaurant and the Cheshire Inn and Lodge, was proposing to lease the OPO for use as a boutique hotel. DTSL was convinced that non-federal tenants would play an essential role in successful renovation of the OPO.

GSA selected Kansas City architectural firm PBNA (Patty Berkebile Nelson Architects) to design the \$16 million renovation, and the OPO reopened in 1982 with congressional and other federal offices on the upper two floors.

Turley Martin Company entered into a master lease for the non-federal space on the main and two lower levels, but tenants were hard to find. For several years, Carolyn Miles operated Atrium Gallery, today in the Central West End, on the first of the lower levels. The bottom level was remodeled in 1986 and operated as a food court, but it ultimately closed for want of customers. Turley Martin turned down the opportunity to have the MetroLink stop located in the OPO, and it is now located at 8th and Pine.



An evocative image of downtown St. Louis, with the Old Post Office on the left and the Chemical Building to the right, photographed by Quinta Scott. St. Louis: Home on the River by Elaine Viets and Quinta Scott, Towerly Publishing, 1995, page 71.

The Social Security Administration leased space on the first of the lower levels, but the main and lower levels remained more vacant than occupied. By the early 1990s, it was apparent that the first restoration of the Old Post Office was not a success. A second restoration would be needed.

Ed Ruesing led Downtown St. Louis, Inc (DTSL) from 1971 to 1995, first as executive director, later as president.

JOHN HARRIS'S "MOVING ROOMS" AND THE ST. LOUIS ART MUSEUM

by Esley Hamilton

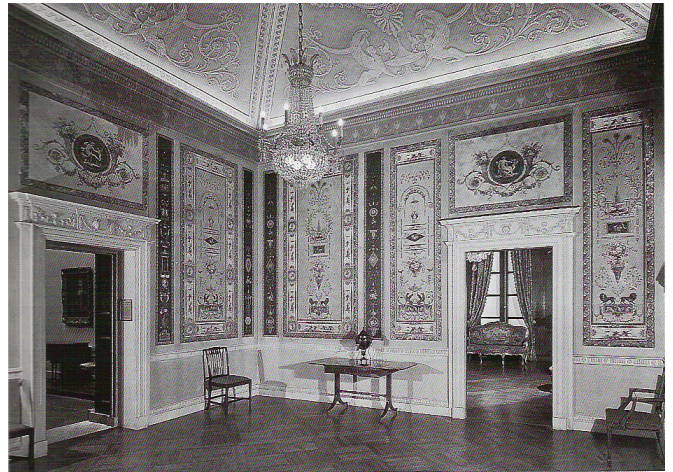
John Harris (born 1931) is a distinguished British architectural historian and the retired curator of architectural drawings collection of the Royal Institute of British Architects. A prolific author of scholarly works, he is also known for his 1998 book, *No Voice from the Hall: Early Memories of a Country House Snooper*, which describes his childhood adventures looking at country houses, preferably abandoned and derelict. His new book, *Moving Rooms: The Trade in Architectural Salvages* (Yale University Press, 2007), is related to that interest. It culminates many years of research into the transatlantic trade in architectural elements taken from the interiors of historic buildings. Originally the province of interior decorators, the practice gained status in the 1920s, when museums both here and abroad began to incorporate historic interiors into their galleries as objects of exhibition.

The City Museum of St. Louis, as it was then, was one such institution, especially in the years when it was led by Meyric Rogers. Rogers put too much trust in one dealer in such rooms, Charles Roberson, who eventually became notorious for altering both the fabric and the history of authentic rooms to fit the available spaces and the illusions of his clients. With funds given by Joseph Pulitzer as a memorial to his wife Elinor Wickham Pulitzer, who had died in 1925 in an automobile accident, the museum acquired four English rooms from Roberson. They were installed along the north side of the west wing:

- Justice Room from Prinknash Park, Gloucestershire
- Baroque room from Wingerworth Park, Derbyshire
- Palladian Room from Charlton House, Kent
- Neoclassic Room from Kempshott House, Hampshire

In 1929, the museum paid \$12,697.76 for the first three and almost \$20,000 more for the fourth. As it turned out, all the rooms had been altered or pieced together from different sources by Roberson, who had a workshop for the purpose on Long Island. The Charlton and Wingerworth rooms were composites, and the chimneypiece in the Prinknash room was probably not authentic.

The wallpaper in the Kempshott Room, actually paper panels rather than continuous sheets, was the most striking feature of this suite, composed of Neoclassical motifs on a coral-colored ground. They panels came from a secondary staircase landing in the house, and Roberson, with the full cooperation of Rogers, created the museum room to fit the panels. Since he had only one overdoor panel for four doors, he prepared and painted three overdoor panels "exactly the same manner as the original" and invoiced \$936 for them. He took a chimneypiece from another room in Kempshott House but the four doors from a house in Lincolnshire. The ceiling was newly made to order.



The Kempshott Room at the St. Louis Art Museum, captioned by John Harris as "Manufactured 1928."

The room as installed in the museum originally fooled Harris, who wrote glowingly about it in a 1961 article in *Country Life*, "English Rooms in American Museums" He thought that Kempshott, located near Basingstoke, had been built about 1795 for the Prince of Wales, later George IV, who spent part of his honeymoon there. (It was actually built in 1784 and only leased by the prince; it was torn down for a highway in 1965, and the grounds are now a golf course.) With this connection in mind, Harris suggested that the room might have been designed by the outstanding Neoclassical architect Henry Holland and decorated by Louis André Delabrière, who worked for Holland and the prince at Carlton House in 1795.

When Harris got a look at the museum's files in 1988, he felt compelled to write a correction. "The Room That Never Was: Myth of the Kempshott Park Saloon" appeared in *Country Life* October 13, 1988, and "A cautionary tale of two 'period' rooms" followed in *Apollo*, July 1995.

Even now, Harris doesn't have the story quite right. He says that the ceiling was "adapted by Robersons' New York decorator, Mr. Louis A. LaBaume." That name

comes from a 1929 letter to Roberson by Rogers and refers to the distinguished St. Louis architect Louis LaBeaume (1873-1961), who served on the board of control of the City Art Museum from 1916 to 1941. His obituary in the *Bulletin of the Missouri Historical Society* (Jan. 1962) states that he “was responsible for many of the major changes and improvements in their [the Art Museum’s] galleries. Notable among these were the Early American, the English, Spanish, and French galleries, the Romanesque Chapel, and the Morlaix Room.” The letter spells out that Rogers and LaBeaume designed the ceiling, using a drawing from an 1880 edition of Robert Adam’s *Works in Architecture*.

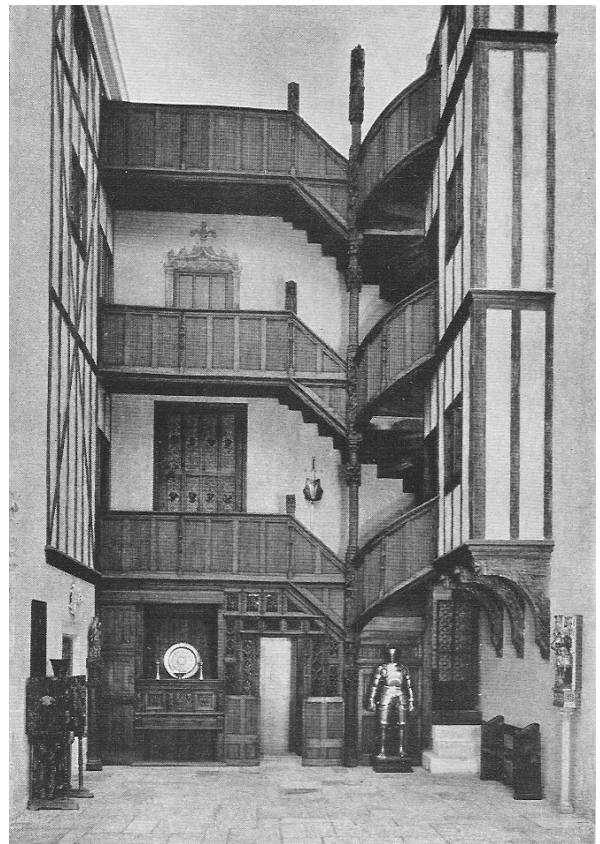
Harris generously assumes that Rogers and LaBeaume, if not Roberson, had “no intention to deceive, only to provide an appropriate stylistic setting.” Nobody was being fooled by these rooms except the public.

St. Louis was not the only museum to install rooms from Roberson. Others included the Museum of Fine Arts in Boston, the Minneapolis Museum of Art, and the Detroit Institute of Arts. Rooms from other dealers often had a Roberson provenance, since his firm was often first to the scene of a country house demolition. When Hamilton Palace in Lanarkshire came down in 1919, for example, they bought every available room in the very large house. A greater number of such salvages went into private residences, and some of those have now become public institutions too, including Castle Hill, the Crane Estate in Ipswich, Massachusetts (1924, David Adler & Olmsted Brothers); the Edsel Ford Estate, Grosse Pointe Shores, Michigan (1926-29, Albert Kahn & Jens Jensen); the Childs Frick Estate, Roslyn, Long Island (1900, Ogden Codman), now the Nassau County Museum of Art; and Caramoor, the Walter Rosen Estate in Katonah, New York (1929-1939), now the Caramoor Center for Music & the Arts.

Period rooms have lost their allure for many museum professionals, and as part of our museum’s renovations in 1988, most of the English material was “deaccessioned”: sold. The Prinknash Room is now, according to Harris, at Elm Court, a large private residence in Butler, Pennsylvania, originally designed in 1928 by Pittsburgh architect Benno Janssen for industrialist Benjamin D. Phillips and including six rooms from Roberson. The house was greatly enlarged in the 1980s for Frederick R. Koch and is best known today for its 1929 Skinner organ. The Wingerworth Room was purchased by Barbara Piasecka Johnson, the internationally-known art collector and heir-ess to Johnson & Johnson. The ceiling, doors, and chimneypiece from the Kempshott Room are also gone, although the Museum has retained the 25 wall panels. One of them is on display in Gallery 123, along with a photo showing the staircase landing where it was found.

The museum kept the Charlton Room, even though it too was problematical. For one thing, the still-surviving Charlton House in Greenwich, once in Kent, now part of Greater London, is early Jacobean, built between 1607 and 1612, while the Charlton Room is in the Palladian style of the 18th century. When the museum reinstalled the room (Harris assumes that it is still in storage), it dropped the name and dubious provenance in favor of the more generic English Room.

Exactly when the room was created is another question. The museum label says the second quarter of the eighteenth century, from a house such as the one in the illustration provided. But that picture shows Moor Park, in Rickmansworth, Hertfordshire, built in 1720, still in the first quarter of the century, with elaborate Baroque rather than Palladian interiors.



The Morlaix Court, once a feature of the St. Louis Art Museum. From Forest Park And Its History, issued by the Visit St. Louis” Committee of the St. Louis Chamber of Commerce, 1943, p. 23

In the new decorative arts area of the museum’s ground floor, the floor level was lowered to accommodate the height of this room and the reinstalled French room. Ironically, Harris points out that Roberson often raised the height of his rooms to make them more suitable for high-ceilinged American museums. In the suite of three rooms from Sutton Scarsdale that he sold to the Philadelphia Museum of Art, for instance, he put pedestals under the columns flanking the fireplaces and added corresponding wainscoting and overdoors to make the rest of

the paneling fit. The same pedestals are visible in the English Room, and Harris cites curatorial notes taken when the room was dismantled that it was made up from “much modern woodwork.”

One correction that the Museum did make in the reinstallation was to repaint the room. Roberson had extensive facilities for stripping paint from his panels, which was fashionable at the time, but which often left the wood looking scrubbed and boiled, in Harris’s words. Eighteenth-century paneling was typically painted.

Across the hall from the present English Room, is our museum’s French room, a bedroom or “cabinet” from the so-called hôtel de Pomponne in Paris, which recent scholarship has re-identified as the hôtel Gaillard de la Bouëxière. This was not purchased from Roberson but from Arnold Seligmann at a cost of \$29,250. Another room from the same house can now be seen in the Minneapolis Institute of Arts, which purchased it as late as 1978. The room has won acceptance from the curators as being well documented and little altered.

Harris doesn’t mention the Morlaix Room or Court, actually a courtyard staircase, once the most popular period installation at the museum, ostensibly taken from a house in Morlaix, Brittany, but now dismantled. Apparently only the finely carved newel post, which ascended through several floors, is original. The four American rooms still to be seen were painstakingly reinstalled by Laurent Torno but, lacking natural light, have modern ceilings dotted with recessed lights.

The Missouri Historical Society also has a period room in storage, the library from the Henry T. Blow House in Carondelet.

RALPH ADAMS CRAM IN ST. LOUIS *by Esley Hamilton*

We’re getting used to the pattern. A glossy new publication appears about a major American architect who worked in St. Louis, and we find that it fails to give St. Louis its due. The latest example is *The Architecture of Ralph Adams Cram and His Office*, by Ethan Anthony, published in 2007 by W. W. Norton & Company.

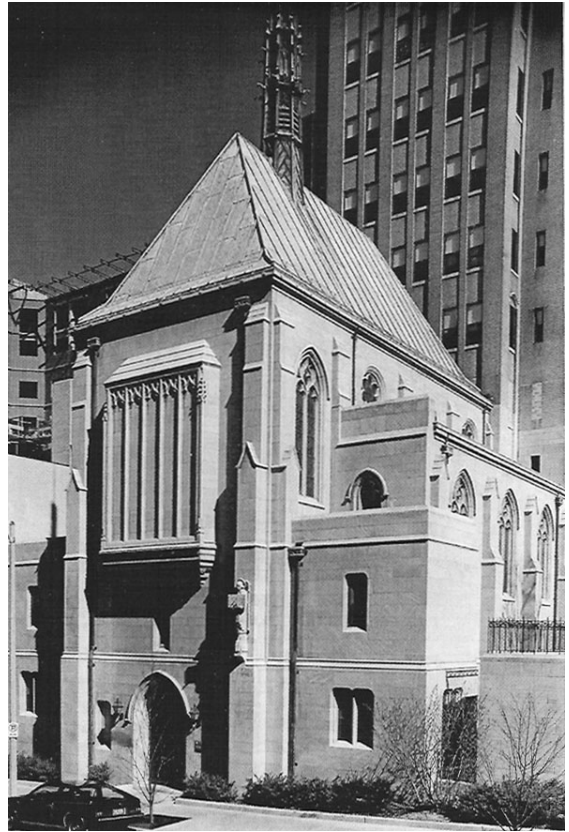
Here’s how Anthony lists Cram’s work in St. Louis, among projects for 1930:

Desloge Chapel, St. Louis, MO (job #565);
[building type] Unknown; Status unknown.

This work may not top the list of local landmarks in St. Louis, but neither is it unknown. Everybody who has a copy of the 1991 *AIA Guide to the Architecture of St. Louis* or any of George McCue’s earlier guides can see

that Anthony’s reference refers to the chapel that Cram designed at St. Louis University Hospital, né Firmin Desloge Hospital. The chapel is situated 1325 South Grand, at the northwest corner of Park Avenue. Its High Gothic detail is a sampler of Chartres Cathedral.

Ethan Anthony is not a historian but an architect, the president of Cram’s successor firm, HDB/Cram & Ferguson of Boston. His book does provide many illustrations of Cram’s work not otherwise available, but it is skimpy in text and research.



The Desloge Chapel at St. Louis University Hospital, South Grand at Park, photo by Richard Bliss, also used in A Guide to the Architecture of St. Louis by George McCue and Frank Peters, St. Louis Chapter, American Institute of Architects, 1989, page 99.

Ralph Adams Cram was one of the most famous and respected architects of his day, even appearing on the cover of *Time Magazine*, but his reputation has suffered. In some respects he was his own worst enemy. He had the good fortune to attract the talented Bertram Goodhue to his office in 1889 and made him a partner in 1892, but their increasing rivalry led Goodhue to leave the firm at the end of 1913. After that, Cram’s work was never quite the same.

Then, too, there is the debacle of the Episcopal Cathedral of St. John the Divine in New York, intended to be one of the largest churches in the world. In 1911 Cram changed the building’s style in mid-construction from the Romanesque of Heins & LaFarge’s 1891 design to Gothic,

thereby almost guaranteeing that it could never be satisfactorily completed. The hulk of the building on Morningside Heights is still without its crossing and towers, a constant reminder of Cram's hubris.

Cram's design philosophy, that designers should forget about the Renaissance and pick up where Gothic architecture left off in the 15th century, produced some beautiful buildings but ran counter to the tide of modernism then sweeping the world. Cram's memoir, *My Life in Architecture*, published in 1937 by Little, Brown & Co., contains the expected attacks on modernism, but he went far beyond that to offer several admiring references to Mussolini, to advocate a return to guilds and a more sharply defined class system, and to dismiss democracy itself as unworkable.

Subsequent literature about Cram has also been problematic. Cram's great champion in recent decades has been Douglass Shand Tucci. He organized an exhibition at the Boston Public Library in 1975, emphasizing the beautiful design drawings produced by Cram's office. The accompanying essay and checklist was published as *Ralph Adams Cram: American Medievalist*.

Shand Tucci, who later started writing his name with a hyphen "Shand-Tucci" has subsequently produced two lengthy biographical volumes, *Boston Bohemia, 1881-1900: Ralph Adams Cram Life and Architecture* (1996) and *Ralph Adams Cram: An Architect's Four Quests – Medieval, Modernist, American, Ecumenical* (2005, both University of Massachusetts Press). These deal with Cram's achievements and the circumstances in which they were created, but their focus is distorted by Shand-Tucci's insistence on the centrality of Cram's homosexual inclinations (he was married with children) and their place in the gay subculture in turn-of-the-century Boston that Shand-Tucci reconstructs. Between these two volumes, Shand-Tucci produced another book spotlighting these same concerns, *The Crimson Letter: Harvard, Homosexuality, and the Shaping of American Culture* (St. Martin's Press, 2003).

These interests might be more tolerable in a better writer, but Shand-Tucci has become notorious for run-on sentences and non-sequiturs "Parts are badly written," wrote one reviewer, "sometimes painfully so." Another critic noted, "The profusion of exclamation points must break all records." Nevertheless, because of their length and thorough, even dogged, research, these books will probably not soon be superseded.

Shand-Tucci's treatment of the Desloge Chapel exemplifies his problems. He misspells the name three different ways: Deslodge (page 293), Des Lodges (page 492), and Des Lodge (page 596, in the index). He gives the wrong

date for the chapel, while mentioning it only as part of his thesis that Cram was aware of contemporary design and even incorporated it surreptitiously into his own work: "Famously the architect of churches designed to hold their own on high-rise streetscapes – even to be set off by skyscrapers – Cram designed the Des Lodges Chapel for the St. Louis University School of Medicine in St. Louis, Missouri, 1928, in just that vein. That this had become a more positive than negative response by the 1930s is evident, however, in his bold appropriation of the profile of his favorite skyscraper for the tower of his East Liberty Church in Pittsburgh – clearly inspired by the Empire State Building!"

In fact, with a few notable exceptions such as Pittsburgh's East Liberty Presbyterian Church and Chicago's Fourth Presbyterian Church, directly across Michigan Avenue from Water Tower Place, most of Cram's work is found in out-of-the-way churches, private colleges, and preparatory schools. In suburban Philadelphia, the Swedenborgian church at Bryn Athyn marks a high point in American Arts & Crafts workmanship and is currently being considered for National Historic Landmark status. His chapel for Mercersburg Academy in south-central Pennsylvania has a tall pointed spire rising above the trees. Other notable chapels include those at Princeton, West Point, and St. George's School in Newport. Cram's graduate school at Princeton is considered to be one of the country's finest Collegiate Gothic ensembles. Not tied exclusively to Gothic, Cram provided master plans and major design direction for Rollins College in Winter Park, Florida, in Spanish Revival, for Sweet Briar in Virginia in Georgian Revival, and for Rice in Houston in a vaguely Italian Romanesque style, considered daring at the time.

Cram's involvement in St. Louis was due to the interests of the Desloge family, whose wealth derived from lead mining. Firmin Vincent Desloge (1843-1929) provided in his will funds for a hospital to serve St. Louis University and to replace the old St. Mary's Hospital. His widow Lydia Davis Desloge (1855-1932) and two sons, Firmin Vincent II and Joseph, presented one million dollars jointly to the two institutions in 1930. Work started on the 13-story building that November, to designs of Study & Farrar with Arthur Widmer. Archbishop John Glennon formally laid the cornerstone on June 2, 1931.

In the meantime, Mrs. Desloge gave another \$100,000 to be used for the chapel. By the time this second gift was reported by the *Globe-Democrat* on February 15, 1931, the design had been worked out completely, including the major sculptural group of the Crucifixion by John Angel for the altar. (Stained glass windows depicting Jesuit missions in North America were planned by the firm of Reynolds, Francis & Rohnstock of Boston, but the pre-

sent windows were not installed until 1983 and follow a different program, planned by Father Maurice B. McNamee, designed by Rodney Winfield, and fabricated by Emil Frei Associates.) The paper wrote that Cram “is considered the outstanding Gothic architect of his generation” and noted that he and Guy Study “were at one time classmates abroad while studying architecture.” Archbishop Glennon consecrated the chapel on November 9, 1933.

PORTER’S SPIERING BOOK WINS OVERBY AWARD

Carol S. Porter’s book, *Meeting Louis at the Fair*, has won the Osmund Overby Award for 2008 from Missouri Preservation, our statewide preservation advocacy group. She follows several other members of our SAH chapter who have won since the award was established in 2003. And of course the man honored by the award, Osmund Overby, is a past president of the national SAH and editor of the SAH’s Buildings of the United States series, among many other honors.

The Overby Award recognizes published works which contribute to the documentation and interpretation of Missouri’s architectural history. While many books are published about the history of Missouri and its institutions, relatively few focus on or even mention the architecture, and the award is intended to encourage those that do.

So far, the Overby Award has gone to the following:

- 2003: Carolyn Hewes Toft with Lynne Josse, *St. Louis Landmarks and Historic Districts* (Landmarks Association of St. Louis, Inc.).
- 2004: Mark L. Evans, *The Commandant’s Last Ride* (10-Digit Press).
- 2005: Scott Shader and the Space Planning & Management Department, University of Missouri-Columbia, MU in Brick and Mortar (a web site: <http://umcspace.missouri.edu/historic/>).
- 2005: Howard Wight Marshall, *Barns of Missouri: Storehouses of History* (Donning Company Publishers).
- 2006: The Saline County Town of Arrow Rock, Board of Architectural Review, with Ellen Beasley and Kathy Boardman, *Design Guidelines for Historic Arrow Rock, Missouri*.
- 2007: Carol Grove, *Henry Shaw’s Victorian Landscapes: The Botanical Gardens & Tower Grove Park* (University of Massachusetts Press).
- 2008: Carol S. Porter, *Meeting Louis at the Fair, The Projects and Photographs of Louis Clemens Spiering, World’s Fair Architect* (Virginia Publishing).

Carol Porter, a lifelong resident of St. Louis County, graduated from Webster Groves High School and the University of Missouri School of Journalism and has been a freelance journalist for 35 years. She tutors for North St. Louis YouthBuild and sings in the Sheldon Chorale. Her husband Howard Porter is also an active member of the chapter.

TWO NEW ARCHITECTURE SHOWS AT THE SHELDON

The Sheldon Art Galleries presents “Weese Fellows Exhibit 2008: Don Koster and Jen Maigret” through Saturday, September 6. The Cynthia Weese Teaching Fellowship is a new two-year program that offers teaching and research opportunities for emerging architects. It honors the former dean of Washington University’s School of Architecture (now part of the Sam Fox School of Design and Visual Arts). The exhibition features projects completed by the first two fellows.

During his fellowship, Don Koster guided a student team working in collaboration with AIA-St. Louis and community leaders of the historic Ville neighborhood to design a market building and urban garden called the Ville Marketplace. Koster’s presentation for the Sheldon, “Greening the Ville: A Community Market Design Collaboration,” examines the history, design, and process of this ambitious project. Don Koster is himself an alumnus of Washington University (bachelor’s and master’s) and has lectured there since 2003 as well as conducting his own LEED-accredited private practice.

Jen Maigret’s presentation, “Seven Veils for St. Louis: Novel Fabrications in Brick,” describes her use of advanced digital computing tools to study the possibilities of using waste bricks within creative architectural designs. “She considers the interplay between bricks and fabrics at multiple scales and creates bridges between digital and analog, innovation and tradition,” according to the Sheldon’s press release. “Tectonics and inhabitation are considered at the scale of the individual, while the scale of the city of St. Louis is observed through the social history that initially shaped the materials that have since been abandoned.” Maigret holds an M.S. in ecology and evolutionary biology as well as a master’s in architecture, both from the University of Michigan. She has taught there and has practiced with the nationally-recognized firm Ply Architecture.

Gallery hours are Tuesdays and Thursdays, Noon to 8 p.m.; Wednesdays and Fridays, Noon to 5 p.m.; Saturdays 10 to 2, and one hour prior to Sheldon performances and during intermission. Admission is free.

Save Our Statue Events

As reported in the last newsletter, the Lafayette Park Conservancy is raising funds to restore the statue of Thomas Hart Benton and to celebrate the life and works of its sculptor, Harriet Hosmer:

Symposium: The Life and Works of Harriet Goodhue Hosmer

Steinberg Hall Auditorium, Washington University,
Forsyth near Skinker

Saturday, June 14, 2008, 8:30 a.m. to 12:30 p.m.

Moderated by Andrew Walker, the St. Louis Art Museum's curator of American Art, the morning will feature five talks about aspects of Hosmer's work by experts from around the nation, including an overview of 19th-century American women Neoclassical sculptors by William H. Gerds, one of the country's foremost authorities on 19th-century art. Phoebe Dent Weil will speak on the preservation of Hosmer's works intended for outdoors. The Symposium will begin with a Friday evening reception at the St. Louis Mercantile Library on the campus of UMSL. Participating institutions are the Lafayette Park Conservancy; the Missouri History Museum, the St. Louis Art Museum, the Mercantile Library, and the Kemper Art Museum at Washington University. Registration for the symposium and reception is \$40, but for members of these institutions \$30 and for students \$15. To register, phone 314-772-5724 or visit www.lafayettepark.org.

Benton Monument Celebration

Lafayette Park

Saturday, June 14, 4:30 to 6 p.m.

Flag Day is the 140th anniversary of the dedication of the monument to Thomas Hart Benton in Lafayette Park, the city's first public sculpture. Patriotic music, speeches, carriage rides, a gallery tour and more will be included in this event, which is free and open to the public. Food and merchandise will be available for purchase.

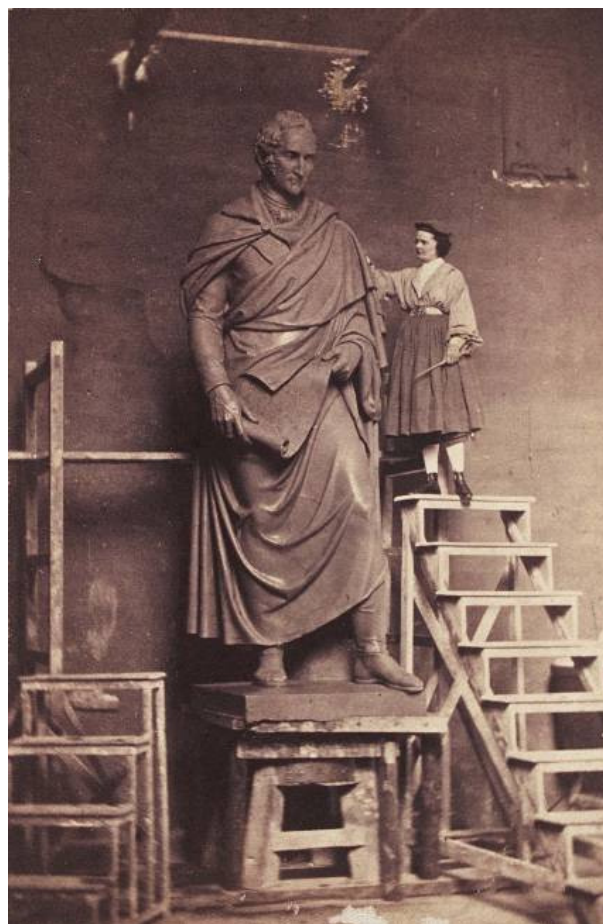
Hats Off To Hattie Gala

Saturday, June 14, 6 p.m.

Benton Place in Historic Lafayette Square

An elegant fundraising event for the restoration of the Benton Monument. Guests will dine beneath decorated tents on the Benton Place Ellipse, tour selected homes and gardens, and enjoy music and art displays inside

and outside homes. Paintings completed during the celebration will be displayed and offered at auction during the gala. Tickets are \$200 per person or \$175 for members of the Lafayette Park Conservancy. To receive an invitation, contact Linda Weiner at linderweiner@gmail.com.



Harriet Hosmer with her statue of Thomas Hart Benton, presumably the original clay version. Schlesinger Library, Radcliffe Institute, Harvard University

Exhibition: Harriet Hosmer (1830-1908)

Mildred Lane Kemper Art Museum

through Monday, July 21

In conjunction with the above events, the Kemper is showcasing for of Hosmer's works in the collections of Washington University and the Saint Louis Art Museum. The Teaching Gallery. Included are the marbles "Daphne," from 1854; "Oenone" from 1854-55; the bust of Hosmer's St. Louis patron Wayman Crow, Sr.; and the small bronze "Hands of Robert and Elizabeth Barrett Browning" from 1853. Elizabeth Browning called Hosmer "a perfectly emancipated female." The Museum is open Wednesday through Monday, 11 to 6, and to 8 pm. on Friday. Closed Tuesdays.

**Annual Meeting Features
Two Historic Houses
211 Henry Avenue, Manchester
Saturday, June 7, 10 a.m.**

This year's annual meeting for the St. Louis Chapter of the Society of Architectural Historians will take place at the offices of Ken Aston, 211 Henry Avenue, one short block north of Manchester Road, in Manchester, Missouri. Henry Avenue is west of Woods Mill Road (Mo. 141). Ken's offices are in the historic home of his grandparents, Louis H. and Louise Dependahl, which stands at the head of the street facing south. The house was erected about 1910. Ken and his wife Lori rehabilitated the house, winning the 2003 Adaptive Reuse Award from the St. Louis County Historic Buildings Commission. What seemed initially like a straightforward project turned into a major saga, when the Astons and many history-minded citizens of Manchester successfully fought off an attempt by the County Highway Department to straighten the double bend in Henry Avenue right through this property. The Astons also

underwrote the nomination of the whole Henry Avenue Historic District to the National Register of Historic Places.

More recently, Ken and Lori have reconstructed the Andrew Miller Cabin, two-story clapboard-sided log house originally erected in the 1820s in Moscow Mills, Lincoln County. It was disassembled and reassembled to museum standards by Tim Kilby and was dedicated last November, as reported in our Winter 2007 newsletter. We are grateful to the Astons for their hospitality.



The Andrew Miller Log Cabin on Henry Avenue in Manchester, site of

News Letter

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Fall issue	15 August
Winter Issue	15 November

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**St. Louis and Missouri Valley Chapters
Society of Architectural Historians
Post Office Box 23110
St. Louis, Missouri 63108**