

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

Volume XV

Number 4B

Winter 2009

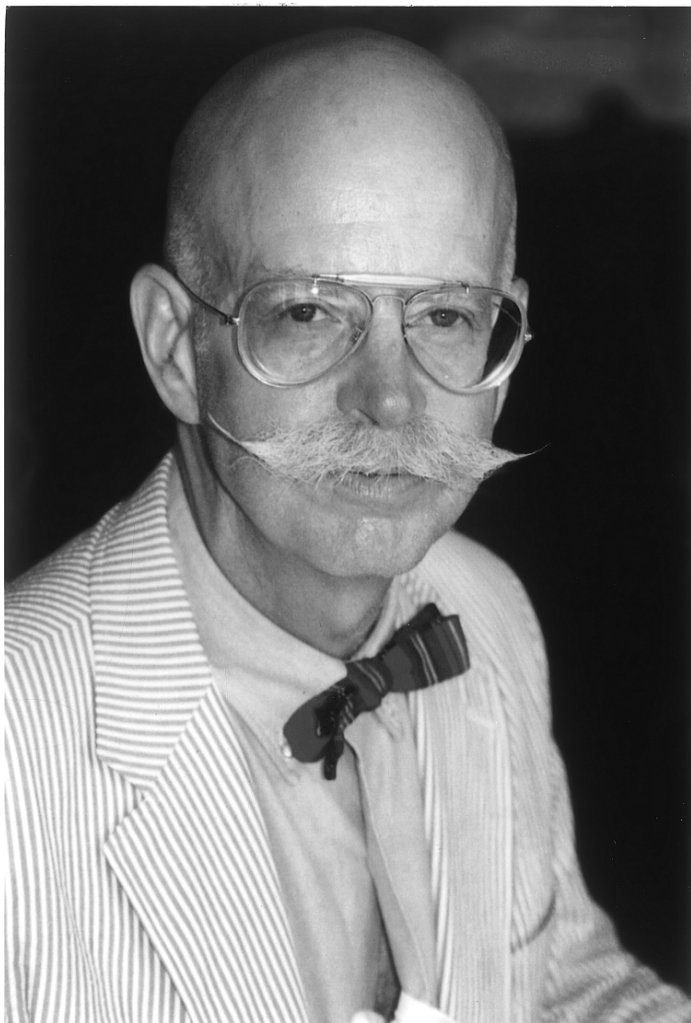
[www.stlouisarchitecture.org](http://www.stlouisarchitecture.org)



## **News Letter**

### **PHIL COTTON FAIA (1932-2009): TRIBUTES AND REMINISCENCES**

Nobody contributed more to the appreciation and defense of architecture in Missouri over the past half century than our chapter member, W. Philip Cotton, Jr., FAIA, who died June 17. We have collected remembrances from some of the many people who worked with him.



*W. Philip Cotton, Jr., from 20 Fellows: Paths Taken Lessons Learned (AIA-St. Louis, 2007)*

**Jamie Cannon, FAIA**, is a past president of both Landmarks Association of St. Louis and the St. Louis Chapter of the American Institute of Architects. In 2001 he presented Landmarks Association's President's Award to Phil Cotton, and his citation seems a good way to begin this tribute:

We honor W. Philip Cotton, Jr, this year for a variety of reasons.

- In appreciation of his lifelong dedication to historic preservation, which began in 1952 while still an undergraduate student at Princeton.
- For being one of the spearheads in the movement to save the Wainwright Building. In 1966 he prepared the National Historic Landmark nomination and, with colleagues from Landmarks Association, persuaded Governor Christopher Bond to purchase the building and renovate it for state offices.
- For his leadership in the successful 1969 campaign to establish the Lafayette Square Neighborhood as a National Historic District, which saved the neighborhood from fragmentation by construction of an Interstate highway.
- For his nomination of the first 35 St. Louis City Landmarks in 1973, which created a benchmark for all City Landmarks to follow.
- For drafting the outline for a statewide preservation organization that began in 1976 as the Missouri Heritage Trust, now known as the Missouri Alliance for Historic Preservation.
- For his invaluable work in microfilming architectural documents for major public buildings in St. Louis and for his 34 years of service as a trustee of the Steedman rare book collection housed at the St. Louis Public Library.
- And for his distinguished architectural career which has had major impact on the preservation of historic architecture in the Mississippi Valley.

**Doris Danna, FAIA**, is a past president of the St. Louis Chapter of the American Institute of Architects. When Phil Cotton chaired the AIA Guidebook Committee, Doris coordinated the efforts which resulted in *A Guide to the Architecture of St. Louis*, published in 1989.

Strength is the word that stays with me as I think of Phil. He was physically tough enough to be a dedicated rugby

player, strong enough to survive a fall down an elevator shaft in an old downtown office building and drive himself to the hospital. To the last months of his life, he was a skilled sailor. I never knew him to wear a coat, even in the most frigid weather. His energetically delivered hugs and handshakes were legendary, as were his table-pounding and sharp clicks of his motorcycle-boot heels to deliver a point.

Phil's enthusiasms – ranging from his favorite coarse dark bread delivered regularly from a bakery in Chicago and G & W sausages from South St. Louis, to photography and fine cameras, classical music and books – were held with passion. He was the only architect I've known to have a grand piano in his office; he also played the organ. Bach was an inspiration to him, and Phil sometimes spoke about the parallels between Bach's compositions and architecture. The Steedman Architectural Library Collection at the St. Louis Public Library was the beneficiary of his highly informed knowledge of architectural books through his advice, encouragement and hands-on support over the decades.

Phil loved Tower Grove Park, and no project there was ever too small to engage his keen attention. Its pavilions were favorite settings for his meetings, as was the Steedman Room. His work as a preservation architect is seen in the meticulous restorations of numerous structures scattered through the Park, and in the adaptive reuses of the two Palm Houses.

Historic preservation throughout the Mississippi River Valley, as well as in St. Louis, owes much to Phil's efforts. He was a leader from the movement's beginnings. As in every other area of his life, he never hesitated to take action, to initiate projects, and volunteer his expertise.

His strengths extended, however, beyond these things. His intellect, character, and loyalties were undeniable. But, as strong as his opinions were, I never heard him being critical of another, either professionally or personally. He was always a gentleman, open and generous of nature.

The true test of Phil's strength must have been in the long years of his cruel illness, which would have defeated most mortals. Sometimes during those times when he called, I suspected that I heard hospital noises in the background. If I questioned, he would admit in his positive way that he was under treatment, but that he could still do business, this care was doing wonders, and he would be fine.

***Osmund Overby is the dean of architectural historians in Missouri, professor emeritus at the University***

***of Missouri in Columbia, and active in every aspect of historic preservation in Missouri over many years. He is the author of William Adair Bernoudy, Architect : Bringing the Legacy of Frank Lloyd Wright to St. Louis.***

Barbara and I met Philip very soon after we moved to Missouri in 1964 when I joined the Art History and Archaeology Department at MU in Columbia. Since Phil's death I've been trying to remember who introduced us, and I think it must have been Buford Pickens or possibly John Albury Bryan, colleagues of mine through the Historic American Buildings Survey. Phil grew up in Columbia but was living in St. Louis, working with Buford and John on preservation projects. The Cotton Lumberyard in Columbia was the family business, and Phil's mother was still living in the house where he grew up, in a nice neighborhood on the west side of town not far from the University. Here he met those professors whom he claimed as an influence on him. I remember once going with Phil to call on Henry E. Bent, a professor of Chemistry who came to Missouri from Harvard in 1936 and was named Dean of the Graduate School in 1938.

When the weather was nice, Philip would come on his Harley Davidson to visit his mother, and soon was coming by our house, too, to give our then-small children rides – he was a favorite. Phil's father was no longer living, but Phil was always here for the W. Philip Cotton, Sr. Memorial Golf Tournament, named for his father. Phil was no golfer himself. This continued after his mother's death and the house was sold. He would sometimes stay with us, a charming and easy guest--just a blanket to throw on the floor and a pillow, and he always brought a loaf of bread, heavier and earthier than anything we could buy in Columbia.

When the National Historic Preservation Act was passed in 1966, calling for the appointment of state historic preservation officers in each state along with state historic preservation offices, Missouri took a lead in seeing the need for a state-wide preservation organization to support the state office and to promote and coordinate preservation activities throughout the state. Phil helped lead this effort from his position as chairman of the Missouri Subcommittee of the Historic Resources Committee of the American Institute of Architects. Joining him was Mary Patricia Holmes from the Missouri Office of Historic Preservation (who had a growing mailing list), and myself (with the resources of our department in the center of the state) in organizing Missouri Historic Preservation Conferences, six of them altogether, beginning in 1968. This finally evolved in 1976, with a grant from the Missouri American Revolution Bicentennial Commission, into the Missouri Heritage Trust, a permanent state-wide organization. Phil was on the organizing board, serving

as secretary. He came up with the name, and much later politely watched when some of his friends on the board changed the name (it sounded too much like a bank, they said) to Missouri Alliance for Historic Preservation. In 1991 Phil received their Rozier Award, the premier preservation award in Missouri. It comes on a particularly elegant certificate Phil designed, the annual preparation of which he always took in hand.

In the early 1970s I was one of many volunteers Philip recruited to work on the Heritage/St. Louis survey. We were often out together, and I especially remember a day when we were doing parts of Soulard with me sitting behind Phil on his motorcycle, trying to take notes on one of Pat Baer's huge maps. A happier trip together in 1973 was to England for the SAH annual meeting, with the Great Britain Chapter of SAH as our hosts and tour leaders. Phil wanted me to meet a St. Louisan who was studying in England, and that is where Bill Seibert and I first met.

Conversation with Philip was not like talking with anyone else. For one thing he would want to speak German, which we do about as well as he. The subjects were arcane branches of economic theory, nutrition/health theory, and architectural history. It was a treat to hear him explain the analysis of a preservation/restoration project, to see the intensity he brought to it and the pleasure he got from it. I've only personally known one other architect who understood the significance of Rudolf Schwarz so well. A fourth might be Joe Murphy, but Phil introduced us. We shared Philip's passion for sacred choral music and he kept us posted on up-coming concerts. We've never been to a birthday party like his 70th. The unequaled and unstated fortitude that he summoned to meet the physical problems he faced in the final decade of his life is pure Philip.

**Barbara L. Fitzgerald, M.B.A.,** is Executive Director of Missouri Preservation, our statewide preservation advocacy group.

Philip Cotton, a founding member of Missouri Heritage Trust which later came to be known as Missouri Alliance for Historic Preservation, was a catalyst for organizing this statewide non profit. Philip was serving as the chairperson for a Missouri committee with the AIA and helped organize three statewide meetings along with Dr. Osmund Overby and Patricia Holmes. The three meetings held prior to the organization of a formal entity took place in Columbia, Hermann, and Westphalia. It seems of those three esteemed preservationists, it was Philip Cotton who initiated the idea of this statewide organization and rallied the rest of the group to work toward forming the Missouri Heritage Trust.

We continued to see this passion for preservation in Philip Cotton to the end of his life. In the past few years despite the challenges of a chronic illness, Philip Cotton would relentlessly pursue a cause or a mission to have a book reprinted. It was probably this level of commitment and determination that helped him fight his chronic illness, but it is also that passion for preservation that helped him achieve so much in this field. Philip Cotton continued to be active with Missouri Preservation as an advisory board member and served on the Honor Awards Committee with a critical eye toward which projects were truly deserving of a statewide award. Philip Cotton has left a legacy through his work and blazed a trail for future preservationists in Missouri to emulate.



*The Eugene Field House, drawn by Cotton for the Landmarks Association booklet, "Literary St. Louis."*

**Suzu Frechette** is the Fine Arts Librarian for the St. Louis Public Library, which makes her responsible for the Steedman Architectural Library.

Phil Cotton was appointed to be a Trustee, as they were then called, of the Steedman Architectural Library of the St. Louis Public Library in 1966. He was a tireless advocate for and friend of the collection and its librarians until his death. He was instrumental in the acquisition of many important titles for it, including the donation of Louis Sullivan's Wainwright Tomb drawings and the purchase of Frank Lloyd Wright's Wasmuth Portfolio. He loved the collection and the room in which it is housed, and was always thinking of ways to publicize and enhance it. It was his original idea to take the collec-

tion to architects and the world at large by creating a website showing its treasures, which the library did in 2005. Just a few weeks before his death, he was planning a small reception in the collection to showcase certain important books on French Gothic churches that he had obtained for the library. His legacy to the collection cannot be overstated.

He was also a knowledgeable user of the collection, researching appropriate colors and other period details while working on some of his architectural preservation commissions.

On a personal note, I will greatly miss Phil's boundless enthusiasm and the knowledge he brought to bear on his stewardship of the collection. He inspired or nudged me always to do more, think more creatively, enjoy the collection more. May he rest in peace.

***Bill Seibert is an archivist with the National Archives, a longtime board member of Landmarks Association, and a board member of Collegium Vocale.***

My friendship with Phil Cotton began in 1969 when I joined up as a volunteer surveyor for the Heritage/St. Louis project that Phil directed and had helped launch. I first met him, however, three years earlier in 1966 in his capacity as guide on a wonderfully comprehensive and well-developed bus tour of north St. Louis that was planned, researched, and sponsored by Landmarks Association under the title *From Kerry Patch to Little Paderborn*.

Phil was an authentic intellectual who was passionately interested in (and well informed on) an astoundingly wide range of subjects--from theology to finance and macro-economics to small craft sailing--and was unexceptionally generous in sharing his knowledge and enthusiasm. He was also one of the kindest, least mean-spirited individuals whom it has been my privilege to know. I never heard him utter an uncharitable word about anyone.

The intersecting areas of interest and enthusiasm that we shared were, first and foremost, architecture and architectural history, and especially an appreciation of the richness, beauty, and elegance of St. Louis' built environment. One episode in particular, related to this latter subject, stands out in my memory. On an afternoon in the late spring or early summer of 1973 when I was living in England, I met up with Phil and Ozzie Overby in London's Hyde Park. (As I recall, they were attending a conference connected in some way with either SAH or the Victorian Society.) As I was ardently going on about the magnificence of the Park and Kensington Gardens alongside, Phil was unimpressed. Without any reservation or qualification, he said flatly that Tower Grove Park was undoubtedly superior!

In more recent years, a mutual interest in and enjoyment of classical music of the Baroque period led to cooperative activity in support of the Collegium Vocale of St. Louis, a group dedicated to historic performance of vocal and instrumental music of the 17th and 18th centuries. Phil's love and enthusiasm for this music and his dedication to the Collegium has been an inspiration to all of us involved with the organization. He is greatly missed and gratefully and fondly remembered.

***Bruce Carvell is the music director of the Collegium Vocale of St. Louis. By day, he is the registrar for the College of Architecture/Graduate School of Architecture and Urban Design at Washington University.***

Phil Cotton was the first president of the Collegium Vocale of St. Louis, an ensemble devoted to presenting historically informed performances of the wide-ranging repertory of 17th- and 18th-century music for voices and instruments. The group was founded in the mid 1990s by Darrell Berg and Willard Cobb, both classical singers frequently seen in St. Louis. I got involved by performing Monteverdi duets with Willard, then joined the board. Darrell stepped down as music director in 2006, and I took over at the beginning of 2007, after an interim by Stephen Mager.

Bright, curious, and businesslike, Phil was an ideal person for this job. He knew many composers and specific pieces from the Renaissance and Baroque eras, and he was always delighted to learn something more that he didn't already know. He didn't intrude in programming decisions, but he was always interested to know how they were reached. He ran board meetings efficiently but with humor. He was always on top of the grant calendar, knowing what grant funding might be available and when applications were due. He wrote some proposals and coordinated others. He was fully involved in our electronic age and became a very good e-mailer.

Phil wanted the Collegium to perform in interesting architectural spaces. He particularly liked Christ Church, where we perform during the annual Flower Festival; St. Anselm's, the erstwhile Priory Chapel; and the beautiful but little-known First Church of Christ Scientist on Kingshighway. Bach cantatas held a special place in his heart, and I was happy that he was able to attend the program of them we did at this last place this past February.

***Carolyn Hewes Toft is the recently retired longtime executive director of Landmarks Association and an honorary member of the American Institute of Architects.***

I met Phil Cotton soon after I moved to St. Louis in the

early 1970s and quickly learned that he was a latter-day, somewhat eccentric Daniel Burnham. Maestro of Heritage/St. Louis, a mostly volunteer survey intent on producing a photo and rating the architectural significance of virtually every building in the city, Phil directed a cadre of Junior Leaguers (who had selected this project as their community service obligation) and a tiny, part-time staff housed in the soon-to-be-raised International Building in the 700 block of Chestnut Street. Staff typed correspondence on handsome stationery designed by Phil, managed a small matching grant, and ferried packets of survey sheets (also designed by Phil) to and from a handful of other architects who had volunteered to review and rate buildings. Phil, however, would have the last word as to which level of significance appeared on his hand-drawn architectural survey maps of Laclede's Landing and LaSalle Park.

By the time the much larger Souland map got underway, Pat Hays Baer had been hired as draftsman. A companion brochure produced at about the same time carried the Heritage/St. Louis imprint and fueled visions of a major publication on local architecture to be released in time for Missouri's Bi-Centennial. It was not to be.

Parentage of Heritage/St. Louis was always a bit vague, at least to me. Was it a committee of Landmarks Association of St. Louis, Inc. or a spin-off, separate organization? The question was partly answered in 1976 when Heritage was dissolved. Its vast but unwieldy collection of survey sheets with photos covering most of the city passed to Landmarks, which elected to retain draftsman Pat Baer but to employ professionals for the on-site, in-depth architectural surveys required by the National Register of Historic Places.

Retained intact through many moves, the invaluable survey sheets may soon become accessible online to researchers and the general public. I can think of no better tribute to the life work of W. Philip Cotton, Jr.

**Esley Hamilton** is preservation historian for St. Louis County Parks and editor of this journal.

People might not be aware that Phil Cotton was largely responsible for the 1970 publication by the St. Louis County Historic Buildings Commission, *100 Historic Buildings In St. Louis County*. Up to that time, no books had been published about the county's historic buildings, and the most recent county history of any kind dated back to 1920. Phil was not eligible to be a member of the Commission since he lived in the city, but he worked with the Commission's County Survey Review Committee, headed by William Bodley Lane. When I came to work for the Commission and the Parks Department, I heard stories from Commission members and property

owners about Phil's forays around the county on his motorcycle taking photos of the buildings. With his usual accuracy, Phil included a line on the title page, "Designed, Edited and Largely Photographed by W. Philip Cotton, Jr., Architect." This led libraries to list him as the author, inspiring so much resentment on the part of some Commission members that the line had to be changed in the second edition published the next year: "Design by W. Philip Cotton, Jr., Architect."

I fell victim to this controversy myself when I wrote our new book in 1983. It was published with no by-line at all, forcing librarians to turn to the acknowledgments page, where the first name was Gene McNary. But that book and the one that succeeded it in 1996 are both based on Phil's work.



"Cotton covers his adopted city on a fast-moving, powerful Harley-Davidson" from The St. Louisan Magazine, Sept. 1972.

**Marie Schmitz** is the chairman of the Tower Grove House Historical Committee of the Missouri Botanical Garden.

As part of his continuing work at the Missouri Botanical Garden on its historic structures, Phil Cotton directed the work on the roof of Tower Grove House, Henry Shaw's country home around which the Garden was developed. The project evolved into a rebuilding of the entire top storey of the house and continued from 2001 into 2002. Along the way it was decided to use slate for the roof, which had been the original material. But Phil wasn't satisfied to just ordering "slate." He went to the archives of the Garden and was able to find the invoice for the original roof slate. He further discovered that that the Barre, Vermont company which supplied it was still in existence, and was able to order slate in the same color, from the same quarry as the original roof. When the renovation was complete, Phil did paint analyses on the exterior of the house and chose the colors for the stucco

and trim to be painted, repeating the colors used when the stucco was first applied to the brick in the 1910's.

***John Birtwistle spent his career with Monsanto and then Solutia in process safety, but he met Phil Cotton through their shared love of sailing.***

Phil first became a sailor in the mid 1970s when he purchased an old wooden Comet and set himself the goal to learn to sail. I first met him in 1981, at which point he had replaced the wooden Comet with a more modern fiberglass boat and had become an accomplished sailor. He was successfully competing against more experienced sailors, in part due to his meticulous attention to detail, but also to his uncanny ability to assess and make use of the river's changing currents and eddies.

Over the next 30 years or so, Phil won numerous races and championships not only at Valley Sailing Association (VSA) in Portage des Sioux but also at most other locations where Comets are sailed. Phil's reputation as a sailor and a true sportsman extended well beyond St. Louis, and to this time he is still the only one in our fleet to have won a Territorial Championship.

When racing, he would never give up, even if he was far behind, and it seemed that it was all over but the shouting. Then, on many occasions, he would find a favorable wind or current and pass everyone to win. In many ways he lived his entire life this same way.

Even after his health was deteriorating he continued to sail competitively. In 2008 summoning all his skills and experiences against younger, fitter, members, he again won the Valley Sailing Association's Comet Fleet Championship, an outstanding testimonial to his determination to succeed.

He was tenacious yet gracious to others he was competing against. Many times, even during a race, he would offer advice or point out how a competitor could improve his performance. Sometimes this resulted in that competitor winning the race; however, Phil would take pleasure in this success and be the first to congratulate the winner.

Phil was very health conscious. Long before it was fashionable to eat organic food; on sailing days at VSA or when traveling to a regatta, he would take with him a cooler with a variety of his favorite cheeses, farm fresh fruits, and vegetables, all of which he would happily share with his companions. In addition, when out of town, to mitigate an old back injury, he would forego offers of a comfortable bed and sleep on the ground with only a thin mat for comfort.

When the son of a club member was applying to a school of

architecture somewhere out of the country Phil wrote a letter of recommendation for him. When it came time for some of the faculty to interview the young man, the first question was "How do you know Philip Cotton?" Phil was known far and wide, but he never let on about it.

In closing, Phil steered his boat, his boat club, his career, his health care, and his life, with quiet dignity, great attention to detail and much humanity. For those of us who had the pleasure to know him, he was unique, and we shall miss him greatly.

***Thomas C. Grady is circuit Judge on the Twenty-Second Judicial Circuit of Missouri. He is a member of this chapter.***

As I recall, I met Phil through the Landmarks Association in the days when it did not have an executive director. My mom used to type the minutes on her manual Underwood typewriter (which I still have.) And I was the secretary during the term of several presidents. Our offices were up over Culpeper's Restaurant in the Central West End. Phil was one of the reliable preservation architects we could call on in those days for his best advice and thoughts about various issues. And, of course, he was one of the most instrumental people in pursuing to a professional standard the Heritage St. Louis Survey. That remarkable achievement is still an asset to restorers and preservationists who continue the successful rescue of the City's architecture.

Almost forty years ago, Phil was a regular visitor to our home and enjoyed dinners, particularly at Easter time. He would attend Holy Cross Church in Baden, and Phil would sing Monsignor Hellriegel's stirring anthem, "To Christ the King," way out of key. I came to understand Phil's wide variety of interests at this time, including the Lutherans' love of Bach. I recall several invitations from Phil to attend Bach concerts at Concordia Seminary, and it seemed everyone there was familiar with Phil in a very cordial way.

His theological interests included a somewhat arcane fascination with the Doctrine of Papal Infallibility in connection with the First Vatican Council of 1865, during which St. Louis Archbishop Peter Richard Kenrick defied the forces of the Vatican and had his objection to the definition published by the revolutionary Garibaldi. Phil always felt, after studying the issue, that the fathers of this council were, to some degree, culturally, if not physically, coerced into prematurely entering this definition on the record and this, to some extent corresponds with Archbishop Kenrick's own view. Phil collected papers and books on this subject, including correspondence between Lord Acton, the pre-eminent Catholic layman of England, and Archbishop Kenrick. These are golden



pieces of information, but I doubt that they are subjects that are brought up currently at the seminary out in Shrewsbury. In any case, Phil and I shared a fascination on this subject as well.

I remember Phil's tragic injury occasioned by his fall into the elevator shaft at the Brune Building on Chestnut Street. He had defeated the safety lever on the hundred-year-old elevator (which was painted black) and stepped in, but the car was not there. Fortunately, he landed on his feet in those famous cowboy boots of his, which no doubt protected his ankles. He was in traction at the hospital for two months, as I recall, and came out an inch shorter, but wiser.

The hottest day I have ever spent in my life was one July 4<sup>th</sup> afternoon on Phil's Comet sailboat at Valley Sail in the middle of the Mississippi River with not a breeze to be had. Not even this situation reduced Phil's enthusiasm. He was sure that at any moment we would be heading in the right direction, but all I could see was the inexorable forces of the Mississippi taking us downstream. Eventually we made it back to shore. He was always positive and gracious in these kinds of situations and put up with my impatience and demand for a fully stocked bar on board.

We had many lunches together at the Noonday Club Round Table, where he was the full equal of any number of giants of Downtown St. Louis, including the great Malcolm Martin, who has done so much for St. Louis, both in the public schools and in creating a credible riverfront for East St. Louis. Malcolm had been responsible for naming the beachheads for the invasion of Normandy. At the table also were the Christian Baird Pepers, the younger and the elder. Their conversations involved world travel, philosophy, history, law, medicine, and personal reminiscences. Phil particularly enjoyed discussing German landmarks and European cathedrals with these world-traveled gentlemen of another era.

Phil's regard for John Albury Bryan was a very genuine one, and a most respectful relationship. Bryan was the Godfather of historic preservation in the State of Missouri and very much an unsung hero. Phil had a sense that Bryan's writings should be preserved and reprinted; and in the last years of his life, Phil was dedicated to trying to make this happen. Bryan was a friend of mine as well, and that was another link between myself and Phil.

One of the factors which made the rescue of the Wainwright Building possible was Phil Cotton's personality. His enthusiastic, genteel and positive manner made him the key ambassador of historic preservation to the owners of the Wainwright – the Michaelsons. I remember well visiting the interior of the Wainwright Building before

the State's stupid gutting of the fabric of the building and meeting Sam Michaelson and Phil chatting in the lobby. They had a mutual respect, which, given the tremendous burden the building was placing on the Michaelson organization, became tremendously influential in discouraging the application for a demolition permit. We preservationists sometimes fail to recognize that taxation on unproductive properties can be a tremendous force in causing premature demolition of beautiful structures. It was because of Phil that I believe I was able to convince the Michaelson attorneys appearing before the Landmarks Commission to allow us to create a separate category of landmark designation – "Landmark Under Appeal" – so that the building could appear in applications for the National Register and to the forces of State government to be the important structure we all know it to be, while at the same time allaying concerns by the Michaelsons that they would never be able to get out from under the structure.

This temporary status and Phil Cotton's presence on the scene, together with the work of Mr. Randall, a tremendous advocate for the building, allowed Meade Summers to work with his political contacts at the State Capitol, including Governor Bond's chief advisor, Charlie Valier, to work out a transfer of property through the National Trust to the State of Missouri.

We all miss Phil's good cheer, his elevated, remarkable level of conversation and memory, and instinctive civility. Where shall we see his like again?

### ***Ward Buckner has long been a mainstay of the Lafayette Square neighborhood.***

Many people may not be aware that Phil Cotton spearheaded the effort in 2007 to reprint John Albury Bryan's book about Lafayette Square. *Lafayette Square, the most significant old neighborhood in Saint Louis* was first published in 1962 in the wake of the disaster of the Mill Creek Valley urban renewal project and was reprinted in 1969 with the amended subtitle, "the most historic old neighborhood in St. Louis." Phil's new reprint has additional material including a biography he wrote, "John Albury Bryan, AIA (1890-1976): dean of preservationists in the Midwest." Phil also wrote a note on the architectural survey map that he had prepared.

It put a lot of good information together in one booklet, including Mimi Stiritz's National Register nomination form (written to add several blocks to the smaller original historic district), which corrected inaccuracies in the original nomination. I was happy to contribute a postscript about what the Lafayette Square Restoration Committee had done to help. The book should help the reputation of the Square and help my neighbors understand

how things had happened here.

Phil financed the book in part through a refund some of his overpayment of AIA dues. Phil handled negotiations with Josh Stevens and Matt Heidenry and their Reedy Press and was extremely pleased with their help and the results.

The ultimate object of this book always was to gather enough funds to reprint Bryan's larger book, *Missouri's Contribution to American Architecture*, which had originally been published in 1928 in conjunction with the national meeting of the American Institute of Architects in St. Louis that year. The entire project was for the express purpose of honoring Bryan. The Lafayette Square book has produced some profits, but not enough for such a large endeavor. I think we friends of Phil should honor him and help the situation by getting *Missouri's Contribution* reprinted. I know I would help.

**Eugene Mackey III is the founder of the architectural firm Mackey-Mitchell Associates and a longtime civic activist. He made the following remarks at the dedication of the W. Philip Cotton trail at Tower Grove Park, Oct. 6, 2009.**

Philip Cotton could best be described as a rugged individualist. When dealing with Philip you never doubted his sincerity, his intellect, or his love of architecture. He was born and raised in Columbia, Missouri. Philip graduated from Princeton and then Harvard Graduate School of Design. Philip's interests were not narrow, but included the music of Bach and economic theory, as well as the joy of sailing. Philip was an accomplished architect who was honored locally, regionally, and nationally. In 2002, he was elevated to the American Institute of Architects College of Fellows. Several of us were there that day and were thrilled to celebrate with him.

In Saint Louis we are indebted to him for his leadership role for numerous initiatives including protecting the Lafayette Square neighborhood at a critical time. Philip Cotton and Ted Wofford prepared documents to make the case for the State of Missouri to intervene and save the Wainwright Building from demolition and be redeveloped as a State Office building.

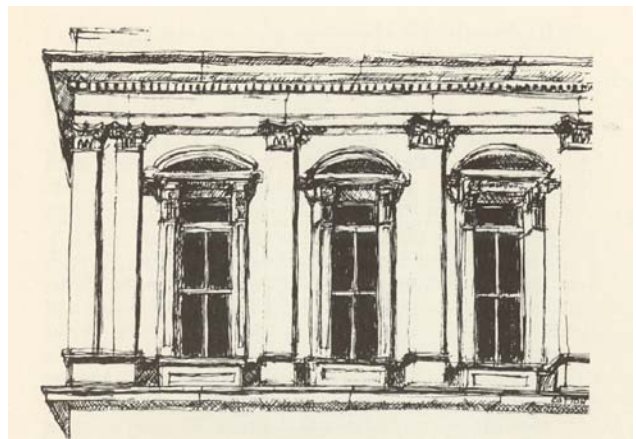
Here at Tower Grove Park, Philip Cotton has been our resident architect for more than thirty years, executing twenty-six different projects to restore and protect our legacy. Not many architects can boast such a record of continuity.

Somewhere there is a Pantheon of Tower Grove heroes which would include Henry Shaw, George I. Barnett, Gerhardt Kramer, Elderidge Lovelace and of course our friend W. Philip Cotton.

## PHIL COTTON RESTORATION PROJECTS IN TOWER GROVE PARK

*Provided by John Karel, Executive Director, Tower Grove Park*

- 1979 Restoration of the 1871 Old Playground Pavilion
- 1989 Restoration of the 1872 Lily Pond Shelter
- 1992 Restoration of the 1872 Music Stand
- 1995 Restoration of the 1872 Grand Avenue Entrance  
Restoration of the Cemetery Gate, Arsenal Street  
Restoration of the 1931 Old Comfort Station  
Restoration of the 1888 South Gate Lodge
- 1995 Restoration of the 1868 Director's Residence,  
work extending to 2003
- 1996 Restoration of the 1872 Sons of Rest Pavilion  
Restoration of the two 1871 Cypress Shelters  
Restoration of park bridges on Northwest and  
Southwest Drives
- 1997 Restoration of the Well House
- 1998 Restoration of the 1914 Roman Pavilion,  
renamed the Pool Pavilion, with new urns
- 1999 Design of the new maintenance building  
Restoration of the 1872 Humboldt North &  
Humboldt South Pavilions  
Restoration of the 1871 Turkish Pavilion  
Restoration of the 1873 Old Carriage Pavilion  
Restoration of the 1870 Bullpen Gate
- 2000 Restoration and conversion of the 1885 Plant  
House to park office use
- 2005 Redesign of the Nicholson Fountain in the Stupp  
Memorial Garden
- 2007 Restoration of stone spheres atop the pillars at  
the Grand Avenue Entrance
- 2007-8 Research and drawings for historic trail
- 2008 Redesign of the bollards at the Flag Circle  
renovation  
Restoration of the historic 1880s lily ponds  
Initial research and drawings for Cotton Trail  
restoration



*Phil's drawing of the Old Post Office for the Landmarks Association booklet, "Literary St. Louis."*