

## JOSEPH MURPHY'S OWN HOUSE NOW ON NATIONAL REGISTER

by Michael R. Allen

Designed by prominent St. Louis architect and educator Joseph Denis Murphy (1907-1995) for his own residence, the Joseph and Ann Murphy Residence was built in 1938-1939 but expanded in 1950 and 1962. Built in the same year that Frank Lloyd Wright published his vision for the Usonian house in *Architectural Forum*, the Murphy House demonstrates Murphy's contemporary and unique vision of residential architecture. While Murphy's residential program has clear parallels to Wright's, Murphy developed it simultaneously rather than subsequently. In 1938, few Modern Movement houses had been built in the St. Louis area, although within twenty years Modern styles would dominate suburban residential construction. Newly arrived in St. Louis and serving on the faculty of the Washington University School of Architecture, Joseph D. Murphy was at the start of his career when he designed his own home. The house was one of the first small Modern Movement ones to attain national publication, and it contributed to wide interest in Modern houses in the St. Louis area.

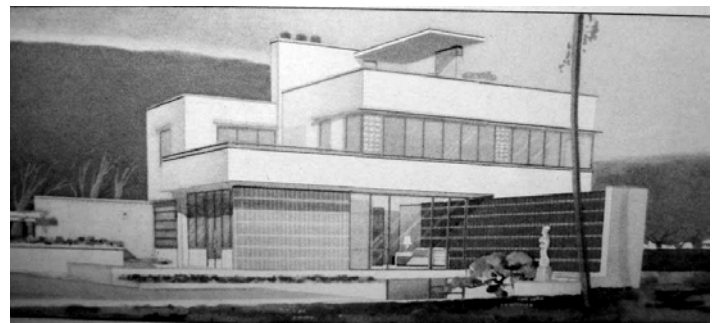


Joseph Murphy's submission to the 1934 Flat Glass Industry Architectural Competition, courtesy of Mary Brunstrom

In the 1930s, many American architects were working on developing ideas about Modern houses. With modernism on the rise in America amid the Great Depression, many American architects endeavored to create affordable small house designs that would advance Modern design principles. Joseph Murphy delved into the national architectural discussion on houses early and published his first Modern house prototype ahead of Frank Lloyd Wright's widely influential publication of his "Usonian" house.

According to Mary Brunstrom, the young Murphy en-

tered a house designed for "sunshine and fresh air" into the Flat Glass Industry Architectural Competition of 1934.<sup>1</sup> His design was published in *Pencil Points* as well as the *Kansas City Star*, in whose pages a reporter described the model house as "decidedly modern." Murphy's house had an open floor plan in the living area, simple use of the easily-available materials of fieldstone, reinforced concrete, and glass, and maximized flow of light, air, and circulation between interior and exterior. Murphy's model house devoted 75% of external wall area to glass.<sup>2</sup> Furthermore, the size of this new house was fairly small. The house sat close to the front of its lot to give the back yard a wide space and the rear windows an expansive view. Harmony with natural surroundings was emphasized in Murphy's plan.<sup>3</sup> The house was never built. Murphy echoed elements of the earlier house design in "Design for a Doctor's Residence," his submission to the Suntile Architecture Competition that was published in *Pencil Points* in August 1937.



"Design for a Doctor's Residence," Joseph Murphy's submission to the Suntile Architecture Competition, published in *Pencil Points*, August 1937

Murphy's published small house prototype was followed four years later by Wright's January 1938 publication of the first Usonian house in *Architectural Forum*, the proposed solution to what the architect identified as the "small house problem" of the United States. Wright had just completed the Herbert Jacobs I House in Madison, Wisconsin (now a National Historic Landmark). Decidedly modernist, with a 1,340-square-foot plan and with a budget of \$5,500, the house demonstrated Wright's ideas for developing a modern home affordable to the American middle class and appropriate for the suburban locations sought by the middle class. In the article, Wright discusses making "simplifications" to construction so that the Jacobs family could afford their house: off-site pre-

fabrication to keep materials and labor costs down; reduction of the floor space common for a family house by consolidating the living room and dining room; placing all living space on a single floor sitting on a concrete slab; use of many operable windows to help with heating and cooling; and radiant floor heating.<sup>4</sup> If Wright had encountered Joseph D. Murphy's "sunshine and fresh air" design, the architect made no mention of it in his article.

While Wright influenced Joseph Murphy, Murphy's contribution to residential design and the particular issue of the small house would be as singular as the more famous architect's. Thus Murphy's philosophy and Wright's Usonian form are complementary contemporaries, with key similarities and significant differences. Murphy's foray did not win national acclaim, but it was regionally significant. Furthermore, even after building his own home, Murphy continued to lecture and write about his residential ideas. Mary Brunstrom writes that Murphy believed the small house to be "one of the major responsibilities of the architect."<sup>5</sup> In 1946, he told a radio audience during a program entitled "The House of Today" that the "use of good design is cheap at any price."<sup>6</sup> Clearly, Murphy applied as much thought to the small house "problem" as did Wright. Yet Murphy sought a program less bound by the formulas of form, style, and cost.



*The Murphy house, 7901 Stanford Avenue, University City, as it appeared in Architectural Forum, April 1941*

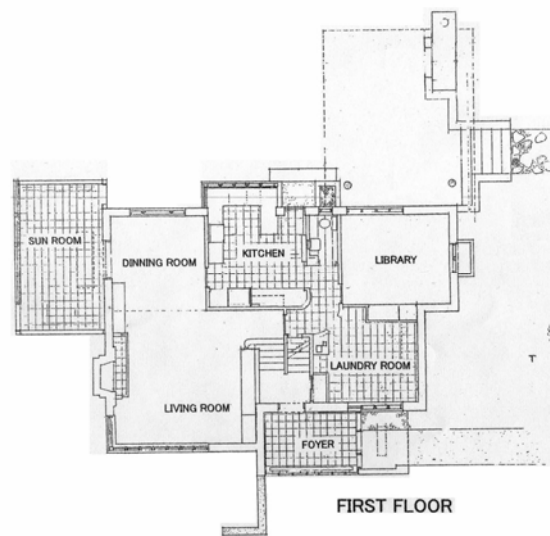
In 1938, Murphy purchased a large lot on Stanford Avenue in what was then the western end of the inner-ring St. Louis suburb of University City. This section of University City was only recently being developed, and the area immediately north and west of the lot was not yet subdivided. The site sloped northward to a wooded area. At the time, Benlou Avenue ran north into the property; this street was later vacated and became part of the property. On this lot, Joseph D. Murphy aimed to build a modest-sized, fully Modern house for his family.

Dated September 12, 1938, the blueprints for the residence list "J.D. Murphy & K. F. Wischmeyer" as the architects. This was just a courtesy to Murphy's partner-

ship at that time with Kenneth Wischmeyer, since Murphy was fully responsible for this design. In general, Murphy was a conscientious collaborator, and he and Wischmeyer were then producing a St. Louis landmark of that era in the loggia at the Muny Opera in Forest Park.

Here was Murphy's first chance to apply his philosophy of residential design to a relatively small house (approximately 2,400 square feet) that would actually be constructed. In some ways, the Murphy Residence maintained tradition. The use of red brick was conventional for the period, as was the entrance with its masonry pilasters, wooden ogee cornice, and two-panel door. However, in almost every other respect the house was fully modernist and allowed Murphy to demonstrate the principles that Wright had articulated to the nation.

All of the features in plan, site placement, and design can be traced to the vision that Joseph D. Murphy articulated in both the 1934 "sunshine and fresh air" house and the 1937 doctor's residence plans. The basic plan for the house was a two-story hipped-roof section with a prominent flat-roofed living room on the front elevation. Although laid out on two levels, the house nonetheless had a horizontal orientation reinforced by the downward slopes of the roof. The house lacked any traditional ornamentation beyond the cornice over the entrance, instead relying on linear masonry patterns around doors and windows to produce subtle variation in depth of the wall plane.



*First floor plan, Murphy House, with 1950 and 1962 additions*

The living room's large mitered window ribbon was a break from convention, and a type of fenestration found both in Wright's Prairie School architecture and the more austere International Style. Here, the use of the large window echoed Murphy's 1934 prototype design with its large glass walls. The living room would have ample natural light and ventilation to cut energy usage. All



other window openings were wide and carried casement windows in groups to allow for variation in natural air intake. Another interesting and environmentally sensitive feature of the residence was the incorporation of the site slope into the design. In doing this, Murphy had to place the entrance to the house at a half-level between the two floors, a placement almost unknown in St. Louis residential architecture.



*Murphy House, from southeast, showing 1950 bedroom addition on right and 1962 foyer enclosure on left*

The Murphy Residence stands as a key predecessor to the wave of Modern residential architecture that would be built in St. Louis, especially in St. Louis County, between 1940 and 1960. The influence of Murphy's residential vision can be seen in scores of subdivision homes whose histories have not yet been written. Many significant Modern houses employ the qualities that Murphy expressed in his own home: the consolidation of the basement and first floor, the arrangement of a large, open living and dining area buffered from the house's private areas by a kitchen, the use of large windows, a central hipped roof, the asymmetry, and the banking of the house in a sloped site. The Modern small house, Modern residential architecture in St. Louis County, and the career of Joseph Murphy all developed greatly in the decades following construction of the Joseph and Ann Murphy Residence.

#### Notes

1. Mary Reid Brunstrom, "Joseph D. Murphy: Architect and Teacher" (St. Louis, Missouri: Unpublished essay, dated 2008, collection of Vincent and Caroline DeForest), p. 10.
2. *Ibid.*, p. 11.
3. *Ibid.*
4. John Sergeant, *Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture* (New York: Whitney Library of Design, 1976), p. 16.
5. Brunstrom, p. 13.
6. *Ibid.*

## ARNOLD H. MAREMONT: THE FORGOTTEN CLIENT

*by Esley Hamilton*

In 1938, the young architects Charles Nagel and Frederick Dunn designed two similar houses next to each other at 306 and 312 De Mun, just off Wydown Boulevard. The one to the north was for Thomas Sherman, who was well known as the long-time music critic of the *St. Louis Post-Dispatch*. The one to the south was for Arnold H. Maremont, who was much less well known at the time. County directories show that he was a real estate developer, and there is mention elsewhere of a small subdivision for which Nagel & Dunn made some designs. Soon after the house was completed, Maremont's name disappeared from St. Louis sources, and when Carol Grove co-wrote *Houses of Missouri 1870-1940*, she was frustrated that she couldn't say more about him.



The Arnold Maremont House, 312 De Mun Avenue, Clayton, 1938, Nagel & Dunn. Photo from Millstein & Grove, *Missouri Houses 1870-1940* (NYC: Acanthus Press, 2008), p. 236

A chance reference by a friend, combined with the enhanced research techniques that are now available through the internet, has now revealed that Maremont moved from St. Louis back to his hometown of Chicago, where he made a fortune and became a leading figure in politics and the arts for almost thirty years. Articles about him appeared not only in the Chicago newspapers, but in the *New York Times* and *Time Magazine*. His art collection toured the nation, and a wing of the Israel Museum was named for him. In the relatively short but distinguished list of Frederick Dunn's clients, including Howard Baer, David Calhoun, Henry Hitchcock, William McDonnell, and Edgar Queeny, Maremont ranks close to the top.

The Maremont family had started a metal-working firm in 1877, changing products as the economy changed – from horseshoes to truck bodies, to parts for automobiles, particularly mufflers and springs. Eventually the firm became Maremont Automotive Products, Inc., producing parts for most of the major auto and truck companies. Arnold Harold Maremont, born on August 24, 1904, studied engineering for three years at the University of Michigan, graduated from the University of Chicago Law School in 1926, and went straight into the business.

Early in his career, a shrewd sale of auto parts in Spain enabled Maremont to make a long stay in France, one of the experiences which awakened his interest in the arts. Toward the end of the decade he married Martha Virginia Weisels. His family's business was still rather small, while his new father-in-law, Henry R. Weisels, had a successful real estate company in St. Louis. Influenced by him, Maremont decided to go into real estate sales. He started the day after Christmas, 1929, just in time to suffer through the darkest days of the Depression. Arnold and Virginia appear in St. Louis directories beginning in 1930 at a series of apartments, first 6208 Rosebury, just around the corner from Henry and Martha Weisels at 625 South Skinker. The Maremonts were at 7307 Delmar in 1934, at 6905 Kingsbury in 1936, and the next year at 6820 Delmar.

Arnold and Virginia had a son, Michael David Maremont, but their marriage failed about this time. After a divorce, Arnold married Mrs. Adele Heineman Sharpe on December 24, 1937 at Temple Israel, Rabbi Ferdinand Isserman officiating. Adele, two years older than Arnold, was the daughter of Harry A. and Louise Heineman of 41 Arundel Place. Harry had owned an engraving company before his death in 1927. Adele had just divorced Donald S. Sharpe, sales manager for Waters & Waters, a branch of Neidich Process, makers of carbon papers. Sharpe was successful enough to build a new house on Countryside Lane in Frontenac, where Adele's widowed mother had lived with them.

Two divorces and a remarriage caused an upheaval in living arrangements and probably precipitated the commission of the new house on De Mun. Before it was built, Arnold and Adele moved to 5225 Waterman, Virginia Maremont to 6240 Rosebury, and Donald Sharpe to the Park Plaza, 220 North Kingshighway.

Arnold left Weisels and founded his own homebuilding company, Fairfax Construction Co., with offices first in the Seven Gables Building on Meramec in Clayton and later at 9233 Manchester Road. As the market began to revive, he claimed to have built 500 houses in the St. Louis area between 1936 and 1939.

## Business and Politics

In spite of this success, Arnold and Adele moved to Chicago at the beginning of 1940, although they were unable to sell the De Mun house until 1942. Taking an active part in the family business, Arnold retooled for ordnance work during World War II. Afterward the burgeoning demand for automobiles pushed sales from \$8 million to over \$21 million in about seven years, focusing almost exclusively on mufflers. Maremont became president of the firm in 1953, took the company public for the first time, and simplified the name to the Maremont Corporation.

Near the end of the 1950s, Maremont decided to diversify into the spare-parts business, which seemed recession-proof – when people don't have enough money to buy a new car, they have to put more into maintaining their old one. By 1964, his acquisitions enabled the firm to produce 8,000 different parts for cars, with annual sales of \$122 million and an aggregate worth of \$7 billion. The head offices were in the Maremont Building, 168 North Michigan Avenue in the Loop. Outside the corporation Maremont had investments in paper, Christmas-tree ornaments, and the *Saturday Review*. He successfully backed "The Most Happy Fella," the Broadway musical by Frank Lesser.

Maremont told *Time*, "My role as a businessman is only one aspect of my total being." Other aspects included lecturing on business at universities, involving himself in Chicago social welfare programs, and collecting art. For a while, he supported the Democratic party vigorously. As Mike Royko explained in his 1971 classic book about Richard J. Daley, *Boss*, Maremont contributed money, worked to elect Governor Otto Kerner, led a campaign to pass a \$150 million bond issue that revitalized the state's mental health program, and pitched in on numerous liberal causes and mental health and welfare programs.

In 1961 he tried to get the party's blessing to run for the U.S. Senate the following year against Everett Dirksen. At the suggestion of Mayor Richard J. Daley, he toured the state seeking the support of party officials. According to Royko, he would introduce himself at downstate gatherings by announcing, "My name's Arnold Maremont. I want to run for the Senate and I'm a Jew." People responded with surprising warmth, but Daley used that knowledge to support Congressman Sidney Yates, another Jew. Maremont's nephew Ira M. Plonsker later explained that the highly respected Yates was no more a Daley loyalist than Maremont, but having him run for the Senate removed him from his House seat, which could then be filled by someone more to Daley's liking.

Maremont remained forthrightly liberal in his political positions. *Time*, in its 1964 profile of him, noted that he was the first Illinois industrialist to back a law ending discrimination against hiring Negroes. When Kerner named him chairman of the Illinois Public Aid Commission in 1962, he advocated public support for birth control. "After he had excoriated the state legislators in a TV interview," *Time* wrote, "they passed a special law so that they could fire him." He continued to campaign for birth control whenever the opportunity arose, serving on the board of Planned Parenthood. He also served on the board of the National Association of Mental Health.

Another important initiative that arose from his service on the Public Aid Commission was his effort to improve housing for the poor across the nation. Working through the Kate Maremont Foundation, which Arnold had set up in honor of his mother in 1951, he was able to improve housing in New York, San Francisco, and Chicago, where he built Woodlawn Gardens at 6230 South Cottage Grove Avenue.

### Maremont and SIU-Edwardsville

Kerner appointed Maremont a trustee of Southern Illinois University in 1961, just as plans for the second campus near Edwardsville were coming together. The large and beautiful site on the edge of the bluffs had been acquired, and the architectural firm of Hellmuth, Obata & Kassabaum had been at work for over a year. Maremont wanted the new campus to be as good as it could be, and to that end, he helped to fund a public planning seminar called EPEC (Environmental Planning/Edwardsville Campus). Stephen Kerber analyzed the results of this encounter in the *Journal of the Illinois State Historical Society*, Spring 2004.



Arnold Maremont (right) and Gyo Obata, April 17, 1961, announcing the EPEC seminar.

The meeting was held on June 2, 1961 in two inflatable plastic domes erected in a parking lot near the Broadview Hotel in East St. Louis. Maremont himself moderated an

afternoon session involving visionary architects Buckminster Fuller and Paolo Soleri, historian Sybil Moholy-Nagy, landscape architect Hideo Sasaki, Philadelphia planner Edmund Bacon, and others. Soleri and Bacon spoke forcefully about the need to hold automobiles away from the center of the campus, and this idea was taken up by Gyo Obata (who moderated a later session that day) in his final plan.

Maremont hoped that artists could play a collaborative role in the design of the campus, but his idea was not fully embraced at the conference, as those participants with a Bauhaus background, such as Moholy-Nagy, opposed ornament in general. Obata felt that including in his designs places in the buildings and grounds where art could be placed was sufficient.

Big as the campus was, it might be adversely impacted by inappropriate development in its vicinity. Maremont played an important role in heading off this possibility by urging the adoption of a countywide zoning ordinance for Madison County. At the Edwardsville Chamber of commerce in 1962, he commented, "If I were a businessman thinking of opening a business here, I wouldn't turn one shovel of dirt until zoning was adopted." The ordinance was approved in February 1963.

In an effort to save some role for art on the new campus, the university architect Charles Pulley and the staff architect for the Edwardsville campus John Randall were able to obtain a commitment of \$100,000 for art acquisition. For direction on how to spend this money they turned to Katharine Kuh. As a former private gallery owner, first curator of modern art at the Art Institute of Chicago, and art critic for the *Saturday Review*, Kuh had known Maremont for a long time. She proceeded to acquire several outstanding pieces for the school, including a large Rodin sculpture.

Ironically neither Kuh nor Maremont seems to have realized the significance of the art works that ultimately became the defining feature of the Edwardsville campus: Richard Nickel's collection of ornamental panels salvaged from buildings by Louis Sullivan. It was John Randall who urged this acquisition (after it had been turned down by every Chicago institution). Kuh thought it was "more archaeology than art." Maremont said the collection should go to the new architecture school at the Chicago campus of the University of Illinois but took no steps in that direction. He had earlier turned down two requests from Nickel for help. In spite of this opposition, Randall was able to get an authorization of \$12,000 for purchase of the Nickel collection in 1965, and it came to Edwardsville the following year.

## Maremont and the Arts

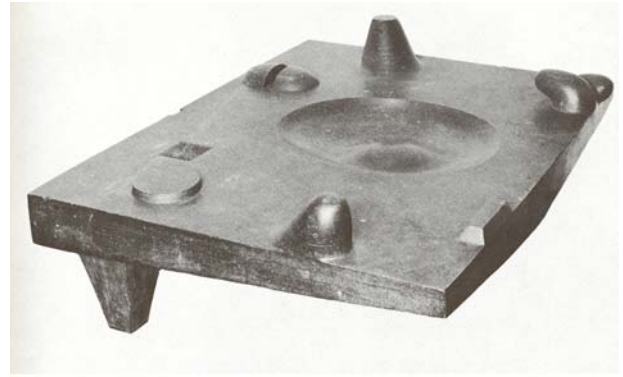
Both Arnold and Adele actively promoted good music. Arnold was a director of the Ravinia festival and the Lyric Opera, and Adele was a founder of the women's board for Lyric. Through their musical connections, Leonard Bernstein became a frequent guest at their house in Winnetka.

Built about 1930 at 614 Pine Lane, the house was French eclectic in style, called a "Versailles manor house" by the *Chicago Tribune*. The Maremonts added the north wing, which served as a guest house, copied from a small house the Maremonts had spotted on the streets of Versailles. The property was called "Tapis Vert" for its expansive green lawns. By the mid-1960s, the Maremonts also had a New York home at 150 East 69<sup>th</sup> Street.

Invitations to "Tapis Vert" were coveted, and showings of the house for charity groups were reported by the press. One of the largest groups was the 500 members of the National Council of State Garden Clubs, attending their national convention in 1955. The chief attraction was the Maremonts' shrewdly chosen collection of modern art. It included paintings by most of the leading School of Paris artists: Braque, Dubuffet, Gris, Leger, Picabia, and Picasso, along with contemporaries working elsewhere. The collection of works by Paul Klee was especially extensive. As Arnold explained, "I wanted to have a general over-all knowledge of what he had done. We have examples of all his art from 1906 to within a few years of his death." Sculptures were equally distinguished, including works by Brancusi, Calder, Cornell, Gabo, Alberto Giacometti, Lipchitz, Moore, and Rivera.

Along with the recent classics, the Maremonts were also buying the work of contemporaries, including Ellsworth Kelly, Robert Motherwell, Mark Rothko, Sam Francis, and Ben Nicholson. The Maremonts gave a special gift to the Chicago Art Institute (on whose board Arnold served) to permit its participation in the 1956 Venice Biennale, then purchased the maquette of the sculpture by Lynn Chadwick which won the top sculpture prize there. By Their coffee table was itself a work of art – a sculpture by Isamu Noguchi called "Night Voyage."

The Maremonts frequently lent pieces to special exhibitions, and on at least three occasions, exhibitions were devoted solely to their own collection. All 283 works were seen in Mies van der Rohe's Crown Hall in 1961. The catalog, with preface by Katharine Kuh, listed 122 paintings & drawings, 65 sculptures and constructions, 30 graphics, 7 African sculptures, and 58 contemporary Japanese prints. The short-lived Washington Gallery of Modern Art had a show in 1964 while the Maremonts redecorated their house. A second catalog was produced for a 1968 exhibit at the Phoenix Art Museum.



Isamu Noguchi, *Night Voyage*, 1947, from *The Artist's Voice: Talks with Seventeen Artists* by Katharine Kuh (New York: Harper & Row, 1962, p. 80). The sculpture was then part of the Maremont collection.

Eventually the *Tribune* started asking Arnold to review pertinent art books. One was *Break Up, The Core of Modern Art* by Katharine Kuh, who knew his own collection well. Another was *Discovering Modern Art* by John P. Sedgwick. About it, Maremont wrote, "I happen to agree with virtually all of Sedgwick's judgments, but his book pretended to tell the novices how they could formulate their own judgment and 'discover modern art.' What he has succeeded admirably in accomplishing is a book on how to talk about modern art knowledgeably. How to be 'in' with the vocal art world."

The Maremonts gave works of art to institutions local and international from time to time, and gifts were also made through the Kate Maremont Foundation. Some examples: a 1953 Picasso, "The Reader," went to the Art Institute in 1958; a Pre-Columbian Zacatecas female figure was a gift to the Brooklyn Museum in 1969; and a 1963 construction by Harry Kramer (wire with electric motor) went to the Tate in 1971.

So familiar did Arnold and Adele Maremont become to Chicagoans, and especially to the listeners of Chicago's classical music station WFMT, that when the Second City humorists Mike Nichols and Elaine May did a routine as a WFMT interviewer and Mrs. Horace Maynard Fann, everybody knew who they were talking about.

Nichols: "Mrs. Fann, as is probably known to many of you, is the guiding force in Chicago behind the Lyric Opera, the Studebaker Theatre, the Art Institute of Chicago, the Chicago Symphony Orchestra, and the Institute for Psychoanalysis. Her influence, however, is not limited to these things, because, if I may say so in front of you, Mrs. Fann, she is a richly creative person, as I think you will find in the next few moments. . . Mrs. Fann was saying to me that she felt we are getting sloppy about culture in Chicago and I wondered whether you would, since you have consented to come and kick around art with us, whether you would say just a few words about that."  
May: "Well, you're more or less putting me on the spot



there. No, no, when I said that we are getting sloppy about culture, what I meant was this – I mean, I know that we privately enjoy and participate in cultural experiences”

Nichols: “Yes.”

May: “I know that, but I feel that it is our duty not only to enjoy culture, but to, as my husband would say, ‘push it.’”

In the course of the interview, we learn that Mr. Fann, as his wife invariably calls him, has just given a talk dedicating a new wing at Michael Reese Hospital, entitled, “A Layman Looks at Schizophrenia,” while Mrs. Fann is scheduled to give a talk for the Saddle and Cycle Club, “Life, Art and the Universe.”

## New Directions

This seemingly charmed life started to come undone in 1968. In August the Federal Trade Commission called hearings challenging Maremont’s acquisition of rival and related companies going back as far as 1953. The FCC charged that the company’s extent created unfair competition for other parts manufacturers and that its growing control of distribution networks created vertical integration in violation of antitrust laws.



*Constantin Brancusi, La Nègresse Blond II, 1926, from 1974 catalog. Duplicates are in the New York and San Francisco museums of Modern Art.*

Then in October, Arnold agreed to pay Adele \$2 million, when she divorced him on grounds of mental cruelty. She said that he “was indifferent to her and spent most of his time away from their home.” As part of the settlement, she vacated the Winnetka home but received the winter home in Scottsdale, Arizona. Adele was to have

the use during her lifetime of more than 100 paintings from their collection. Their two children, Madelon and Nicholas, had already married.

The Maremont Collection did not stay together, as many curators might have hoped. On Wednesday evening, May 1, 1974, Sotheby Parke Bernet sold 60 key works from the collection in New York. The title of the catalog began with the word “Important,” meaning in art auction terms “very expensive.” Sales totaled \$3,792,500, a record for 20<sup>th</sup>-century art at that time. Marlborough Galleries paid \$750,000 for a brass and marble sculpture by Constantin Brancusi entitled “La Nègresse Blonde II,” the work featured on the cover of the catalog. At the time, that was a world auction record for any piece of sculpture.

Most of the art works in that sale seem to have remained in private collections or the art market. The Jacques Lipchitz stone sculpture, “Homme Assis a la Clarinette I” has appeared at auction several times since then. Robert Motherwell’s six-foot canvas “Afternoon in Barcelona” (printed upside down in the sale catalog) is now in the Whitney Museum, a 1979 gift from Robert and Jane Meyerhoff. Marsden Hartley’s “Berlin Abstraction” of 1914 (now called “Painting Number 49, Berlin” or “Portrait of a German Officer”) was acquired by St. Louisan Barney Ebsworth and has been promised to the Seattle Art Museum.

By the time of the sale, Arnold’s collecting interest had shifted to Pre-Columbian. Consulting experts such as Gordon F. Ekholm, he bought fine pieces representing many of the cultures of Latin America, from Mexico to Peru. In 1978 he decided to give the whole collection to the Israel Museum, and he provided funds to display it in a new wing, the Maremont Pavilion for Pre-Columbian Art. The collection remains the core of the museum’s exhibition, and the pavilion is currently being enlarged into two separate exhibition halls as part of a comprehensive redesign of the museum campus.

Arnold’s frequent absences from Adele may have been due to his interest in British model Eileen Walsler, former wife of the famous harmonica player (probably the only famous harmonica player) Larry Adler (1914-2001). After their marriage, they maintained residences in New York, London, and Barbados.

Arnold Maremont died of a heart attack while at the Carlyle Hotel in New York early in November, 1978. Services were held at North Shore Congregation Israel in Glencoe. At that time, his daughter Madelon, who had married Martin Falxa in 1965, lived in Cambridge, Massachusetts, while Michael Maremont lived in Chicago and Nicholas Maremont in Malibu, California.



*The Maremont Pavilion at the Israel Museum, as originally displayed. The building is currently being enlarged and the collection reinstalled. Photo courtesy of Yvonne Fleitman, The Israel Museum.*

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*Another piece from the Maremont collection, General Sherman by Alexander Calder, 1946, now in a private collection in New York; picture from the Calder Foundation website, Calder.org*

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## WEBSITE GAINS NEW BOOK PAGE

Our resourceful webmaster Michelle Kodner has added a colorful new page to our website featuring in-print books that have been written by our members or reviewed in our pages. Each bookcover links to another website where the book can be purchased.

If you have a suggestion for this page, please contact Michelle at [Michelle@DavidKodner.com](mailto:Michelle@DavidKodner.com).



**Exhibit: “Through American Eyes: Views of Europe by St. Louis Artists and Architects”**

September 10, 2010 through January 2, 2011  
The Frank Lloyd Wright House in Ebsworth Park  
120 North Ballas Road, Kirkwood

This exhibit features views of European architecture in drawings, watercolors and etchings. The works are by artists and architects who are from St. Louis or who have it their home, including Charles Eames, Joseph Murphy, Gene Mackey, Stan Gellman, Werner Drewes, Fred Conway, Bill Kohn, Arthur Osver, Peter Shank, Paul Shank, and Isadore Shank. The exhibit can be viewed while taking a docent-led tour of the Frank Lloyd Wright House in Ebsworth Park. Fees: \$10 adults, \$5 children 12 and under, members free. Tours must be scheduled in advance by calling 314-822-8359. The Frank Lloyd Wright House is located on Ballas Road just south of Dougherty Ferry Road and a short distance from I-270.

**Exhibit: Lines of Beauty: Original Renderings by St. Louis Architects**

September 16 through December 15, 2010  
Toft Gallery at Architecture St. Louis  
911 Washington Avenue, Suite 170

Selected from the private collection of Kyrle Boldt, III, this exhibit of exquisite and rare architectural renderings and hand-drawn perspectives showcases the talents of some of St. Louis’ most accomplished architects, including Wees, Helfensteller, Hirsch & Watson, Charles Eames, Murphy, Bernoudy, Shank, Dunn and others. These beautifully executed works illustrate the artistic capabilities that are still an essential component of the architectural profession. Opening reception 5:30 to 7:30, Thursday, September 16. Open during Landmarks Association’s regular office hours; phone 314-421-6474

**Exhibit: “Designing the City: An American Vision”**

October 1, 2010 to January 15, 2011  
The Sheldon Galleries, 3648 Washington Ave.

Drawn from the Bank of America collection, this exhibition offers a unique opportunity to see some of the great architectural works built across America in the context of their cities. Photographers included are Berenice Abbott, Harold Allen, Richard Nickel, and John Szarkowski along with Bill Hedrich, Ken Hedrich, and Hube Henry of the Hedrich-Blessing Studio.

**Gallery Talk: “Designing the City”**

Saturday, October 2, 10:30 a.m.  
The Sheldon Galleries, 3648 Washington Ave.

Whitney Bradshaw, curator of photography for the Bank of America Collection, will discuss the exhibition. Admission free.

**Exhibit: “Joe Jones: Painter of the American Scene”**

October 10, 2010 to January 2, 2011  
St. Louis Art Museum, Forest Park

St. Louis-born artist Joe Jones (1909-1963) achieved national prominence in the 1930s for his depictions of both urban and rural life in the U.S. *Joe Jones: Painter of the American Scene*, an exhibition curated by Andrew Walker, will be on view in the main exhibition galleries of the St. Louis Art Museum from. Paintings, mural studies, drawings and prints by Jones from both public and private collections will be included in the exhibition. The show will focus on the period during which Jones's social and artistic experiences in St. Louis served as the foundation for his most vital work.



*Joe Jones, Street Scene, 1933, Smithsonian American Art Museum, transferred from U.S. Department of Labor, 1963. Note the recently completed Civil Courts Building in the background.*

**MID-CENTURY MODERN MASTERS:  
NEW FALL LECTURE SERIES  
AT LANDMARKS ASSOCIATION**

Landmarks Association is taking advantage of the meeting room in their new offices in the Lammert Building to organize a series of talks this fall. There hasn’t been a sustained look at St. Louis architecture such as this in

many years. All lectures begin at 3 p.m. at Architecture St. Louis (the Landmarks Association office), 911 Washington Avenue, Suite 170. Seating is limited to 50 people so reservations are essential. Phone 314-421-6474 or e-mail [landmark@stlouis.missouri.org](mailto:landmark@stlouis.missouri.org).

**"MODERNISM AND THE RISE OF THE EARLY ST. LOUIS PRESERVATION MOVEMENT"**

Sunday, Sept. 12, 3 p.m.

**Michael Allen**, director of Preservation Research Office and writer of the popular blog, "Ecology of Absence." The clearance of 40 blocks of St. Louis' riverfront for the Jefferson National Expansion Memorial remains an unprecedented architectural loss for the city. However, that project and contemporary clearance for highways and housing projects launched the St. Louis preservation movement that endures today. Early voices for preservation called for saving some of the riverfront and when battles were lost turned attention toward other downtown buildings and historic neighborhoods. Even the National Park Service envisioned preserving key landmarks and making them part of the Memorial. By the time that the city's greatest modern landmark was completed, architects, businessmen and others were working for more careful stewardship of the city's architectural heritage.

**"SAMUEL MARX'S MORTON MAY HOUSE: DESIGN INNOVATION & TRAGIC LOSS"**

Sunday, Sept. 26, 3 p.m.

**Andrew Raimist**, architect & designer, Raimist Design, examines the innovative modernist home designed by Samuel Marx for Morton D. May in Ladue. This presentation will include historic published images, architectural documentation and recent photographs.

**"FRAGMENTS AND CONTINUITIES: THE WASHINGTON UNIVERSITY SCHOOL OF ARCHITECTURE AND POSTWAR ST. LOUIS ARCHITECTURE"**

Sunday, Oct. 3, 3 p.m.

**Eric Mumford**, professor, Washington University College of Architecture, provides an overview of the ideas, activities and local work of WU faculty such as Murphy & Mackey, Buford Pickens, Joseph Passonneau, Fumihiko Maki, Leslie Laskey, Roger Montgomery, and George Anselevicius. The altered postwar environment made the WU School of Architecture an important center of modernism in St Louis down to the early 1970s.

**"FREDERICK DUNN: A CREATIVE MODERNIST IN ST. LOUIS 1936-1964"**

Sunday, Oct. 17, 3 p.m.

**Esley Hamilton**, preservation historian, St. Louis County Parks & lecturer, Washington University College of Architecture discusses Frederick Dunn, whose unusual sensitivity to materials, light and setting, and his frequent work with sculptors and stained-glass artists, made him one of our most admired architects, perhaps best known for his National Council of State Garden Clubs and St. Mark's Church, with Charles Nagel. Dunn left St. Louis in 1964 and died in 1984 but his achievement lives on.

**"MODERNISM IN THE 1950S"**

Sunday, October 24, 3 p.m.

**Eugene J. Mackey, III**, FAIA, founder and chairman, Mackey Mitchell Architects, talks about the social and political events that helped shape the 1950s and their influence on St. Louis architecture, from the design of private residences to landmark projects. America exerted an enormous influence on architectural design, not only because of the volume of work being done, but because of the exciting new forms being conceived and built.

**"FAITH'S MODERN FORMS: THE 1950S CHURCHES OF MURPHY AND MACKEY"**

Sunday, Nov. 7, 3 p.m.

**Mary Reid Brunstrom**, doctoral candidate, Art History and Archaeology, Washington University, discusses significant architectural innovations in three churches built for the Catholic Archdiocese of St. Louis by Murphy and Mackey, Architects namely St. Ann Church in Normandy, St. Peter Catholic Church in Kirkwood and the Church of the Resurrection of Our Lord in South St. Louis. At the time of building, all three were recognized nationally and internationally for their imaginative new forms as well as the architects' integration of architecture and the arts.

**"STL LOVES MCM: EMBRACING RECENT PAST PRESERVATION"**

Sunday, Nov. 21, 3 p.m.

**Toby Weiss**, writer and photographer of the popular blog B.E.L.T. (**b**uilt **e**nvironment in **l**ayman's **t**erms) showcases some of St. Louis' best MCM buildings and looks at ways to ensure their preservation. From "Mad Men" to Design Within Reach, it seems as if America is embracing mid-century modern (MCM) with a passion. With The Arch as our global calling card, it's time for St. Louis to embrace and protect its MCM heritage.