

The Society of Architectural Historians
Missouri Valley Chapter

Volume XVII

Number 1B

Spring 2011

www.stlouisarchitecture.org



News Letter

BERNOUDY, MUTRUX & BAUER'S MALINMOR IN PIKE COUNTY

by Daniel C. Williamson

Malinmor, the house that Fristoe and Elizabeth Mullins completed in 1962, was designed by the firm of Bernoudy, Mutrux and Bauer and is undoubtedly the firm's largest ever design. Malinmor's size (15,000 square feet according to Osmund Overby, probably including the finished parts of the basement) was particularly impressive in an era when large houses were considered white elephants, and even the most affluent had been building on a much diminished scale since 1929 – a period when, not coincidentally, taxes on high incomes were virtually confiscatory. Now the taxes are down and home size is up again, not always with felicitous results. Malinmor, however, is both large and architecturally distinguished, but little attention has been paid to it. In Overby's splendid book, *William Adair Bernoudy, Architect: Bringing the Legacy of Frank Lloyd Wright to St. Louis* (Columbia, Missouri: University of Missouri Press, 1999), he printed three fine photographs of Malinmor and provided a general description. As the book's subtitle suggests, Bernoudy was a former Taliesin apprentice noted for a style derived from Wright's work. Overby clearly felt that the house drifted away from Wrightian principles, to its detriment. A recent visit and interviews with Rick Merritt, the capable manager of Malinmor, and with Birch Mullins and Katherine Claggett, two of the four Mullins children, offer an occasion for additional information and analysis and a more enthusiastic appraisal.

Pike County is part of "Little Dixie," a region of northern and central Missouri that has always seemed southern in its character and sympathies. Secure for settlement since 1818, Pike drew its population from Kentucky and Virginia, including a large number of slaves. For the last forty years of the 19th century, Pike thrived as a center for farming and processing tobacco. The decline and eventual disappearance of this industry led to a drop in the population of the county and the cities within it. Louisiana, Missouri, had 7,000 people in 1880 but only 4,500 in 1980, while Clarksville fell from 1,400 to 585 in the same period.

By 1980 the western part of the county enjoyed a solid agricultural production, notably hog raising, but the east-

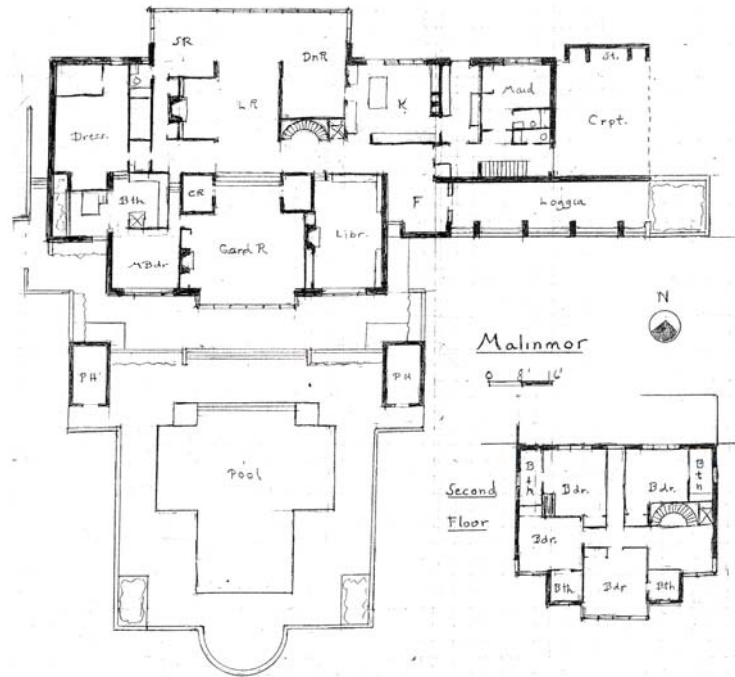
ern part of the county is primarily pasture and woodlands, rolling, carefully maintained, often beautiful, but with little evidence that anyone lives there. The rather ambitious history of the county, *Pike County, Missouri: People, Places and Pickers* (edited by Karen Schwadron, Pike County Historical Society, 1981, 1990), notes in a passing reference how one no longer encounters the private railroad cars of the "St. Louis millionaires" parked at the Clarksville station on weekends. But in fact the St. Louis contingent was and is still there, occupying a series of "gentlemen's farms," where typically not a great deal of farming is done and architecture considerably more ambitious than the typical Missouri farmhouse lies hidden behind trees and down private roads. None of these establishments boasted of more acreage than the Mullins farm. Beginning in 1958, the family assembled some 2,100 acres, mostly wooded, west of Highway D and north of Highway WW near Eolia. Now 2,300 acres owned by the Malinmor Hunt Club, an organization of 21 members, it is probably the largest contiguous private land holding in northern Missouri.

Fristoe Mullins was trained as an engineer and was long active in the aviation industry as founder and chairman of Midcoast Aviation. His wife, Elizabeth Mahaffey Mullins, was a granddaughter of the St. Louis oil entrepreneur William Cullen McBride. Mullins acted as his own general contractor for the Malinmor project, and Birch Mullins remembers his father working on plans of the house.



Malinmor, the Mullins House in Pike County, 1962, Bernoudy, Mutrux & Bauer: the south or garden elevation with pool

The Mullins family travelled extensively in Europe and, according to Katherine Claggett, greatly admired Palladian architecture. Architects then at work in St. Louis, such as Study, Farrar & Majers, could have given them a convincing Palladian house, but instead they went to Bernoudy, Mutrux & Bauer. Bernoudy was a charming, voluble, and persuasive man who seems to have lured many of his clients away from the traditional and classical taste that prevailed among the prosperous families inhabiting suburbs dominated by the Tudor and Georgian revivals. The Mullinses themselves would continue to live in the Renaissance Classical house at 9 Portland Place after Malinmor was completed. Bernoudy's partner, Edouard Mutrux, a highly capable designer, graduated from Washington University School of Architecture and so was better trained in the technical aspects of architecture than Bernoudy and able to produce detailed working drawings and some of the traditional details found at Malinmor. He was also a convinced Wrightian and was probably responsible for much of the firm's command of the subtleties of Wright's style.



Malinmor, floor plan, with second floor plan inset on right

According to Katherine Claggett, a break occurred between Fristoe Mullins and the firm, probably while the house was under construction, and Bernoudy did not see the house until several years after its completion. The working drawings at the Missouri Historical Society (rather than Washington University Archives, where most of the extant Bernoudy drawings are kept) correspond closely to the house that was built, and clearly Mullins and his architects had reached agreement on what they wanted to do. But there are discrepancies between different sheets of the working drawings, indicating that changes were still being made while the drawings were under way – a not unusual situation. Most conspicuously, the general elevations indicate a second story faced with vertical boards and with ribbon windows all across the north façade; in a later drawing showing the house as eventually built, the material is brick and the windows are not as wide. One may speculate that Fristoe Mullins was mindful that there was no nearby fire station and that Pike County had a history of destructive fires. He was building a house with a steel and concrete structure, wood being used only for trim, doors, and floor finish; even the exterior window frames are aluminum. He may not have wanted a wooden façade on any part of the house. The result is less Wrightian, more classically solid. These kinds of adjustments to the client's wishes, sometimes made reluctantly by the architect, can be described as “issues,” and are often discussed in the family for whom the house is being designed. At Malinmor, they are particularly revealing.

Malinmor is located on a ridge, some of the highest land in Pike County. This siting conforms to Missouri tradition – even some of the state's railroads run along ridges – but not to Frank Lloyd Wright's dictum, “No house should ever be on a hill or on anything. It should be of the hill, belonging to it.” But that dictum has to be looked at critically, particularly when a large house with a large footprint is desired. The side or “brow” of a hill slopes, of course, so that a house with its entrance on the uphill side often has to have one or two floors with windows on the downhill side only, floors that may be perceived as basements and may flood like basements. A large, level site can often be found on top of a hill or ridge, however, perhaps assisted by grading, and such was the site the Mullinses chose for Malinmor. No doubt they also enjoyed the distant views. One should also note that Wright formed his style on the dead level sites of the western Chicago suburbs.

The aura of traditional formality evident on approaching Malinmor is largely the consequence of the stately, tree-lined entrance drive, and of the monumental quality of the entrance loggia, due in part to the cut stone facing the rectangular piers. Rather than being centered on the principal façade in traditional fashion, however, this loggia is positioned in a one-story wing.



Malinmor, the entrance loggia from southeast

The central, squarish mass of Malinmor has two floors. The main floor has an alcoved living room, a dining room, and a sitting room (designated a guest room on the working drawings), while four bedrooms and bathrooms are above. A wide, shallow wing to the west contains the master bath and dressing area, the latter now converted to additional bedrooms. To the south, centered on the north-south axis of the living room and again in a broad and shallow wing, a large central garden room extends to a monumental height of about fourteen feet; this room is flanked by a master bedroom on the west, a large library on the east. The wall of glass in the garden room looks out on a T-shaped pool and a delightful walled terrace and garden. The south, principal façade of the house is also its most Wrightian feature. Roofs on three levels, hipped in the center and flat around the perimeter, extend outward with Wrightian deep eaves and a three-step soffit that suggests Art Deco influence today, but would not have in 1962, when that style was in disrepute.

The intermediate roof of the garden room has the most dramatic cantilever and so dominates. Brick chimneys, low for aesthetic reasons and moved south from the fireplaces they serve in order to satisfy code requirements for distance from the second floor, visually pin this roof down, with brick also occurring in the walls facing the master bedroom and library and in two hipped-roof pool houses, to either side of the area between the pool and the house. In the plan, these little buildings echo the brick-faced changing rooms flanking the steps down from the gallery to the garden room; these totally interior rooms emerge into the open air, so to speak, as corner bathrooms on the stepped south side of the second story and are structurally significant, with pipe columns in three of the four corners. The number of elements paired on either side of the living room and garden room axis is striking and is reminiscent of similarly axial Wright houses (e.g. the Barnsdall House, Los Angeles, 1917) and even of the work of the English architect Sir Edwin Lutyens (e.g. Gledstone Hall, Yorkshire, 1925). Wright admired Lutyens' work, but whether Bernoudy or Mutrux knew of it is not known.

To the east, a large and extended wing contains the entrance loggia and foyer, the service area including a large (20 by 24 ft.) and impressively equipped kitchen, a storage pantry, a maid's room with bath, and a carport, now converted to a hunt preparation room. Because of the walling of the garden and pool, a guest approaching the entrance cannot see the complete extent and organization of the house, and a comprehensive view is difficult from any angle. The plan lacks the pinwheel dynamism of Wright's enormous Wingspread, the S. C. Johnson house near Racine, but nonetheless the plan and exterior of Malinmor do suggest the extension of subordinate masses from a dominant central mass, somewhat as limbs grow from the trunk of a tree.

In his later career, from the late 1930s to 1959, Frank Lloyd Wright usually built one-story houses, even when they were large. When he did include a second story (in one instance because neighborhood restrictions required it) he would never locate bedrooms directly above the living room and dining room, whereas he frequently favored that traditional arrangement in the Oak Park and Prairie School years of his early career, from 1892 to 1917. In this and other ways, Malinmor reflects Wright's architecture of the initial decades of the 20th century, rather than his mid-century work. Architects today might be well advised to follow that example, which allows less radical roof and fenestration schemes and adjusts easily to two- and three-story buildings.



Malinmor, the north elevation, showing the long, glass first-floor bay

The structural framework of Malinmor, to the extent that it can be conjectured from the working drawings and a visit to the house, is both massive and unusual. Concrete foundation walls surround the only partly finished basement. Additional structural support inside is provided by steel columns supporting steel I beams, which in turn support closely spaced steel trusses. The trusses carry steel decking, which could be topped by a thin layer of concrete and then the wood flooring. It is clear from the working drawings that an identical method of spanning is employed at floor and roof levels above. The columns continue upward as three to four inch diameter pipes, which could be absorbed in the thickness of a standard partition wall so that no columns would intrude into the rooms, as they do in steel-framed apartment houses and hotels. The columns are spaced on a modified grid, with prevailing intervals of

about 16 feet, reflecting room dimensions and tracing the outer limit of the second floor. The drawings call for use of the pipe columns at the basement level as well, but this was not done, column intrusions not being a problem at this level. Interior partition walls are steel studded but do not support.



Malinmor, the southwest corner

This is a hybrid system, since perimeter support is provided by concrete block walls faced with brick. Outer walls on the second floor lack the concrete block and are much thinner, reflecting the original intention of using siding; it is unclear from the drawings whether the pipe columns continue on the second floor. (Possibly separate structural drawings were prepared but are now lost.) The extensive use of steel, both for spanning and support, differs from methods of fire-resistant construction found in some large houses built earlier in the 20th century. Bunker-like, these houses use vast amounts of concrete in more or less masonry bearing wall systems. The lighter weight structure used at Malinmor would have appealed to Frisbie Mullins, the aviation engineer. But anyone who saw the house under construction describes it as “built like a fortress.” Completed, however, its conventional exterior and interior finishes completely conceal the unconventional structure underneath.

The interior of Malinmor occupies a twilight zone between the total openness of the typical modernist interior (at Wright’s enormous Wingspread, the living, dining, and library areas form one space) and the division into completely distinct rectangles – in other words, rooms – found in traditional design from time immemorial. The living room at Malinmor is open at its north and south ends in a way that breaks down that division. There are no intervals of wall, but rather spatial continuity, between the living room, the gallery, the space between the changing rooms accommodating the steps down to the garden room, and the garden room itself. This openness, and the elevation of the living room above the garden room and pool terrace, delivers to the living room a view over the apsidal south garden wall to the splendid countryside beyond and below, in a

way often not found in hilltop houses. But the ground floor seems to be divided into distinct rooms nonetheless. They are similar in their proportions to rooms in the larger houses of the Forest Park Addition (where the Mullins family lived) and the adjacent Catlin Tract, built between 1890 and 1930; the living room, for example, is approximately 16 by 32 feet. Access to the dining and sitting rooms is through the living room; otherwise the ground floor rooms are off a long central gallery not at all reminiscent of Wright’s corridors, which tend to lead down long bedroom wings, but rather much like the wide cross halls found in the larger houses of the Central West End neighborhoods noted above, also like the central galleries around which so many large 1920s New York City apartments are arranged, in plans developed by Emery Roth, J. E. R. Carpenter, and Rosario Candela.



Malinmor, the Garden Room

Other features of Malinmor have similar mixed affinities. In his early houses Frank Lloyd Wright favored varying ceiling heights, with low ceilings in halls and alcoves, somewhat higher ceilings in the principal rooms, where the difference is represented by a band of woodwork and change in wall color. This feature evolved into a kind of projecting shelf, that concealed lights above and lowered the ceiling height around the perimeter of the room. Bernoulli continued to use this device, an important part of Wright’s assault on traditional interior space. At Malinmor, however, as recalled by both Birch Mullins and Katherine Claggett, their father balked at a significant

part of the interior having ceiling heights well below the usual eight foot minimum. And so another issue arose between client and architect, with the latter adjusting to the wishes of the former. As a result the light shelves are both higher and shallower than usual in a Bernoudy house, to conspicuous effect: with the distinctive coved, or concave surface moldings found throughout Malinmor, the shelf looks very much like a traditional cornice, dropped so as to conceal indirect lighting in a manner rather frequently encountered, especially in hotels and restaurants. A Wrightian purist would regret this, but the effect is in fact attractive and contributes to the distinctive interior ambiance of Malinmor. The modified classicism of the fireplace and bookshelf detailing should also be noted, as well as the general effect of the oak moldings, door architraves, and baseboards.

The Hunt Club has furnished Malinmor much as if it were a house, to good effect. The taste looks back to 18th-century England, a direction, not at all unusual, that has stood the test of time. The orientation is to comfort, and, of course, to displaying a number of hunting trophies. Such décor – often a little more colorful and less masculine than at Malinmor – is usual in Bernoudy houses but unusual in houses designed by Frank Lloyd Wright. It is generally agreed that Wright houses are receptive to only a limited range of furnishings – pieces of his own design or from sympathetic phases of modernism, and most things Oriental, particularly Japanese, but not Sheraton and Chippendale. That Bernoudy houses respond so differently to contents that are often themselves quite eclectic may seem a little mysterious but in fact can be explained by very specific departures from Wright's style. These include a more fine-edged, delicate kind of detailing, whereas Wright's detailing is heavier and often somewhat coarse; a preference for plaster walls instead of Wright's usual brownish wood; and the use of large sheets of window glass as opposed to Wright's typical band of casements. The outdoors, and off-white plaster, work very well with items from a great range of periods and places, hence the oceans of glass and white plaster in so many recent New York apartment houses.

All of these features can be found at Malinmor. Two rooms, however, go quite a bit further. The master bathroom, which is bigger than the adjacent bedroom, was walled and floored in peach colored marble, at a time when ceramic tile was the universal material for bathrooms, and has its own tiny garden. No one who has been in the large houses of the late 1920s and the 1930s designed by such sophisticated architects as David Adler will be surprised that this one very private room, in a house of the utmost restraint, devoid of flamboyance or ostentation, will go totally Hollywood.

The library, separated from the rest of the house by a door that closes, is an anomaly of a different sort. It is an

entirely traditional room, with walnut paneling (from trees on the property) articulated with classical moldings. Detailing for this room in the working drawings, no doubt by Mutrux, could come straight out of the more meticulous phases of the Colonial Revival. Birch Mullins remembers that his father wanted a centered fireplace, which required a slanting flue to reach the chimney. The library seems to be completely the result of an insistent client, until one looks at the evolving work of Bernoudy in the 1960s. The Williams house on Glen Eagles Drive in Ladue, for example, built in 1966, is remarkably successful but impossible to designate stylistically. It seems to be more traditional than modern, with an interior decorated with an abundance of molding, and to have little to do with Frank Lloyd Wright. Unknowing observers (unlike Malinmor, the Williams house is not hidden from public view) frequently ascribe it to the wrong architect, notably to Frederick Dunn, but Bernoudy seems to have found its elegant manner appealing and embraced it with enthusiasm. All the issues raised by the Mullins family in fact point to a path Bernoudy would follow wholeheartedly, including the modified light shelves, symmetry, distinct and ample dining rooms suited to dinner parties, and ceremonious entrances suited to arrival at those parties and found everywhere in the neighborhoods where Bernoudy built. Bernoudy may initially have seduced his clients to a Wrightian style, but he eventually was seduced by them away from that style; so came the complex, blended architecture of his later years.

Wright's clients are not well understood, even by some who have studied his work closely. The Kaufmanns and the Guggenheims are so conspicuous that he is assumed to have designed mostly for the rich. But usually his clients were people of somewhat more modest means: engineers, teachers, and small businessmen. Even when their means were more ample, they tended to be individualistic and somewhat eccentric, and disinclined to pay much heed to the realms of American gentility. Wright built remarkably few houses in fashionable suburbs, such as those of the Chicago North Shore, a vantage point from which Oak Park had always seemed as socially unacceptable as it was geographically distant. Personally he would have been uncomfortable and out of place in Lake Forest or Winnetka, where his flowing capes and hair and front page marital infidelities would have offended standards of dress and deportment taken quite seriously. Bernoudy, however, had as a young man always attended the Veiled Prophet Ball and was considered to be something of a society boy at Taliesin, despite a lack of money. His friend Joseph Pulitzer was one of his earliest and most important clients; most of his houses would be located in Ladue or Huntleigh Village. St. Louisans who led sophisticated social lives in the 1950s and 1960s seem always to have known him.



Malinmor, detail of pool terrace, Garden Room on right

To a remarkable degree he corresponded to a kind of architect often found in American cities in the first half of the 20th Century, typically a stalwart of the period revivals. Usually wellborn and well connected, but sometimes a socially adept outsider, such an architect typically designed houses for the city's leading families, who in turn were reassured by his inclusion in their social circle; if many of his clients were not part of that circle, they nonetheless shared its tastes and attitudes. Examples were Howard Van Doren Shaw and David Adler in Chicago, John Staub in Dallas, and William Delano in New York. William Bernoudy fit the pattern to a remarkable degree – except that, improbably, he was a modernist. Wright rejected and contradicted the pattern about as much as was possible for an architect with a successful residential practice. This difference between the two men, who at Taliesin enjoyed each other immensely, was profound and explains all the ways in which the apprentice's style grew away from that of the master.

Bernoudy's career, which would have looked promising in 1962, in fact languished in his later years. In that period the custom-designed and custom-built house seemed to grow less important in architecture and was never the object of the modernist defeat of tradition that Bernoudy had once enthusiastically predicted. The scope of his practice diminished until Mutrux felt compelled to leave, a major loss, although Bernoudy would continue to work with other architects. His late houses are nonetheless of great interest and can be studied in Overby's book; a striking attribute is their symmetry. With sufficient funds and happily married, albeit childless, Bernoudy kept up his preferred way of life: Ladue, where he lived, grew ever more enveloping, the cocktail party circuit more congenial, Taliesin more remote. By the time of his widow's death, their estate would be huge by architectural standards because of the greatly appreciated value of their art collection; the art, modernist and abstract, was of a kind that Frank Lloyd Wright had loathed.

Fristoe and Elizabeth Mullins moved to Bermuda in 1980, arranging joint ownership of Malinmor by their four children. The children, now adults, had principal residences elsewhere and found upkeep of the vast country property a burden; in 1987 they leased it to Taylor Matthews, who converted it to a club. In 1993 the club bought Malinmor from the Mullins family; the club is owned jointly by its members. This was a fortunate turn of events, which preserved a kind of property, both house and land, that has often proved short-lived. Walking into Malinmor today and not knowing that it is a club, a visitor might assume that it was still a family home. One's inclination is to compare it to an English country house or perhaps to an American idea of what an English country house is like. From my very limited knowledge of these houses, described as "stately" by the English, they are typically grander and showier; also there is scarcely any Wrightian architecture in the British Isles. The affinity remains compelling nonetheless. Inside Malinmor, one thinks little of modernism; it seems to point to the past rather than the future.

To a Wright enthusiast, the features that lead Malinmor in this unexpected direction diminish it architecturally. But do they? We tend to admire novelty and inventiveness in the work of a legendary genius, to the point that we do not ask if the new ideas are good ideas, even after they fail to gain wide acceptance. Frank Lloyd Wright, after all, has had a very limited influence on American domestic architecture. At Malinmor, the modification of Wright's style by an enormously attractive tradition of well-proportioned, subtly detailed interiors receptive to an eclectic *mélange* of furnishings, exemplifies the way in which Wrightian forms might have enjoyed much wider use. Also, here Wright's relentless geometry does not inflict trapezoidal beds and triangular showers on the house's occupants, as at Wright's Kraus house in Kirkwood.

Malinmor's is an ambiguous architecture, certainly, but ambiguity can be desirable, just as an insistence on stylistic purity can be deadening. And everything about William Bernoudy was ambiguous, while much about American society and culture is ambiguous as well. That culture tends to despoil countryside as its suburbs expand, a fate found not very far to the south that Pike County has so far managed to avoid. At Malinmor, this preserved, often idyllic landscape surrounds the 2.300 acres attached to the house that is a dream world within a dream world, far from the harsh daylight in which building seems to always blight and the tumult and shouting of a divided, teeming population never subside. Assuming that the club endures, that dream world will continue, even though a small stream of visitors must inevitably depart and awaken from it (members

may spend the night but do not live there). The Mullinses themselves stayed only for a time, but they built Malinmor for the ages.

THE HISTORIC HANLEY HOUSE DAY BOOK AND ITS RESTORATION

by Sarah Umlauf

Martin Franklin Hanley (1814-1879) arrived in St. Louis County around 1834 when he was just 20 years old. Hanley came to Missouri from his native Virginia by way of Kentucky. The young blacksmith purchased land from a farmer named James Walton (1784-1851) and built a thriving business producing ploughs and farm implements. Much of Martin F. Hanley's early years in St. Louis County are documented in his Day Book, which today is owned by the City of Clayton. The entries in the Day Book date from 1836 to approximately 1861. The book is an important record documenting mid-19th century life in the area known as Central Township in St. Louis County. Due to its deteriorated condition, the Day Book has been stored in an archival box out of view from the public, and only limited access by trained City staff is permitted. Aware of its importance to the early history of the region, the City of Clayton sought funds to conserve the book and make it available to the community. In late 2010, the City was pleased to learn that it had received a grant from the Missouri Historical Records Grant Program to conserve and digitize the Martin F. Hanley Day Book.



Martin F. Hanley's Day Book, open to 1849. This unique source of information on St. Louis County currently being conserved and digitized by the City of Clayton.

In his early years in St. Louis County, the Day Book indicates that Martin F. Hanley not only sold plows and metal wares but also established a wood shop as well as a grocery store and a tavern. On page 52 of the Day Book, Hanley recorded: "William Link commenced in grocery Thursday at 12 o'clock March 16, 1848 for one year at \$110.00 for a year." On page 60 he noted "Jack Brion commenced work in wood shop July 13th, 1848

at \$14.00 per month." Hanley also included numerous references to bar bills and purchases of whiskey, hard vinegar and bitters. The entries serve as evidence for his various business ventures. Through his endeavors, Martin served many of the residents located in the area known as Central Township. Listed among his customers were General Ashley, Mr. Chouteau, Ralph Clayton, William Clayton, Mr. Papin, Frederick L. Billon, the Sappingtons, James Bissell, and Barton Bates to name a few.



Martin F. Hanley in later life, from the Hanley House collection

One entry in the Day Book recorded "Feb. 5, 1849, to John S. Bowlin to Blacksmith Shop rent." We see that Martin at that time had begun to turn away from his blacksmithing operation. His shift away from the heat of the forge actually had begun a little more than a year prior to this Day Book entry. In 1847, Martin purchased 100.6 acres of land located about one mile south of his existing home and business. He clearly intended to develop his new property as evident in a Day Book entry in 1851 that notes he had paid 2 men to grub some acres. This process of removing rocks, roots, and other debris from the land continued on and off for about three years.

Martin also recorded, "October 27, 1852, Commenced the Road." Over the next year, Hanley, with the help of paid laborers, constructed the Hanley Road. The men

worked in the rock quarry, used “powder and fuzes” to clear the road, and hauled loads of rock and sand. For their heavy labor, Hanley typically paid his employees 50 cents to one dollar a day. After nearly a year of construction, Hanley listed the total costs associated with the road at \$129.32. The greatest expense during the construction of the Hanley Road was the bridge that crossed the River Des Peres. In addition to day laborers and the cost for materials such as lime and sand, Hanley required the work of specialists. On June 17, 1853, he paid \$19.50 to “masons for 3 buttments.” Although the masons were the largest daily expense that Hanley incurred during construction, his reliance on skilled labor demonstrated the care that he took in building his road.



The Hanley House in the 19th century, seen from a vantage point to the southwest that is today occupied by houses on Maryland Avenue.

During the construction of the Hanley Road, Martin Franklin continued to work to develop his new land. From November 12, 1852 to February 15, 1853, Hanley “hawled” cord wood from Mr. Clayton. In his Day Book notations, Hanley wrote that he “got 110 post.” Hanley also kept a running tab of the cost of the rails that he purchased from Ralph Clayton over the four-month period. Considering the dates of his purchases and the notations indicating that he purchased posts and rails, it is likely that he was procuring the materials needed to fence his new property on the Hanley Road.

The following year, Hanley once again turned his attention to his property on the Hanley Road. From October to December 1854, he employed a well digger. The work required two loads of sand and three loads of brick and totaled \$12.60. With his well in place, his fence erected and the Hanley Road completed, Hanley recorded in his Day Book that on May 16, 1855, at “12 o’clock Billy commenced work digging cellar.” Beginning with the cellar, the construction of the Greek Revival farmstead on Hanley’s property served as an homage to the Virginia plantations that he had left behind as a youth.

Although Martin F. Hanley originally ventured to St. Louis as a blacksmith, his desire to become a farmer himself took over. In St. Louis County, Martin’s professional and personal ventures thrived. Through his successful marriage to Cyrene Clemens Walton (1819-1894), the daughter of his neighbor James Walton, Hanley also found great success in his family life. Martin and Cyrene had 11 children. It is the recollections of one of Martin’s children that poignantly detailed the joys of farming that Martin surely imparted. Jim Hanley recalled in a letter to his mother, Cyrene, dated July 25th, 1885, “Julia got a letter from Harry Kelsey yesterday about harvesting which made me think of old times when I hustled through the hay regardless of bumblebees or hornets.” The ideal life of a Virginia gentleman farmer was surely the life that Martin desired.

The Historic Hanley House is pleased that St. Louis Paper Conservator, Richard Baker, is performing the restoration and digitization of the Day Book through the Missouri Historical Records Grant Program. Once the project is complete, an electronic version of the Day Book will be available on the museum’s website: www.HanleyHouse.org. The Day Book will be on display at the Historic Hanley House in May of 2011. The museum is located at 7600 Westmoreland Avenue, just east of Hanley Road. It is open to the public from April through October on Saturdays and Sundays from noon to 4 p.m. and by appointment at all other times. Please contact Sarah Umlauf for more information: (314) 226-9893 or sumlauf@ci.clayton.mo.us.

Sarah Umlauf is community resource coordinator for the City of Clayton.

LAZARUS, DUNN AND MAREMONT: THE WALLPAPER CONNECTION

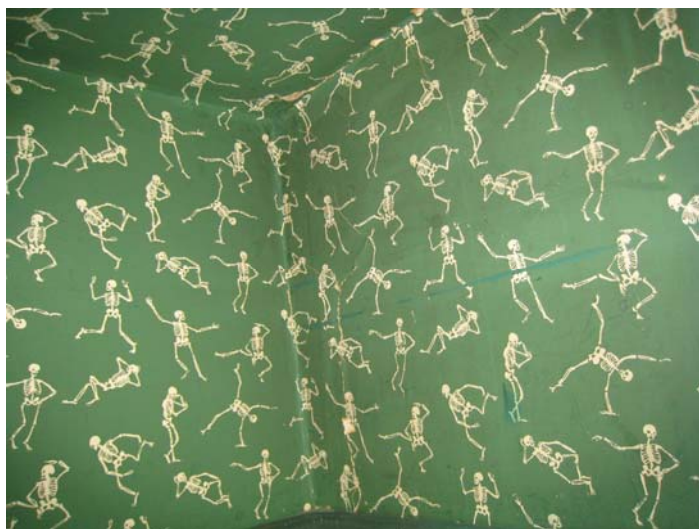
by Esley Hamilton

The impressive research that Dr. Baerbel Schulte conducted for the exhibition about the artist Max Lazarus currently at the Sheldon Galleries (see Events Calendar) uncovered many St. Louis connections. One will be of particular interest to architectural historians.

Lazarus and his family left Trier for America in September, 1938. That was just two months before the so-called Kristallnacht atrocities (which a typo in our Winter issue mistakenly placed a decade earlier). The systematic attack on Jewish institutions in Germany resulted in the destruction of all Lazarus’s synagogue murals and closed the door to escape for nearly all German Jews. Lazarus was drawn to St. Louis through his relative Lea Hermann, whose husband Moritz was a

chiropractor on South Grand. Among Max Lazarus's earliest income-producing projects here was painting cupboards and dressers in Dutch Provincial style for Daniel Fitzpatrick, the famous political cartoonist of the *St. Louis Post-Dispatch*.

He also designed wallpaper patterns for Frederick Dunn (1905-1984), and Dr. Schulte found one of them in a closet in the house designed by Nagel & Dunn for Arnold H. Maremont at 312 DeMun in Clayton. (For more on Maremont, see the Fall 2010 Newsletter.)



The "Totentanz" or "Dance of Death" wallpaper, seen in a closet at 312 DeMun. Photo by Rosalie Leposky, courtesy of Ellen and Warren Hager, 2008

Dr. Schulte writes about the paper in her catalog for the exhibition (*Max Lazarus: Trier-St. Louis-Denver: The Jewish Fate of an Artist*. Trier: Stadtmuseum Simeonstift, 2010, p. 193), "White skeletons cavort around on an intense green background. However the "deathmen" are not portrayed in a scary manner, but in a much more humorous way: some are standing on one hand, some are lying down on their backs with one knee lifted and their arms folded behind their heads; in turn others are jumping or dancing, all of which gives the pattern an extremely animated appearance. Although there are only nine different variations of the skeletons, they have been so skillfully arranged that this is only evident upon closer inspection."

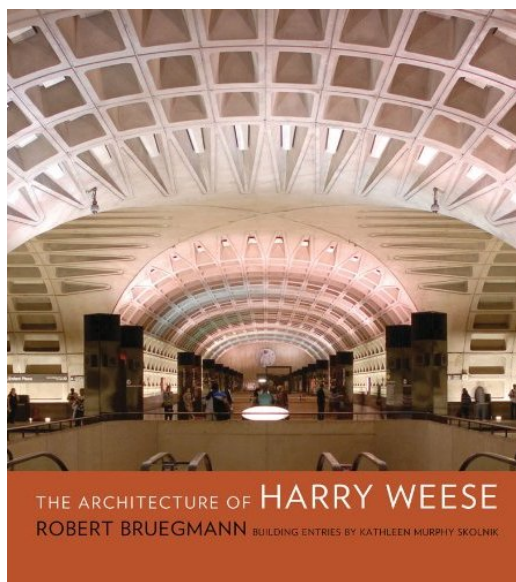
Wallpaper appears in photographs of some of the other Nagel & Dunn houses of this period, but none of the other patterns has the flare of this one.

NEW BOOK ABOUT HARRY WEESE

by Esley Hamilton

One of the most important achievements of Mid-Century Modernism in St. Louis is the Forest Park campus of St. Louis Community College, designed by Harry Weese & Associates. The firm got the commission in 1965, and the buildings were complete by 1972. Based in Chicago, Weese (1915-1998) was one of the best-known and most widely published architects in the nation at that time. He was the most frequent contributor to the great collection of modernist buildings in Columbus, Indiana, and his First Baptist Church there is a National Historic Landmark. His design for the Washington, D.C. Metro still features on lists of the world's most beautiful public transportation systems. His passing was noted in the Spring 1999 issue of this newsletter.

Nevertheless, it seems safe to say that Weese is less well remembered today than some of his contemporaries, such as Eero Saarinen and Louis Kahn. Thus, *The Architecture of Harry Weese* (Norton, 2010), the first comprehensive review of his career, is especially welcome. The book is divided into two parts: a 65-page biography and overview by Robert Bruegemann; and a portfolio of about 150 pages by Kathleen Murphy Skolnik analyzing 34 projects in greater depth. D.C.'s Metrocenter is on the cover.



Unfortunately, the Forest Park campus is not one of the featured works, nor is it illustrated. Bruegemann points out that it was just one of several large projects for colleges and universities in Weese's office at about that time. Another junior college campus was under way at Benton Harbor, Michigan, and there were additions to Beloit College in Wisconsin, Reed College in Oregon, Cornell College in Iowa, and at the universities of Colorado, Illinois, and Vermont. Weese's enormous Mosse Humanities Building at the University of Wisconsin in

Madison has been criticized for years and threatened with demolition. By contrast, the St. Louis campus has been well maintained and, as Bruegemann notes, it “provides a good example of the robust architectural forms coming out of the office in the late 1960s as well as a highly sensitive landscape design by Karr.” Joe Karr had moved to Weese’s office in 1969 after studying with Ian McHarg and working with Dan Kiley, where he had helped with Weese’s Columbus church and other projects. Karr’s design here is reminiscent of Kiley’s work then.



POWER HOUSE RENOVATION WINS AIA AWARD FOR CANNON

As reported by St. Louis Construction News and Real Estate, Cannon Design has won a national honor award from the American Institute of Architects for its renovation of the Power House at Eleventh and Clark. SAH members will remember that our 2009 Annual Gathering was held there, thanks to the generosity of Cannon.

Two Exhibitions: Max Lazarus: Trier/St. Louis/Denver – A Jewish Artist’s Fate & Max Lazarus: The Synagogue Murals through Saturday, May 7, 2011 The Sheldon Galleries, 3648 Washington Avenue

Organized by the city museum of Trier, Germany, these exhibitions traces the life and artistic achievement of German-Jewish artist Max Lazarus (1892-1961) through over 50 paintings, lithographs and synagogue designs. A remarkable colorist and painter, Lazarus began his career in the historic electoral city of Trier, represented in the exhibit by several of his landscapes and prints. After working secretly for several years, he fled the Nazis in 1938, moving first to St. Louis, where he had family. Scenes from his time here include views of the Old Courthouse, Grand Avenue and the United Hebrew Temple (now the Missouri History Museum Library). During his time here, he collaborated with architects Nagel & Dunn, among others. After he contracted tuberculosis, Lazarus moved his family to Colorado, where he recorded the changing Denver cityscape. The main Lazarus exhibition will be in the Sheldon’s Bellwether Gallery.

In the Bernoudy, Gallery, a series of gouache paintings of Lazarus’s synagogue mural designs will be featured. His first commission in 1921 was for the Merzig Synagogue, and six others followed. All were destroyed in the Kristallnacht (Night of Broken Glass) pogroms of November 9-10, 1928 and following. Designers for other unrealized projects have also survived. Only now as a result of the Trier exhibition has Lazarus’s importance in this field been recognized.

Baerbel Schulte, the curator of the Lazarus exhibition and author of the catalog, will visit St. Louis from Trier the weekend of April 22-24 and will speak at United Hebrew Congregation in Chesterfield. Watch the Sheldon Galleries website for details.

“Tropicanniversary”

Celebrate 50 years of bowling at Tropicana Lanes

Tuesday, March 15, 6 to 9 pm; Presentation at 7960 Clayton Rd., Richmond Heights

Tino DiFranco, owner of Tropicana Lanes, is turning over 26 bowling lanes to the new organization, Modern STL, and lowering the price. The evening will feature half-price drink specials, and a raffle of Atomic-centric items. At 7 p.m., Mr. DiFranco and Michael Allen will present a program on the history of the Tropicana and bowling culture in St. Louis.

One of St. Louis’ great examples of Mid-Century Modern architecture is celebrating its 50th anniversary this year. Tropicana Lanes was one of the area’s first modern bowling “centers,” ushering in a new era and replacing traditional, smaller bowling alleys. With unique modernist style, 52 bowling lanes, a lounge, game room and full banquet center, Tropicana was a bustling center of entertainment during the 1950s and 60s, providing hours of fun for local teens, bowling league play and even childcare during its heyday. Tropicana continues to provide quality, affordable entertainment to new generations of bowling fans.

The event is open to all and no reservations are required. For more information, visit the ModernSTL website at www.modern-stl.com.

Talk: “Back to the Five and Dime”

Wednesday, March 16, 7 p.m.

Missouri History Museum, Lindell & DeBaliviere

When Richard Smith was a Woolworth’s manager, he was required to close the stores in St. Louis one by one. He discusses the significance of Woolworth’s in American history and shares stories from the end of that era, along with his amazing collection of Woolworth’s memorabilia. Free, for more information, phone 314-746-4599.

Talk: Bill Wischmeyer on the Pulitzer

Saturday, March 19, 1 p.m.

The Pulitzer Foundation,
3716 Washington Avenue

The Pulitzer Foundation Building is internationally known for its design by Tadao Ando. But the architect of record was our own Bill Wischmeyer, past president of Landmarks Association. He will discuss his involvement with the building in connection with the cur-

rent exhibition there. “Dreamscapes” features Surrealist and other art depicting dream world, including works by René Magritte, Joan Miró, Max Klinger, and Albrecht Dürer. The Pulitzer is open free to the public Wednesdays noon to 5 and Saturdays 10 to 5.

Conference: Open/Closed:

Exploring Vacant Property in St. Louis

Friday, March 18, 7:30 p.m., Old North St. Louis Restoration Group, 2700 North 14th at Crown Square

Saturday, March 19, 10 to 5, Most Holy Trinity Church, 3519 North 14th Street

Saturday, March 19, 6:30, Old North office

This free conference is an opportunity for community members to strengthen their knowledge of the vacant property issue and to develop new solutions. No issue is more vital for St. Louis than the thousands of vacant houses and lots. Friday’s reception will include the screening of scenes from *The Pruitt Igoe Myth: An Urban History Documentary*. Saturday’s programs include four panel discussions and tours of Hyde Park, the Ville, and Wellston. The keynote presentation by Sylvester Brown, Jr., will take place during dinner (catered by Betty Macc Barbeque and Snacks, \$10, rsvp to rsvp@nextstl.com). The event concludes back at the office of Old North Restoration Group with screenings of two further documentaries. For more information, view <http://nextstl.com/media/open-closed>, contact Alex Ihnen at alex@nextstl.com or phone him at 314-941-4929.

Talk: “Modernism, Medievalism & the American Home: Gustav Stickley and the American Arts & Crafts Movement”

Wednesday, April 13, 7 p.m.

Missouri History Museum, Forest Park

Kevin W. Tucker, curator of decorative arts and design at the Dallas Museum of Art, will speak at the annual lecture sponsored by the Frank Lloyd Wright House in Ebsworth Park. Tucker is curator of the exhibition, “Gustav Stickley and the American Arts and Crafts Movement,” seen in Newark last year, in Dallas through May 8, and opening in San Diego June 18. Stickley, a seminal figure in early 20th-century design, introduced a new line of simple and forthright furniture in 1900, and within a decade his name had become synonymous with that of Arts & Crafts or Mission furniture. His Craftsman home designs fueled the rapid development of bungalow suburbs across the United States. The talk is free and open to the public.

House Tour: Houses of Isadore Shank
 Sunday, May 1, 2 to 5
 Ladue, Frontenac and Creve Coeur

After the success of last year's Harris Armstrong tour in Oakland, the Sheldon Art Galleries is sponsoring a benefit tour of four residences designed by the pioneer St. Louis modernist Isadore Shank. As was the case last year, volunteers will be needed to help as room stewards and traffic guides. To volunteer, or for more information, contact Olivia LaHS-Gonzales at 314-533-9900, extension 31 or e-mail olg@thesheldon.org. Watch for more details on the Sheldon website, www.sheldonconcerthall.org.

Tour: Ladue Estates with Modern STL
 Saturday, May 7, 10 a.m. - 2 p.m.
 Ladue Estates, off Ladue Road west of Spoeede

This walking tour and open house features the first Mid-Century Modern neighborhood on the National Register of Historic Places in Missouri. Ladue estates has 75 ranch houses all designed by Cay Weinel and built between 1956 and 1965. Two houses will be open to view the interiors, and guided walking tours of the the entire neighborhood will be offered. Ladue Estates will be featured in a future issue of *Atomic Ranch* magazine. The fee is \$10 on the day of the event.

News Letter

© 2011 The Society of Architectural Historians. St. Louis and Missouri Valley Chapters.

NewsLetter is published quarterly by the St. Louis and Missouri Chapters of Architectural Historians.

Please mail editorial correspondence and submissions for publication to: Esley Hamilton, Editor, 7346 Balson Avenue, University City, Missouri 63130 or contact him by telephone: (314) 615-0357 or by email ehamilton@stlouisco.com. Deadlines for submission of material for publication in **NewsLetter** are as follows:

| | |
|--------------|-------------|
| Spring issue | 15 February |
| Summer issue | 15 May |
| Fall issue | 15 August |
| Winter Issue | 15 November |

St. Louis Chapter, SAH 2010 –2011 Board of Directors

| | |
|---------------------|-------------------|
| John Guenther, FAIA | President |
| Paul Hohmann, AIA | Vice President |
| Mimi Stiritz | Secretary |
| Richard Mueller | Treasurer |
| Esley Hamilton | NewsLetter Editor |

Memberships:

| | |
|------------------|--------------|
| Individual, \$10 | Student, \$5 |
| Supporting, \$25 | Joint, \$15 |

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