

AN ARCHITECTURAL DISCOVERY: THE ARCHITECTS OF THE CAMPBELL HOUSE

by Thomas Gronski

The Campbell House still stands at 1508 Locust Street in St. Louis. Built in 1851, today it is one of the best-preserved mid-Victorian house museums in the United States. In 1854 Robert Campbell, legendary fur trader and merchant, became its third owner, and the house remained in his family for more than 80 years. But the home's first owner was John H. Hall (born in 1801 in Kentucky) who, along with his business partner James F. Donaldson (born about 1800 in Maryland), owned a hardware, cutlery, and mechanics tools store at No. 92 Main Street. The partners were also active in land speculation, and owned several pieces of property throughout the city and in North St. Louis. In 1851, they invested in Lucas Place, an exclusive neighborhood for the up-and-coming businessmen, lawyers, and politicians who wished to remove themselves from the congested and increasingly unhealthy aspects of the shops and factories along the St. Louis riverfront. James Lucas was developing Lucas Place on land previously owned by his father, Judge J. B. C. Lucas and, following the Great Fire in May 1849 and the tragic cholera epidemic of that same year, saw the open lands west of the city as the perfect retreat for "good air" and gracious living.

On May 15, 1851, James Lucas sold to John H. Hall the lot that would eventually become #20 Lucas Place (later, when the street names and numbering system changed, 1508 Locust St.). John Hall also purchased the lot immediately next door, to the west, on June 20, 1851. This would become #22 Lucas Place (later, 1512 Locust St.).¹

John Hall built houses on his newly acquired lots the same year he purchased them. The houses resembled in plan and elevation the standard row house of the day, with a three-story "L" shaped 25-foot wide front and dining, kitchen, and service facilities in the rear. For years it was assumed that Hall, as a speculator looking to quickly turn over his property, likely used "stock" architectural plans, comparable to the row houses that had been built in the St. Louis area during the previous 20 years. At best, some speculated that the architect was William Fulton, who had previously completed other work for James Lucas.²



A detail of Richard J. Compton, *Pictorial St. Louis, 1875, Plate xx. The Campbell House is Number 42. Just below at 43 is the top of William Rumbold's Central High School.*

However, a recent discovery at the Missouri State Archives, St. Louis County Circuit Court Records, (and digitized at Missouri Digital Heritage – <http://www.sos.mo.gov/mdh/>) has changed what we know about the construction of the houses that John Hall built on his Lucas Place lots. In 1821, the Missouri General Assembly passed legislation securing for "mechanics and others payment for their labor and materials in erecting houses and other buildings." This law created a priority of payment for the work performed and materials furnished in the building, improvement, or repair of structures. The Archive's collection of Mechanics Liens consists of 5,129 documents filed in the St. Louis court system between April 1824 and December 1875. One of those liens, dated July 14, 1851, records: *Messrs. Donaldson & Hall – to Edgar & Walsh – 1851 July 14 – To sketch of ground plans & front elevation for two houses proposed to be erected in Lucas Place (\$5.00) – To drawings for two houses designed to be erected in Bremin (sic) & viewing grounds of same (\$15.00) – To plans & full specifications for two three-story houses with finished basements, stables, etc. complete for Lucas Place including detail or [backing?] drawings (\$25.00) – To alterations in same substituting plane for ornamental (sic), fronts, and making same three-story without basement finish (\$5.00) (Total = \$50.00) Rec'd payments³*

Further research (with the grateful assistance of Esley Hamilton and David Simmons) has determined that

“Edgar & Walsh” are Joseph C. Edgar and Thomas Waryng Walsh, who co-partnered in the architectural and building trade from early 1850 until February 1853. **Joseph Crowell Edgar** (born Oct. 30, 1810 – died Sept. 3, 1893) was born in Middlesex County, New Jersey. After moving to Ohio in 1830 and remaining there a few years, he settled in St. Louis around 1835. J. C. Edgar opened a construction business in St. Louis and (according to Compton & Dry) “from that time to the present Mr. Edgar has followed the business of building; the past twenty-five years, however, having been devoted to the profession of architect and superintendent. A list of the buildings erected by Mr. Edgar would fill a larger space in these pages than can be given; many of them, however, are owned and occupied as first-class residences and business houses.”⁴ It is also worth noting that Joseph Edgar was a true citizen of St. Louis, heavily involved with the Whig party in city politics, and as a volunteer fireman, as a leading member of the city’s Mechanics Exchange, and as one of the founding members of the Missouri Historical Society.



Campbell House, circa 1930, showing house to the west still standing

Thomas Waryng Walsh (born July 15, 1826 – died March 24, 1890) was born in Ireland and received his education at Trinity College, Dublin, after which he completed a three-year architectural apprenticeship with William Dean Butler, master architect. After stopovers in St. John’s Newfoundland, Boston, and New York City, he arrived in St. Louis in the fall of 1849, hoping to establish himself with the rebuilding of St. Louis following the 1849 Fire. And who better to co-partner with than Joseph C. Edgar, who had been doing business in the city since 1835?

Edgar & Walsh collaborated on at least five public buildings during their brief tenure together. In October 1850, St. Louis newspapers reported on the construction of the Christian Church being built for the Disciples of Christ on the north side of Fifth Street near Franklin Ave, with

“Messrs. Edgar & Walsh architects and superintendents.” The structure was built in the early English Gothic style, 60 X 107½ feet, with a seating capacity of 800 persons. (The property was sold in 1858 and the Disciples moved into a new church at Olive and Seventeenth Street in 1863.)⁵ In November 1850, a tornado swept through Cape Girardeau MO, destroying many buildings including the Catholic Church. Efforts began almost immediately to rebuild, and St. Vincent de Paul’s, designed by Edgar & Walsh, was dedicated in 1853. The building, also designed in the English Gothic Revival style, still stands today as Old St. Vincent’s in Cape Girardeau.⁶

In July 1851, the Mercantile Library Association advertised a contest to design their new library building. Edgar & Walsh were one of the ten who submitted plans but lost out to Robert S. Mitchell when the final selection was made in January 1852.⁷ In October 1852, Edgar & Walsh were selected to design the Kirkwood Hotel for the new town of Kirkwood, Missouri. Though not officially incorporated until early 1853, Kirkwood had been sited along the path of the Pacific Railroad by land speculators looking to develop an area in the country west of St. Louis. The hotel was not finished until August 1853 but soon became both a city landmark and a central location for visitors and local civic activities. Unfortunately, the hotel was destroyed by fire in December 1867. Further along the route of the Pacific Railroad was the town of Allenton, whose founders also decided to build a hotel in January 1853. This too was to be designed by Edgar & Walsh, and no doubt was similar in scale to the hotel at Kirkwood. Although the *Daily Missouri Republican* gave a detailed description of the design, it is unclear if the Allenton Hotel was ever actually built, as no subsequent reports of its use, sale, or destruction have been found.⁸

As for residential structures designed by Edgar & Walsh, we know of the mechanic’s lien dated 14 July 1851 for the houses to be built in Lucas Place and two houses in Bremen for Donaldson & Hall. Three other mechanic’s liens on record during the same time that Edgar & Walsh were partnering may be related. One is dated Oct. 9, 1850 against Nathaniel Blackstone for a 2½-story brick warehouse on Locust Street; one is dated Dec. 9, 1850 regarding a 2-story brick brewery on Morgan St.; and one is dated April 9, 1851 against Harvey Leonard for two 2-story brick houses on West Brooklyn St. In each of these cases however, only Joseph C. Edgar’s name is listed and Walsh’s involvement is unknown.

The partnership of Edgar & Walsh was dissolved on 18 Feb 1853. A notice in the *Daily Missouri Republican* read: *DISSOLUTION – The copartnership heretofore existing between **Edgar & Walsh** is this day dissolved by mutual content. Either party of the above firm is author-*

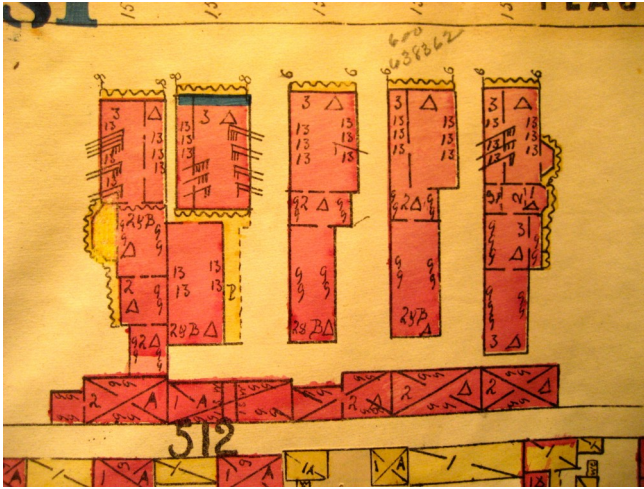
ized to liquidate the business of the same; one or both of which may be found at the old stand, corner of Fourth and Green streets, second floor. J. C. EDGAR, THOMAS WALSH.⁹ Almost immediately, Joseph Edgar advertised himself as “Architect” and open for business at the partners’ previous location at the corner of Green and Fourth Street in St. Louis. Thomas Walsh soon established another partnership with his younger brother Patrick in 1856.

Joseph Edgar and his family moved to La Crosse, Wisconsin, in 1853 but did not remain long, and by 1860 they were back in St. Louis, minus one daughter who married and remained in La Crosse. J. C. Edgar continued to be listed in city directories as an architect and increasingly involved himself in the cultivation and preservation of St. Louis history. In August 1866 he became a charter member and one of the founders of the Missouri Historical Society. In January 1870, he was one of the founding members of the St. Louis Institute of Architects, whose purpose was to unite “in fellowship the architects of the city and vicinity, and combining their efforts so as to promote the artistic, scientific, and practical efficiency of the profession.” (Thomas Walsh served as the first president. In later years, J. C. Edgar also served as president).¹⁰ And in 1888, he was a founding member of the Veteran Volunteer Firemen Historical Society (organized Nov. 20, 1888).¹¹ Joseph C. Edgar died in La Crosse on Sept. 3, 1893, at the age of 82 years and 11 months, at the home of his daughter Mary and son-in-law Wm. R. Sill. He is buried there at Oak Grove Cemetery.¹²

Thomas W. Walsh, in addition to partnering with J. C. Edgar (1850-1853) and his younger brother Patrick Walsh (1856), later joined with James Smith (1860-1873) and then Edmund Jungensfeld (1870-1874). In architectural history, he is best known for his public and church buildings. He died March 24, 1890 (burial at Calvary Cemetery, St. Louis), and notable buildings listed in his obituary included “*the old Everett House... Following this he erected the [Daily Missouri] Republic building, the Knapp building, Piggotts’ warehouses at Main and Washington avenue, the old Custom House and Post Office, the Four Courts, the present Custom House at Eighth and Olive, the Boatman’s Bank building, the St. Louis University, the St. Joseph Insane Asylum, Anna (IL) Insane Asylum, the Normal School at Carbondale IL, the old Lindell Hotel and various other buildings in St. Louis and other parts of the country.*”¹³ Ever the self-promoter, Walsh has here apparently taken credit for the designs of the old Custom House at 3rd & Olive, which was designed by Ammi Burnham Young and George I. Barnett, and the new one by Alfred B. Mullett. He did supervise some of the construction of both and may have contributed to the interiors. In any case, his resume was more extensive than this list. In 1864, Thomas Walsh

was hired to create plans to modify and enlarge the Planter’s House in St. Louis.¹⁴ In 1867, he modified the original architectural plans for St. Alphonsus (the “Rock” Church) on N. Grand Ave. (cornerstone laid Nov. 3, 1867; dedicated August 4, 1872).¹⁵ In July 1875, Thomas Walsh proposed designing the Missouri State Building at the Centennial Exposition in Philadelphia¹⁶. (Charles K. Ramsey subsequently designed the building and L. C. Miller supervised construction.¹⁷) In 1879, a new church for the Jesuits at St. Louis University was approved and Thomas Walsh drew the initial plans. Excavation began in 1883 and the cornerstone was laid in June 1884. By the end of 1884, the basement was finished and roofed over and for many years served the new congregation of St. Francis Xavier for its liturgical functions. Walsh also designed the Parish House (1885) and DuBourg Hall (1888), which for a long time was the sole school building at the new St. Louis University campus. Walsh died before the upper part of St. Francis Xavier was begun and the project was completed by the Chicago architect, Henry W. Switzer, who refined some of the original design.¹⁸

As for Walsh’s residential work, David Simmons has noted that most has been forgotten with the exception of the John How residence (built 1859) at 1515 Lucas Place (razed 1919).¹⁹ This house had a unique New Orleans-style cast iron porch (probably designed by Walsh’s office manager Alfred Henry Piquenard) and was later purchased by James Lucas. Ironically, the house was located directly across the street from the original Donaldson & Hall houses built by Edgar & Walsh. The Hall property at 1508 Lucas Place was sold to Cornelia Wilson in April 1853, who in turn sold it to Robert and Virginia Campbell in November 1854. The property at 1512 Lucas Place was sold to Robert K. Woods in February 1854 and went through numerous owners before it was razed in the 1930s. And one further note: In May 1852, John Hall purchased an additional piece of property in Lucas Place, next door to his two original houses. This property (#24, later 1516 Lucas Place) was sold to William T. Gay in February 1854. Historically, it was always known that the three houses in a row along the south side of Lucas Place (#20, #22, and #24) were similar in design, but the only extant photos of the buildings next to the Campbell House show them heavily renovated commercial structures. It is unknown if William Gay built on his property after he purchased it in 1854 or if John Hall used the same architectural plans as for his other two houses next door. The research continues.



A detail of the Whipple fire insurance map of 1876 showing the Campbell House on the right, with its garden bays, and the two similar houses in the middle.

Campbell House Museum, located at 1508 Locust Street, St. Louis, is open Wednesday through Saturday, 10 a.m. till 4 p.m., and Sunday noon to 4 p.m. Admission is \$7 for adults; children 12 and under free. Contact 314-421-0325 or <http://campbellhousemuseum.org/> for more information.

NOTES

1. May 15, 1851 deed (#20 Lucas Place) is in Deed Book E6, page 14 at the Recorder of Deeds office at City Hall; June 20, 1851 deed (#22 Lucas Place) is in Deed Book E6, page 15.
2. Charles C. Savage, *Architecture of the Private Streets of St. Louis* (Columbia, MO: University of Missouri Press, 1987), p. 15.
3. Edgar & Walsh vs. Donaldson & Hall, Box 13, Folder 24, No. 1084, July 14, 1851, St. Louis Circuit Court Records, Mechanics Liens Collection, Office of the Circuit Court, City of St. Louis.
4. Richard J. Compton, ed., *Pictorial St. Louis: The Great Metropolis of the Mississippi Valley, a topographical survey drawn in perspective by Camille Dry* (St. Louis: Compton & Co., 1875), p. 378.
5. J. Thomas Scharf, *History of St. Louis City & County* (Philadelphia: Louis H. Everts & Co., 1883), p. 1743.
6. The church is now referred to as "Old St. Vincent's Catholic Church"; <http://www.oldstvincents.org>; information from the website and historical information from David Simmons.
7. *Daily Missouri Republican*, January 21, 1852, p. 2. Edgar & Walsh's names appear on p. 55 in the Mercantile Hall minute book at the Mercantile Library in St. Louis. Although the plans are listed separately in the meeting minutes, David Simmons has determined that they were submitted under the partnership of Edgar & Walsh. Note too that Edgar and Walsh's names appear next to each other despite the alphabetical listing of the other architects. The Edgar & Walsh design plans have not been found.
8. *Daily Missouri Republican*, "Local Matters," January 9, 1853, p. 3, col. 5.
9. *Daily Missouri Republican*, March 2, 1853, p. 1. The ad code indicates this originated on February 18, 1853 and coincides with advertisements for J. C. Edgar, Architect submitted at the same time.

10. Scharf, p. 1773.

11. Scharf, p. 812; also *St. Louis Volunteer Firemen Roster*, Vol. 22, pp. 13 and 286, including a photo of Joseph C. Edgar (Missouri History Museum archives).

12. *La Crosse Chronicle*, Sept. 5, 1893, p. 1, col. 5; *St. Louis Globe-Democrat*, Sept. 7, 1893.

13. *St. Louis Republic*, March 25, 1890.

14. *Liberty Tribune*, Jan. 15, 1864, p. 1.

15. Scharf, p. 1665.

16. *St. Louis Globe Democrat*, July 12, 1875, ; .5

17. Thompson Westcott, Centennial portfolio (Philadelphia: T. Hunter, 1876), lithograph caption, online at <http://libwww.freelibrary.org/CenCol/Details.cfm?ItemNo=c090360> accessed Nov. 21, 2011.

International Exhibition, 1876, Official Catalogue, Department of Machinery (Philadelphia, John R. Nagle & Co.), 1875, p. 97; Centennial Exhibition Digital Collection

18. Maurice B. McNamee, S.J., *Saint Francis Xavier College Church* (St. Louis University, n.d.), pp. 3, 4 & 10.

19. David Simmons, "Remembering Old Main," rededication program for the Normal Building and Old Main at Southern Illinois University-Carbondale, June 8, 2011; also obituary in *St. Louis Republic*, March 25, 1890.

A PAUL RUDOLPH HOUSE IN WARSON WOODS

by Esley Hamilton

The current exhibition at the Sheldon about the early work of Paul Rudolph in Florida is a reminder that he also designed right here in Warson Woods, the suburb north of Manchester Road and west of Rock Hill. It's a house you would be unlikely to find on your own, and finding it in the scholarly literature would be even more surprising. It does not seem to have been discussed in any of the books about Rudolph, and even Charles R. Smith, in his bibliographical chronology published in 1987, cites only the publication that commissioned it rather than the place where it was built.

You would be most likely to come across the house if you were searching for images of modernism in old issues of the so-called "shelter" magazines. *The Woman's Home Companion* commissioned the design from Rudolph and spread the resulting house across twenty of the large 10 x 13-inch magazine pages of its September 1956 issue. They called it the House for Family Living.

Essentially, the house has a nearly square plan with a front-facing gable and a two-car garage extending toward the street on the left, not too different from what is pejoratively called a snout house these days. But the garage

is integrated into the overall design and the house is given great drama by extending the roofline out to create an enormous open gable at the front, sheltering the walk to the front door and framing a usable front garden. The trellis-like rafters cast diagonal shadows reminiscent of “film noir” movies.



859 Edlin Drive, Warson Woods, 1956, Paul Rudolph

Inside, the angle of the roof creates soaring birch-lined ceilings rising high enough to accommodate a balcony in the center as large as a room. The west portion of the front includes the kitchen with L-shaped counters entirely open to the family room, a feature that is commonplace today but highly unusual for the time. The kitchen backs up to the two compact bathrooms, one with a shower, creating a central service core. Three bedrooms at the back are buffered by wall-size closets. Space is available at the rear of the balcony for another bedroom and bathroom. The basement is large enough to accommodate a workshop as fully fitted up as the kitchen.

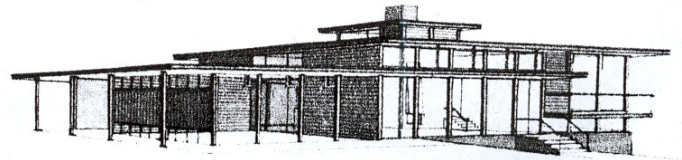
Since the article was written by the home equipment editor and home decoration editor, much space was given to the house’s detailing. The house has a built-in vacuum system. The fireplace hood is stainless steel. The balcony railings are wide open, but they “may be enclosed with metal mesh for safety if you have toddlers.”

While the house still looks strikingly modern after more than half a century, the household appliances featured in the article now show their age. For readers then, however, they had many exciting new features, so new that the authors had to explain them in detail. The sliding racks of the Hobart dishwasher, for instance, take all shapes of utensils. The burners of the Roper gas stove maintain the heat setting. The Servel refrigerator has its own freezing compartment as well as storage spaces in its door. The Bendix washer has a choice of water temperatures. The Motorola TV has a swivel base.

The house was built by Everett Schneider Company, with landscaping by Carl Baney. *House & Home* carried a follow-up article in their October 1956 issue. They reported that the house drew 5,000 visitors in its first three days,

and that seven out of ten visitors liked the balcony solution. Schneider noted however, that the high ceilings required double scaffolding. “It’s tough to build,” he said.

Rudolph had included four variations on the house that was built, intending them for different climates and topographies. No. 2 was identical with our No. 1 except that it could be built of wood. Plans 3, 4 and 5 had a central clerestory, No. 3 with a hipped roof, No. 4 with a flat roof and concrete block construction, and No. 5 was a tri-level adaptable to hilly areas.



Plan No. 5 for Paul Rudolph’s House for Family Living, from *Woman’s Home Companion*, September 1956.

Woman’s Home Companion listed three places in Indianapolis and one outside Pittsburgh where Plan No. 1 was supposed to be built, and it even named the builders. None of these houses was built, however, at least not at the reported addresses.

Apparently Everett Schneider and his wife Harriet were the first residents of the Warson Woods house, since they did not sell it until 1960. The buyers were Lorran and Ruth Foster. The house has had at least six owners since then, but the present owners have been there since 1994, longer than anybody else.

EMILY RAUH PULITZER SAVES A CINCINNATI LANDMARK

A heroic act by one of our SAH chapter members has saved an important landmark of modernism just in the nick of time. A front-page article in the *Cincinnati Enquirer* on September 20, 2011 reported that Emily Rauh Pulitzer had purchased her parents’ 1938 International Style house and was presenting it to the Cincinnati Preservation Association. Pulitzer made her gift official the following afternoon at the house, enabling those present to see just how close the house and its setting came to being lost and how much work was being done to restore them: a lot.

Frederick Rauh was just 32 and his wife Harriet Frank Rauh 26 in 1938 when they hired John Becker to design a house for them on about ten wooded acres north of Cincinnati in a rural area that is now the Village of Woodlawn. Rauh was the namesake of his grandfather, who

had founded the nation's oldest general insurance agency, Frederick Rauh & Co. Mrs. Rauh was a graduate of Smith College and became known as a supporter of the arts and a civic activist.

Emily and her younger brother Louis Rau grew up there, and she credits that experience with shaping her taste in art and architecture, along with her love of nature.



The Frederick & Harriet Rauh House, 10068 Leacrest Road, Woodlawn, Ohio, 1938, Garriott & Becker, garden front

John William Becker (1902-1974) was then just a little older than the clients, but he was building a reputation with his older colleague Hubert M. Garriott (1894-1984) as a pioneering modernist. Becker had a St. Louis connection through his wife Marion. She was the daughter of Irma Rombauer, the author of *The Joy of Cooking*, a landmark in cookbook publishing. In his later years, John helped Marion with the 1963 and 1975 editions of the book, a job taken over for the 2006 edition by their son Ethan. "Cockaigne," the Becker house in Anderson Township east of Cincinnati, was a more celebrated example of the Bauhaus style, but Ethan sold it to a developer who tore it down in 2005, making the preservation of the Rauh House even more critical.

Cincinnati seems in some ways to be ahead of St. Louis in its efforts to document and preserve its historic resources. Not only does it have an active preservation group in the Cincinnati Preservation Association, but it has the Architectural Foundation of Cincinnati, created in 1982 to promote appreciation of all architecture in the region, old and new. The Foundation published *Architecture in Cincinnati* in 2006, and it maintains an extensive online biographical dictionary of local architects written by Walter Langsam of the University of Cincinnati. See it at <http://www.architectureincy.org/dictionary/index.html>. This has resulted in a broader awareness of early modern and mid-century architecture, perhaps reflected in the impressive list of internationally known architects who have built in Cincinnati in recent years, including Eisenman, Gehry, Graves, Gwathmey, Hadid, Libeskind, Mayne, Pei, Pelli, and Tschumi.

The Rauhs sold the house in 1962, but it remained well cared for by the Albers family for forty years. After that, however, it deteriorated rapidly. Fashionable Cincinnati had not grown in the direction of Woodlawn, and developers saw this property as a development site. One ran a bulldozer through it to create a new street and building lots. The house's demise seemed imminent when neighbor Gina Anaple wrote to St. Louis requesting help.



The Rauh House living room as it was originally

Pulitzer responded immediately and was able to acquire the property after negotiating the legal tangle created by the developer's foreclosure. A team of experts has been assembled to recreate the house from the studs out and to reconstruct the landscape originally designed by A. D. Taylor. Major work is scheduled for completion this October. Gwendolyn Purdom reported in the last issue of *Preservation*, the magazine of the National Trust, that the Cincinnati Preservation Association plans eventually to sell the restored property to a preservation-minded buyer, retaining appropriate covenants. Gina's husband Gary Anaple is a television producer, is documenting the restoration process on video, and perhaps we can look forward to a documentary.

Meanwhile on February 13, Emily Pulitzer was one of eight recipients of the 2011 National Medal of Arts, presented by President Obama in the East Room of the White House. She was cited for her contributions as a curator, art collector and philanthropist. They might have added preservationist.

THE OLD CHURCH OF THE MESSIAH: A ST. LOUIS TREASURE FOR SALE

The long row of institutional buildings along Union Boulevard north of Delmar has long been recognized as one of the most impressive streetscapes in St. Louis, and it was designated the Visitation Park District in 1975. Today the district is best known for Union Avenue Christian Church (1904-07) by Weber & Groves, home

of the Union Avenue Opera. on the east side of Union are the Clark School (1906) and Soldan High School (1908), both by William B. Ittner.

Now the two buildings at the very heart of the district are for sale – the former Church of the Messiah on Union at Enright, and the former St. Louis Artists' Guild (1907) by Louis Spiering, with an addition from 1915 by Laurence Ewald. Suzanne Bolten discussed the Artists' Guild in her article about Ewald in our Summer 2011 issue (XVII, 2).



The former Church of the Messiah, Union & Enright, 1907, photo by Landmarks Association

The Church of the Messiah is one of four contributions to the district by Mauran, Russell & Garden, the successor firm in St. Louis to Shepley, Rutan & Coolidge that had had been practicing independently only since 1900. John Lawrence Mauran, Ernest Russell, and Edward Garden designed the former Smith Academy and Manual Training School buildings in 1905, the Cabanne Branch Library and Pilgrim Congregational Church in 1906, and the Church of the Messiah in 1907. Mauran was a member of the church and president of the board of trustees at the time. His modest design is Late Gothic Revival with a strongly Arts-and-Crafts emphasis on craftsmanship and natural materials – exposed Flemish bond brick walls, natural wood floors and open-timbered ceiling.

The Church of the Messiah was founded in 1834 by William Greenleaf Eliot as the area's first Unitarian church. Eliot and members of his church played a leading role in the cultural life of the time, founding Washington University, Mary Institute, the original St. Louis Art Museum, and other educational and charitable organizations. They also built a distinguished series of church homes in the styles of the time. Their 1837 building at Fourth & Pine was Greek Revival. The 1850 building at the northwest corner of Olive & Ninth was one of the first important Gothic Revival structures in the city. In 1880 they moved to the northeast corner of Locust & Garrison in the fash-

ionable Piety Hill neighborhood (near Eliot's own house). This building with its landmark stone spire was designed by Peabody & Stearns of Boston, the first major St. Louis building by an outside firm.

The auditorium, seating 700, was fitted from the beginning with outstanding stained glass windows by the Scottish artist Daniel Cottier. From 1906 to 1957 the building was owned by All Saints Episcopal Church, the only black parish in the diocese, then served three smaller groups before it was gutted by fire in the 1980s. The still-sound spire and remains were cleared in 1987, and the site stands vacant.

The Church of the Messiah decided in 1938 to merge with the Church of the Unity, the city's only other Unitarian congregation, which had moved in 1917 to the building by William B. Ittner at Waterman and Kingshighway. Bible Presbyterian bought the Enright building in 1939 and sold it in 1953 to Parrish Chapel (later Temple) C.M.E. The building has been vacant in recent years.



The earlier building of the Church of the Messiah, northeast corner of Locust and Garrison, 1879-1881, demolished 1987.

Mauran specifically designed the Enright building to accommodate the Cottier windows, so they survived the eventual destruction of the Peabody & Stearns church. The commission from Daniel Cottier was one of the few times in history when St. Louis art patronage moved onto the international stage. Today Cottier's name is not widely known and relatively few of his designs, which included furniture and decorative schemes, have survived. But among students of the Aesthetic Movement he is held in the highest regard, and the survival of so much of his work here is remarkable. Cottier was born in Glasgow in 1838, the son of a seaman from the Isle of Man. In his teens, he was apprenticed to a glazier, and from about 1859 to 1862 he was in London, hearing lec-

tures from the critic John Ruskin, studying drawing with the Pre-Raphaelite painter Ford Madox Brown, and working in Red Lion Square across from the new decorating firm of William Morris. He incorporated their ideas into his later work in a dramatic way.



Church of the Messiah interior, showing chancel and north side

Returning to Scotland, Cottier worked with the great architect Alexander “Greek” Thomson on his Queens Park Church, destroyed in 1942. A surviving interior scheme is at the former United Presbyterian church at Dowanhill, Glasgow; it is now being restored as Cottier’s, a bar, restaurant and theatre. He returned to London in 1869, where his shop in fashionable Langham Place advertised “art furniture makers, mural decorators, and glass and tile painters.” His surviving commissions from this period are still mostly in Scotland, including windows in Paisley Abbey and St. Machar’s Cathedral in Aberdeen.

Cottier opened a branch in Sydney, Australia in 1873 and another at 144 Fifth Avenue in New York the same year. His work in this country includes windows in Harvard’s Memorial Hall by Ware & Van Brunt (1870-1878), one of the boldest buildings of the era. He influenced the glass and other decorative work of William Comfort Tiffany and John LaFarge, and recently a window in H. H. Richardson’s Watts Sherman in Newport, Rhode Island (1874-76), has been reattributed from LaFarge to Cottier.

Starting with the primary colors common to much mid-19th-century stained glass, Cottier moved to the richer and darker colors, called tertiary colors, that characterized the Aesthetic movement but are unusual in glass. He often balanced these darker areas against tile-like decorative rectangles called quarries, painted with a silver solution that becomes yellow when fired.

Cottier suffered from rheumatic fever and died in 1891 at the age of 53. At the time he was visiting Jacksonville, Florida, but he was buried in New York at Woodlawn Cemetery.

The meanings of the Cottier windows at the Church of the Messiah are not immediately apparent, but from inscriptions, Mimi Stiritz has been able to identify all the subjects. The following list also includes the people the windows memorialized, all of whom were members of the church and prominent in St. Louis business and society.

CHANCEL: Ebenezer Richards (died 1875) and his wife Theoline Richards (died 1979). The tall central window is flanked by shorter ones:

Left (north) : “The Good Samaritan” (Luke, 10:30)
 Center : At point of arch,
 Inscription, “God Is A Spirit”
 Top, “The Lost Piece of Money” (Luke, 15:8)
 Middle, “Jesus at the Well with the Woman of Samaria” (John, 4:6)
 Bottom, “The Sower” (Luke, 8:5)
 Right (south): “The Wise & Foolish Virgins”
 (Matthew, 25:1)

NORTH TRANSEPT: Hudson E. Bridge (1810-1875)
 Right (east): “I was hungry and ye gave me meat”
 (Matthew, 25:34)

Center: “I was sick and ye visited me” (Matthew, 25:34)
 Left (west): “I was naked and ye clothed me”
 (Matthew, 25:34)

NAVE, NORTH SIDE:

East: Henry S. Reed (died 1877)
 “Paul Taking Leave of the Elders at Mile-tus” (Acts, 20: 36)
 Center: Emily Frances Partridge Eaton
 “The Charitable Dorcas” (Acts, 9:36)
 West: Edward Y. Ware (died 1877)
 “Angel Musician”

NAVE, SOUTH SIDE

West: Susan A. Ware
 “Angel Musician” (signature, Cottier & Co., London)
 Center: Georgiana C. Louderman (died 1875, age 13)
 “The Reaper and The Flowers,” Henry W. Longfellow, 1839, with an inscription, “Neither Can They Die” (Luke, 20:36)
 East: Henry S. Reed (died 1877)
 “Paul Taking Leave of the Elders at Mile-tus” (Acts, 20: 36)

The South Transept and the organ loft at the west end of the church have silvery white glass that was new in 1907.

SPECIAL TOUR
The Church of the Messiah
 Saturday, March 10, 10 a.m.
 800 Union Boulevard at Enright

Chapter member Ben Hilliker is offering a special opportunity to see the interior of the 1906 former Unitarian Church, with its outstanding Cottier windows described in this newsletter. Parking is available on the street and behind Pilgrim Congregational Church.

Exhibit: Harry Bertoia, Forty Years of Drawing
 through March 17
 Gallery 210 University of Missouri-St. Louis

Born in Italy, Harry Bertoia (1915-1978) became part of the creative group who worked and studied at Cranbrook Academy in the late 1930s, including Eero Saarinen, Charles and Ray Eames, and Florence Schust Knoll. During World War II, he worked with the Eameses on molded plywood, and in 1950 he designed a group of very successful wire chairs for Knoll.

The success of the chairs enabled Bertoia to concentrate on sculpture, but he also created jewelry, metal work and two-dimensional art. Gallery 210 at the University of Missouri-St. Louis is showing a collection of rarely seen monoprints owned by the Bertoia estate.

All Gallery 210 events are free and open to the public. Public parking is available at the South Millennium garage on the east side of Grobman Drive. Handicapped parking is available behind the Gallery. Open 11 to 5, Tuesday through Saturday. Call 314-516-5976 for information.

Brown Bag Talk on Paul Rudolph
 Wednesday, March 21, noon
 Sheldon Galleries, 3648 Washington Avenue

Ken Tracy, Curator of the exhibition and Visiting Assistant professor of Architecture at Washington University will speak on Rudolph and the exhibition. Box lunches will be available by reservation for \$12. Call 314-533-9900, ext. 18 to reserve.

Talk: The Architecture of Cuba
 Thursday, March 29, 7 p.m.
 Schlafly Branch Library, Lindell & Euclid

Our new 2012 SAH series on international architecture continues with Peter Wollenberg, architectural conservator and former chapter president, who shares his experiences in Havana.

Talk: Restoring Chicago's Masterworks of Root, Wright, Sullivan and Mies
 Wednesday, April 18, 6:30 p.m.
 Missouri History Museum, Lindell & DeBaliviere

Respected preservation architect Gunny Harboe, FAIA, will share his award-winning restorations of Burnham & Root's Rookery and Reliance Buildings, Louis Sullivan's Carson Pirie Scott, and Mies van der Rohe's Crown Hall. Frank Lloyd Wright's Unity Temple and Beth Sholom Synagogue will also be discussed. This is the always well-attended annual lecture sponsored the Frank Lloyd Wright House in Ebsworth Park.

Talk: The Architecture of New Zealand
 Thursday, April 19, 7 p.m.
 Schlafly Branch Library, Lindell & Euclid

Esley Hamilton, newsletter editor, shows the range of buildings in the islands from 1840 to the present, as well as losses from the recent Christchurch earthquakes.

Exhibit: "Made in the Shade: Paul Rudolph's Florida Houses Revisited"
 through Saturday, May 19
 Sheldon Galleries, 3648 Washington Avenue

Two separate exhibitions focus on the work of this important mid-century architect: *Paul Rudolph: The Florida Houses*, an exhibition of the architect's early residential work, and *Made in the Shade: Re-fabricating Florida's Modern Architecture*, examples from the studio project conducted by Washington University in St. Louis.



Paul Rudolph, Hiss House (Umbrella House), 1953, photo © Ezra Stoller

The airy designs of Rudolph's Florida designs contrast with the massive exposed concrete he favored later. He remains controversial as in recent years, quite a few of his buildings have been threatened or lost.

COTTIER WINDOWS FROM THE CHURCH OF THE MESSIAH



Two Musical Angels, by Cottier & Co., the one on the left dedicated to Susan A. Ware and that on the right to her husband Edward Y. Ware.



A detail of the memorial to Georgiana C. Louderman, who died in 1875 at the age of 13. The image refers to Henry Wadsworth Longfellow's 1839 poem, "the Reaper and The Flowers." The inscription from Luke Chapter 20, verse 36, says "Neither can they die any more for they are equal with the angels."

News Letter

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