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News Letter

ADA LOUISE HUXTABLE AND ST. LOUIS

by Esley Hamilton

The death of Ada Louise Huxtable on January 7, 2013, at the age of 91 triggered an outpouring of appreciation from architecture enthusiasts (of a certain age) around the world. Most of the people who admired her most got to know her through the *New York Times*, which hired her as as the first architecture critic on the staff of an American newspaper in 1963. That was a critical moment in architecture and urban planning, as the Mid-Century Modern movement was cresting, the disaster that was federally-funded urban renewal was just beginning to become apparent, and the relentless destruction of historic buildings, foremost among them New York's Pennsylvania Station, was precipitating the militant rise of the historic preservation movement.

Huxtable's job put her in the position to comment on all of this, and she did so with penetrating candor. She reported on all these events as they occurred, but more importantly, she saw beyond them to the larger contexts. She wrote about big ideas but always in an engaging style that verged on epigram. One of the first critics to defend the style we now call Second Empire, she called it "the style you were taught to love to hate." She was very quotable, and the frequency with which she was quoted made her essential reading. The Pulitzer Prize committee created the prize for criticism in 1970, many thought, so that it could give it to her. The John D. and Catherine T. MacArthur Foundation included her in its first (and arguably greatest) class of McArthur Fellows, awarding her one of its first so-called "genius grants" in 1981.

People now forget that by the time she joined the Times, Huxtable had already made something of a name for herself. Born in 1921, the daughter of a physician, Ada Louise Landman graduated from Hunter College in 1941 and married industrial designer L. Garth Huxtable the next year. She worked for the Museum of Modern Art from 1946 to 1950, then wrote for *Progressive Architecture* and *Art in America*. She published a monograph on Pier Luigi Nervi in 1960. *Four Walking Tours of Modern Architecture in New York City* was published in 1961 by the Museum of Modern Art; it is scaled to a suit-coat pocket but bursting with her incisive analysis. *Classic New York: Georgian gentility to Greek elegance* was intended to be the first of a six-volume series on the surviving landmarks of New York, but her *Times* job intervened.

After her MacArthur grant, Huxtable was ironically much less in the public eye. She left her criticism post in 1982 to the tender mercies of such writers as Paul Goldberger and Herbert Muschamp. Her columns were republished in several collections, and she wrote a few new studies, including *The Tall Building Artistically Reconsidered* (1984), *The Unreal America: The Architecture of Illusion* (1997), and *Frank Lloyd Wright, a Life* (2004). She became the architectural critic for the *Wall Street Journal* in 1997, when most people would have retired, and contributed her last piece to the paper a month before her death.

Ada Louise Huxtable, photographed by her husband L. Garth Huxtable

Huxtable's tenure at the Times coincided with a period in which St. Louis was, for better or worse, frequently in the national news. The administrations of Raymond Tucker and Alfonso Cervantes snagged every federal grant in the book, and the alliance of business leaders known as Civic Progress was at its most influential. Beginning in 1964 she visited the city with surprising regularity and reported candidly on what she saw. George McCue, the architecture critic of the *Post-Dispatch*, later pointed out how influential she was in saving the Old Post Office; she "devoted several articles to pointing out the national importance of keeping the government's historic buildings in self-sustaining service, as an alternative to, in effect, condemning them to death by restricting them to museum use."

Below is a brief bibliography of Huxtable's columns about St. Louis in the *New York Times*, with excerpts highlighting her thoughts.

“Architecture: Fitting Site: American Institute of Architects Meets in St. Louis, a Changing City,” June 18, 1964, p. 32.

More than 2,500 architects and allied professionals are meeting here this week for the 96th annual convention of the American Institute of Architects, in a city that has virtually torn itself apart to rebuilt itself in a new image. There is no “old” St. Louis any more. The city is celebrating its bicentennial this year, but the site of the original trading and trapping town on the Mississippi is now the flat, bare, unlandscaped 80-acre riverfront park cleared in the nineteen-thirties for the Jefferson National Expansion Memorial.

With 465 acres of weedy, bulldozed land in the center of the city, the Mill Creek Urban Renewal Project presents the questionable spectacle of one of the country’s most unsuccessful redevelopment programs. It is the largest area of its kind in any major city dedicated to the theory of total slum clearance. A monument to the architectural and planning deficiencies of urban renewal by private developers without adequately coordinated direction or control, it is a mix-matched grab bag of scattered elements that has the look of a slum of the future in the making.

Ada Louise Huxtable by Ken Fallin, The Wall Street Journal, *1/8/2013*

“St. Louis and the Crisis of American Cities,” June 28, 1964, p. X13.

Nor does anyone seem to question the wisdom of turning over the city’s center to a group of mammoth parking garages [for the Civic Center Redevelopment]. To planners, it is extremely doubtful that Downtown for Cars is synonymous with Downtown for People, particularly when no provisions are being made for pedestrian pleasures. The visitor soon comes to the conclusion that St. Louis has been operating with a singular lack of vision, forward or backward. The trouble has been, of course, that St. Louis is a Victorian city, and until very recently anything Victorian has been looked on with shame and scorn.

The 1891-92 Brew House of the Anheuser-Busch plant is a marvel of cast-iron balconies around an open sky-lit court, furnished with gleaming copper vats and five-story iron chandeliers wrought in the form of hop vines, as elegant as anything of the eighteenth century.

St. Louis has one of the architectural gems of all time in Sullivan’s 1892 Wainwright Tomb in Bellefontaine Cemetery, and it should not be necessary to point out to the careless custodians of our culture that this small structure is a national treasure in a class with anything similar by Bramante or Michelangelo.

Union Station is a building of superb substance and style. Some day St. Louis will have to face the question of Union Station’s future. The building is not expendable.

The fate of the Old Post Office is a test of all cities in crisis with disappearing pasts and dubious futures and a crying need for maturity.

“Elegance Returns at a Bargain Price,” January 26, 1968, p. 26.

[At Powell Symphony Hall] What St. Louis has produced is a fortuitous blend of happy accident, tradition and theatrical magic. The carefully preserved, quasi-classical interior – it could be called architecture trouvé – could hardly be detailed or built today.

“St. Louis Success – and Blues,” Feb. 4, 1968, p. D33.
(reprinted in *Goodbye History, Hello Hamburger*. Preservation Press, 1986)

The spectacular success of the new Powell Symphony Hall inaugurated in St. Louis last week is probably going to lead a lot of people to a lot of wrong conclusions. . . The immediate wrong conclusion being jumped to is that Powell Hall represents the triumph of traditional over modern architecture. False. The correct conclusion here is that a good old building is better than a bad new one.

Downtown St. Louis is a monument to Chamber of Commerce planning and design. There are all of the faceless, characterless, scaleless symbols of economic regeneration. . . sleek, new, prosperous, stolid and dull, well-served by superhighways, the buildings are a collection of familiar profit formulas, uninspired in concept, unvarying in scale, unrelated by any standards, principles or subtleties of planning or urban design. They just stand there.

The new St. Louis is a success economically and a failure urbanistically. It has the impersonal gloss of a promotional brochure. A prime example of the modern landscape of urban alienation, it has gained a lot of real estate and lost a historic city.

“No Canoeing Allowed Here,” Aug. 2, 1970 p. 78.

The Old Post Office is one of the best Victorian landmarks in the country. In these times of expensive money and cheap buildings, one can no longer construct colonnaded and domed pavilions of solid, sculptured granite with rusticated Roman Doric, Ionic, and Corinthian orders piled profligately on top of each other. We build flat-faced boxes. A city of boxes doesn’t have much art or character. The Old St. Louis Post Office has both.

“In St. Louis, the News Is Better,” March 10, 1974, p. 129.

Nothing is more obsolete than an old office building, or more relentless than a sizable and antiquated investment structure in a central business district, with the pressures of redevelopment pushing it deeper and deeper into the red. Talk about odds! But the Wainwright will be restored and used as a state office building by the State of Missouri, on the unanimous vote of the Board of Public Buildings, and with the hearty endorsement of Governor Christopher Bond.

“Eads Bridge – Engineering Miracle and Work of Art,” July 21, 1974, p. 111.

Among the best and most important bridges ever built is the Eads Bridge in St. Louis, celebrating its 100th anniversary this month. It is a genuine spectacular.

“Going the way of the dinosaur?” July 21, 1974, p. 235.

Union Station in St. Louis, Mo., built from 1891 to 1894 in the popular Romanesque style by Theodore C. Link, is a fairy tale extravaganza of superbly crafted exterior and interior details. It is the object of on-again, off-again commercial deals, adversely affected by the uncertainty of St. Louis’s downtown. At night, deserted and dimly lit, the station seems to be waiting for some grand, princely ball.

“New York Can Learn a Lot From St. Louis, ” Jan. 26, 1975, p. 122.

[On the rescue of the Wainwright Building and winning Mitchell-Giurgola design] It is perfectly marvelous to be arguing about the comparative merits of thoughtful schemes, rather than holding a wake. . . .The scheme is conscientious and concerned. Everything is relative. In New York we would be counting St. Louis’s blessings.

Design: Play it sadly, on the violin: Theaters, recycled,” April 27, 1975, p. 255.

Powell Hall is a rehabilitated building, an old movie theater saved, restored and adapted for modern cultural uses, one of those palatial golden monuments of the silver screen which have gradually slipped from glory to squalor on the way to demolition in deteriorating downtowns. But this one was not demolished; instead it was rescued and refurbished in cream, gilt and crimson splendor as the new home of the St. Louis Symphony. As lagniappe and moral, there is the old Met bar. Play it sadly, on the violin.

“Money – The Root of All Preservation,” Sept. 28, 1975, p. 141.

[Budget being cut from Wainwright Building renovation]

“Keeping Up to Date With the Outskirts,” Nov. 23, 1975, p. 153.

[The fight to save the DeMenil Building, located on Seventh Street next to the Wainwright]

“Design (Good and Bad) Down by The Levee,” June 6, 1976, p. 97.

Nowhere are the mysteries and incongruities of the urban process more apparent than in St. Louis; occasionally the Red Queen seems to have been in charge. . . The desert that was left by the bulldozer has been filled in over the years with the set pieces of standard Chamber of Commerce renewal. . .The result is still a desert. . . . no one lingers because there is nothing to linger for. . . This was all predicted of course, but neither City Hall nor St. Louis businessmen listened. Now they’ve got what they wanted.

Certainly the esthetic and environmental poverty of the new construction has a lot to do with the reevaluation and re-use of the buildings that remain. The remarkable renaissance of Lafayette Square and many of St. Louis’s serene private streets is part of the same impulse.

St. Louis also contains some of the most curious and frightening episodes in the recent, clouded history of urban change. Ten years ago a rejuvenated neighborhood called Gaslight Square was a lively center of antiques and entertainment; today it has turned into an abandoned, high crime area. It is, literally, a no man’s land – a sinister and unreal place.

St. Louis today is a strange mixture of destruction and regeneration, a process that stubbornly defies analysis. Only the river is strong and unchanging, providing permanence and place.

“Shlockton Greets You,” Nov. 23, 1976, p. 26.

The last time I went to St. Louis, I found that I wasn’t in St. Louis at all. I was in a place called Clayton, ten miles from downtown St. Louis, and it seemed that a considerable part of downtown St. Louis was there too.

No one had to cajole anyone into building Clayton. The investors have flocked to the outskirts of the city along the freeway as if they had discovered gold. Obviously, they have; buying up open land and putting up new offices and hotels just beyond the older core is a universal speculative pattern in American cities today.

“The Editorial Notebook: Selling Cities Like Soap,” Jan. 6, 1979, p. A14.

St. Louis, Mo., made its mark on the international skyline with the Gateway Arch, a soaring parabola at the Mississippi’s edge. . . . Something had to be found to fill the gap once St. Louis had destroyed its waterfront and rendered the old stone levee invisible.

Ada Louise Huxtable discussing the plans for Ground Zero in 2004, from PBS See the video at http://video.pbs.org/video/2111429112/

GUASTAVINO TILE IN ST. LOUIS

by Esley Hamilton

Through January 20, 2014, the National Building Museum in Washington, DC is hosting an exhibition entitled "Palaces for the People: Guastavino and America's Great Public Spaces." The show later travels to New York.

The name (pronounced "gwah-stuh-VEE-no") refers to the Spanish immigrant, Rafael Guastavino Sr. (1842-1908), arguably the most influential, but now nearly forgotten, master-craftsman of late 19th and early 20th century America, and the family firm he created. He introduced the traditional structural system that uses interlocking tiles capable of spanning large spaces and supporting large building loads.

The system originated in Valencia, south of Barcelona, in the 14th century and spread to other Mediterranean regions. It used multiple layers of thin bricks (called tiles) placed in multiple layers that required no centering (the wooden scaffolding and supports needed by stone vaulting). Rafael learned the system from the progressive teachers at the school of architecture in Barcelona where the great Catalan architects Antoni Gaudí, Lluis Domènech i Montaner, and Josep Puig i Cadafalch were to follow a few years later. Rafael's first major work was an enormous textile mill in Barcelona for the Battló brothers, who were later patrons of Gaudí. It is now the National Museum of Architecture and Urbanism.

Moving to New York in 1881 with his youngest son, Rafael Junior, Guastavino found a growing market for this construction technique, spurred in part by the architecture of the American Renaissance. He had the good fortune to find a showcase for his work at the beginning of this movement in the Boston Public Library, designed by McKim, Mead & White and built 1889-1895. When the building opened, Charles Follen McKim called it "a palace for the people." The people who visited it marveled at the vaults of the lobbies, arcades, and reading rooms, but they didn't see other vaults that were supporting the floors and making the building largely fireproof.

Thereafter, the Guastavino Fireproof Construction Company worked with the top architects of the era to create hundreds of America's great public spaces. Rafael Guastavino Jr. (1872-1950) succeeded his father and maintained the high quality of work in such spaces as New York's Grand Central Station, Riverside Church, and the "temporary" crossing dome at St. John the Divine, the Registry Hall at Ellis Island, Carnegie Mellon University in Pittsburgh, and the Nebraska State Capitol in Lincoln. In Washington, DC, examples include the Supreme Court, the Smithsonian Museum of Natural History, the Army War College, the National Archives, and the Shrine of the Immaculate Conception.

The Registry Hall on Ellis Island was designed in 1900 by Boring & Tilton with a plaster ceiling. The Guastavino Company built the present tile vault after the so-called "Black Tom explosion" in Jersey City (several miles away) collapsed the original on July 30, 1916. The building was abandoned from 1954 to 1990, but during restoration only 17 out of nearly 30,000 tiles needed to be replaced.

With the rise of Modernism, the demand for tile vaults vanished, and the Guastavino Company closed in 1962. Fortunately, just a few months earlier the distinguished architectural historian George R. Collins had learned about these tiles, and he was able to have all the surviving records transferred to the Avery Library at Columbia University. Since then the firm and their construction techniques have become better known. In 1996, the Avery published *The Old World Builds the New: The Guastavino Company and the Technology of the Catalan Vault, 1885-1962*, by Janet Parks and Alan G. Neumann. This served as the catalog for an exhibition that was seen in New York, Washington, and Pittsburgh. Princeton Architectural Press published *Guastavino Vaulting: The Art of Structural Tile* by John Ochsendorf in 2012, and the current exhibition draws on it, particularly its outstanding photography by Michael Freeman.

Ochsendorf and Maggie Redfern compiled a "Selected List of Extant Buildings with Guastavino Tile Vaulting" for the book, and it is still being updated online at www.guastavino.net. They have found Guastavino buildings in 33 states, the District of Columbia, Canada, Mexico, Panama, and Spain. Here are the buildings listed for Missouri:

- U. S. Post Office, 101 N. Folger St., Carrollton, designed by James Knox Taylor, 1910

- University of Missouri, Memorial Tower (now Memorial Union Building), 518 Hitt St., Columbia, Jamieson and Spearl, 1927

● Mt. Washington Cemetery, Nelson Memorial Chapel, 614 Brookside Avenue, Independence, Jarvis Hunt, 1916

● Daniel Catlin House, 51 Westmoreland Place, St. Louis, James P. Jamieson, 1916

Entrance hall of the Catlin House, 51 Westmoreland Place, designed by James P. Jamieson. The house was completed in the autumn of 1916, but Daniel Catlin had died on August 20, so the first occupant was his widow, Justina Kayser Catlin.

● Boys' Preparatory Seminary (now Kenrick-Glennon Seminary), 5200 Glennon Drive, Shrewsbury, Henry P. Hess, 1929

● Palace of Fine Arts (now St. Louis Art Museum), Forest Park, St. Louis, Cass Gilbert, 1904

Ochsendorf points out that engineers covered the interior of the Art Museum's vault with a reinforced concrete shell for fear of the safety of the vault after cracks appeared. "The St. Louis vault served as an important precedent for the company's famous tile vault at Ellis Island (1917) in New York City, and it is unfortunate that the national significance of the museum's tile ceiling has not been appreciated. In fact, no Guastavino vault has ever failed due to a lack of load capacity."

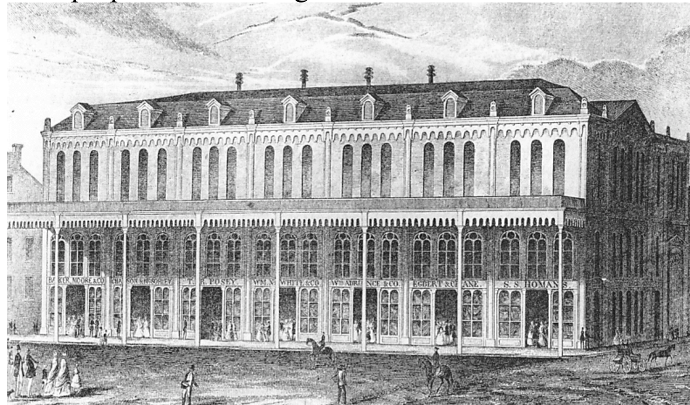
The Guastavino tiles were used not only to construct vaults but to cover flat surfaces, and this aspect of the company's work has not been systematically studied in any of the foregoing sources. In St. Louis, however, an important example of such a use is Christ Church Cathedral. As designed by Leopold Eidlitz, the building had plaster interior walls, but in 1929 and 1930, they were faced with Guastavino tiles imitating ashlar stone, as a memorial to Letitia Willet Garrison. The work was continued around the transepts in 1969. Too late the church's musicians discovered the material's sound absorbent characteristics, which deadened the resonance of the building. Over time, various coatings have been applied to restore the church's acoustic quality.

A view of the Great Hall of the St. Louis Art Museum before the Guastavino vaults were covered with a reinforced concrete shell

MISSOURI ARMORIES: AN OVERLOOKED BUILDING TYPE

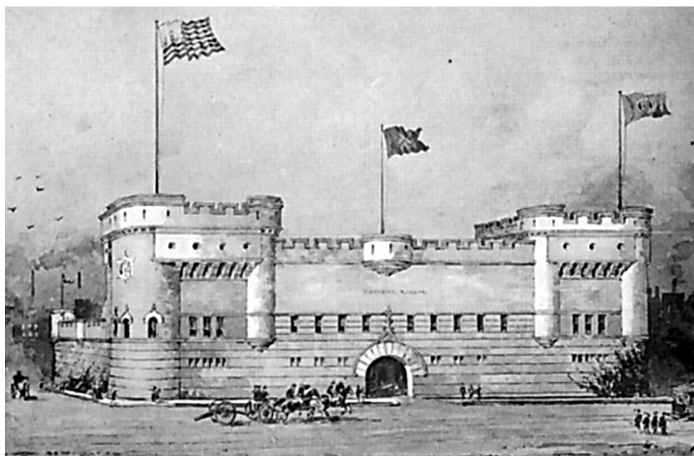
The new book by Robert P. Wiegers, *Missouri Armories: The Guard's Home in Architecture and History*, has been released by Truman State University Press in Clarksville. It features on the cover a drawing of the old Battery A Armory that David Simmons highlighted in our Fall 2006 newsletter, but otherwise these buildings are little known to architecture buffs. They are widespread, however, with 62 of Missouri's 114 counties having at least one, and some areas four or five. And they are still being built today.

Strictly speaking, the term "armory" refers to a place for the storage and sometimes manufacture of weapons. The Springfield Armory in Massachusetts grew into a campus with as many buildings as a university. In the United States, with the gradual transformation of informal militia groups into the National Guard, buildings were needed for meetings and all-weather training, and these were also called armories. Sometimes such shelter was found in buildings erected primarily for other purposes. Increasingly, however, armories were purpose-built with government funds.



Verandah Row, Fourth Street at Washington, St. Louis, c. 1854, George I. Barnett, Also known as the Battery A. Armory, it was occupied by the militia about 1878.

Wiegers' goal is to document all the buildings in the state that could be called armories under any of these definitions, so many, especially the early ones, are what he calls Main Street Armories: storefront buildings that had meeting halls upstairs. One of the most celebrated of these in its day was Verandah Row, which was on the west side of Fourth Street between Washington and St. Charles. As the name suggests, it had a roof over the sidewalk along its entire length. Built in the mid 1850s, it was originally financed by William McPherson and Barton Bates (the son of Lincoln's Attorney General Edward Bates) and was purchased a few years later by Edgar Ames. The architect was the great George I. Barnett (not McPherson and Bates). Prior to its use by the militia, the third floor hall was the scene of public events and musical diversions.
Other categories Wiegers recognizes include Castle Armories or the Castellated Category. Battery A moved from Verandah Row to the South Grand building, designed by the Bulkley Brothers in 1899. A surviving example of this style is the present American Legion Hall in Nevada, from 1909.



Architectural drawing of proposed St. Louis Light Artillery Armory, built at 1221 South Grand without the rear wing in 1899, from St. Louis Republic*, 1898.*

The armories of the Depression era are the ones most associated in the public mind with this building type, partly because of their typically muscular Art Deco style. Some of these, such as the Columbia National Guard Armory of 1940 by Deering & Davis, have lamella roofs spanning their drill halls. Another notably stylish armory from 1940 is in Kirksville. The 138th Infantry Regiment Armory at 3676 Market Street in St. Louis (under the Vandeventer Overpass) was designed by City Architect A. A. Osburg in 1937 and is the pre-eminent building of its type in the state, but it was sold in 1987, and its condition is a cause of great concern.

The enormous width and proportionally low elevations of post-war armories mean that few of them have much aesthetic impact, whether they are Mid-Century Modern or Post-Modern, the two categoies that Wiegers distinguishes. One that seems to be above average is the 1989 building in Boonville by Gould & Evans, with its standing-seam metal roof. The new Joint Armed Forces Reserve Center at Jefferson Barracks was especially designed to blend with the red brick barracks buildings from 1897 that it faces, but its massive size leaves no doubt about its vintage.

138th Infantry Regiment Armory, 3676 Market Street, 1937, A. A. Osburg, shown in 1950 before construction of the Vandeventer Overpass

THE OLD FEDERAL BUILDING IN JEFFERSON CITY

by Esley Hamilton

In 1901, the U. S. Department of the Treasury published *A History of Public Buildings under the Control of the Treasure Department, exclusive of marine hospitals and quarantine stations*. At that time Missouri was home to nine of these post offices, customs houses and federal court houses. Today only three survive: The Old Post Offices in St. Louis and Hannibal and the former Court House and Post Office in Springfield, now the Springfield City Hall at Brower & Boonville. One of the losses was the unusually beautifully designed Court House and Post Office in Jefferson City. It was torn down in 1972, and its site is now a grassy slope on High Street immediately east of the Capitol grounds.

The old U. S. Court House and Post Office in Jefferson City, photographed when it was the 735th Ordinance Battalion Armory. From Robert Wiegers, Missouri Armories *(2013, page 156).*

After forty years the origins of this building seem to have been largely forgotten. On page 156 of *Missouri Armories*, Robert Wiegers says that the building was erected about 1900 for the Missouri Public Service Commission. In reality, the building

was erected between 1885 and 1889 as the U S. Court House and Post Office. It was designed by Mifflin E. Bell, at that time the Supervising Architect of the United States Treasury.

The site for the building was purchased on December 18, 1883, and construction proceeded from 1885 to 1889. Like all federal buildings of this type, it was designed by the office of the Supervising Architect of the U. S. Treasury. This was an appointed position going back to Robert Mills in the 1840s. The first supervising architect after the Civil War was Alfred B. Mullett (1834-1890), responsible for The Old Post Office in St. Louis and numerous other massive Second Empire buildings around the country. He was succeeded in 1874 by William Appleton Potter (1842-1909), who favored the Gothic Revival but stayed in office only three years. Potter was followed by James G. Hill (1841-1913) who favored red brick and served through 1883.

Mifflin E. Bell was born outside Philadelphia in 1847. He worked on the Illinois State Capitol in Springfield under Alfred H. Piquenard, who had formerly worked in St. Louis with Walsh and Barnett. When Piquenard died in 1876, Bell completed that building. Bell also did most of the work on the Iowa State Capitol in Des Moines, which had just been started when Piquenard died. These two very large public projects made him one of the most qualified men in the country to fill the post of supervising architect, in which position her served from November 1883 to June 1887. He then resumed architectural practice in Chicago, with commissions throughout Illinois and the Midwest.

Lois Craig in *The Federal Presence* (MIT, 1977), writes that towns everywhere clamored for federally funded buildings as an indication of stature, and congressmen obligingly served them up. "The supervising architect's office played a role in the balancing act between the 'need' for federal presence and the distribution of federal presents." Craig estimates that the average time for construction of these buildings from authorization to occupancy was ten years. This means that construction on many of Bell's designs ended, or even started, after he had left office. These buildings would have been completed by Will Freret of New Orleans (1833-1911), who succeeded Bell until March 1890, or James H. Windrim of Philadelphia (1840-1919), who served the following year.

Bell tended to be more flexible about which architectural styles were appropriate than his predecessors, and surviving examples reflect this variety. For example, he used Mullett's favorite Second Empire at Hannibal, the chateauesque at Quincy, Illinois, and Queen Anne at Keokuk, Iowa. The classical portico in the composite order and the overall symmetry of the Jefferson City building make it stand out from Bell's other works.

Tastes had changed so much by the time of Mifflin Bell's death in 1904 that the *American Architect and Building News* felt free to remark that "there is many a public building that would like to run up its flag mast-high on hearing the news of its designer's passing and then permanently hide behind a veil the uncomely face with which he had endowed it." (Vol. LXXXIV, No. 1486). That attitude is reflected in the ruthlessness with which the majority of Bell's more than 50 major buildings have been destroyed. Survivors are found at Augusta, Maine; Brooklyn, New York; Nebraska City, Nebraska; and Concord, New Hampshire. The federal building erected during Bell's administration in Rochester, New York is now attributed to Rochester natives Charles and Harvey Ellis.

Even when cities already had federal buildings, they continued to want new ones, and that's how the Jefferson City building lost its post office function. From 1953 until about 1960 it was the 735th Ordnance Battalion Armory, serving the National Guard. After a period of vacancy it became the last of many buildings along High to fall for the expansion of the Capitol grounds.

The U. S. Court House and Post Office in Jefferson City when new

Booker Rucker, former deputy state historic preservation officer, remembers the old post office very well. "It was a beautiful building, with fireplaces in the offices. They knocked it down not long after I came to work in Jefferson City. It was brutal. They did it with an old fashioned wrecking ball and a crane. Every day there was a little less of it left until it was gone.

"I thought it was terribly sad, but as I recall, there wasn't much said about it. Remember, the local newspaper referred to the Carnegie Library as an 'architectural monstrosity,' despite having an aluminum screen over their own entire façade. This wasn't long after Elizabeth Rozier had won the Lohman's Landing battle with Gov. Hearnes, and I think most people thought the removal of the old post office building was a good thing, to allow the expansion and beautification of the capitol grounds."

Events Calendar

Gallery Talk: "America's Theaters, Architects and Imagination"
Saturday, November 23, noon
Sheldon Galleries, 3648 Washington Avenue

Craig Morrison is an architect, historian and author of *Theaters*, the Library of Congress Visual Sourcebook, published by Norton. He will speak in the Bernoudy Gallery of Architecture at the Sheldon Galleries in connection with the current exhibition, "Palace Builders: Great Architects from the Golden Age of Theatres." Two of the greatest of these theater specialists are represented in St. Louis: Rapp & Rapp at Powell Hall and C. Howard Crane at the Fox. Admission free.

Talk: The English Garden Abroad
Thursday, November 14, 7p.m.
Schlafly Branch Library, Lindell & Euclid

The style of landscape gardening that developed in 18th-century England is one of that nation's greatest achievements. Some of the most beautiful English-style gardens were created in other countries, however. Esley Hamilton looks at landscape masterpieces in France, Germany and Russia. This is the second in the St. Louis Chapter's lecture series this year.

Wörlitz, near Dessau, Germany, The Temple of Venus

News Letter

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