The Society of Architectural Historians

Missouri Valley Chapter

News Letter

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REINFORCED CONCRETE INDUSTRIAL ARCHITECTURE IN ST. LOUIS

by Michael R. Allen

Reinforced concrete frame construction appeared in St. Louis by 1900, used first for cold storage warehouse construction, but its use was not widespread until after 1905. Throughout the first decades of the use of reinforced concrete for industrial architecture, full display of the concrete structure on the exterior was rare, possibly due to the influence of the local brick industry.[1] Yet local architects were quick to take advantage of rapid early advances in reinforced concrete technology in American architectural engineering.

Engineer and architect Ernest Ransome pioneered reinforced concrete structural systems for industrial architecture in the 1880s and 1890s. When a terrible fire in 1902 left his concrete-framed Pacific Coast Borax Refinery in Bayonne, New Jersey (1897) largely unscathed, interest in use of reinforced concrete structures in fire-prone industrial buildings grew. Ransome's United Shoe Machinery Plant in Beverly, Massachusetts (1903) was the largest reinforced concrete industrial building built to date.[2] By then, engineer Julius Kahn of Detroit had already developed a modular structural system of concrete columns and beams, patented in 1902. Kahn's brother, noted architect Albert Kahn, employed the "Kahn system" throughout his career to design dozens of American factories. Kahn used the system to maximize widths between columns and increase the size of window openings in factories' or warehouse's outer envelopes to allow for consistent and ample natural light. Kahn's design for the Brown-Lipe Chaplin Factory in Syracuse, New York (1908) may be the first fully-realized "daylight factory" plan in American architecture. The Brown-Lipe Chaplin Factory set some standards in daylight factory design: low height, here five stories; minimal or no use of masonry cladding; use of ornament only at entrances, cornices and piers; and use of ribbons of multi-pane steel sash windows with hopper windows (hinged to open from the top) to maximize daylight and allow ventilation.

Engineer C.A.P. Turner developed a slab and column concrete structural system that eliminated the need for beams altogether.[3] First employed in Turner's Johnson-Bovey Building in Minneapolis (1906), Turner's system was called the "mushroom cap system" due to the appearance of the caps Turner designed for his rounded columns. Turner patented his system in 1908. Turner's system allowed for faster construction of fireproof industrial and commercial buildings, and also made it easier for non-architects in the building trades to design these buildings (saving even more money). According to architectural historian Amy Slaton, most American reinforced concrete industrial buildings that avoided masonry cladding built between 1900 and 1930 were designed by engineers without the participation of trained architects.[4] In St. Louis, however, well-known trained architects like Albert B. Groves, the principals of Mauran, Russell & Garden, Tom P. Barnett and Leonhard Haeger would produce the bulk of early functionalist reinforced concrete design.

Lesan-Gould Building, 1322-24 Washington Avenue, 1907, Mauran, Russell & Garden

Two of the earliest industrial buildings in St. Louis to employ modern reinforced concrete structures came from prolific firm Mauran, Russell & Garden and are contributing resources in the Washington Avenue Historic District (listed in the National Register of Historic Places on February 12, 1987; hereafter NR 2/12/1987). The firm designed both the Butler Brothers Building at 1701 Olive Street and the Lesan-Gould Building at 1322-24 Washington Avenue for wholesale warehousing, which required fireproof construction and floors that could handle heavy dead and live loads. The giant five-story Butler Brothers Building occupied an entire city block and utilized a structure of reinforced concrete columns, beams and slabs, all poured in place using wooden forms. The exterior, however, was given lavish masonry treatment with polychrome brown brick and sumptuous red terra cotta. Nonetheless, *The Realty Record and Builder* proclaimed that the building was "the largest monolithic re-enforced concrete building in the world."[5] On the other hand, the Lesan-Gould Building occupied a narrow site, and its two-bay-wide form emphasized verticality. Mauran, Russell & Garden employed Julius Kahn's concrete structural system here, leaving it fully exposed on the side and street-facing elevations with brick infill in the bay openings.[6] The stark utilitarian form is softened by Arts and Crafts elements

including copper-clad, bracketed cornices and polychromatic enamel brick knee walls and first floor cladding.

Railroad freight depots also embraced advances in fireproof concrete construction. The Missouri, Kansas and Texas Railroad completed a massive freight depot at 1600 N. Broadway in 1910. The reinforced concrete structural grid was hidden underneath walls that emphasized the masonry cladding and ornament used. Yet three years later the St. Louis and Southwestern Railroad (the "Cotton Belt Route") completed a nearly avant garde concrete freight depot near the Missouri, Kansas and Texas depot. Designed by O.D. Schmidt, the five-story Cotton Belt Freight Depot was functionally designed and expressed. The building's exterior was completely concrete, with cladding showing both the aggregate composition of the material and the imprints of the 40'6"-long, one-story-high wooden form used to guide the pouring of the walls.[7] Yet the building was not as structurally honest as it may have appeared, despite its early aesthetic statement: the Cotton Belt Freight Depot's structure consisted of steel columns, beams and joists clad in concrete to make them fireproof.[8]

The Cotton Belt Freight Depot, 1400 N. 1st Street , 1913, O. D. Schmidt

The Ford Motor Company completed the first section of a five-story reinforced concrete factory at 4100 Forest Park Boulevard in 1914. The company expanded the factory in 1916. Designed by Clymer & Drischler of St. Louis with an addition by Albert Kahn, the plant followed a traditional daylight factory plan. Wide column spacing, window openings nearly the full height and width of bay openings, steel sash windows and austere exterior design make this a very modern building. The original building employed a single column cap form, even for the exterior columns, so that column caps protrude through the brick exterior cladding.[9] However, the Ford factory shows reinforced concrete only on its exteriors away from public streets. The street-facing east and north elevations are clad in face brick with relief pattern work and terra cotta ornament. Overall, the Ford Motor Company Building (NR 3/6/2002) cloaks a modern fireproof form under a fairly traditional masonry grid. The Ford factory compares to the earlier Koken Barber Supply Building at 2528 Texas Avenue (1912, William A. Lucas; NR 2/7/2007 as part of district), which was a five-story reinforced concrete factory utilizing the Turner system while exhibiting a brick Classical Revival exterior.

Ford Motor Company Building,4100 Forest Park Blvd., 1914, Clymer & Drischler; 1916, Albert Kahn. Source: Historic view c. 1916, Preservation Research Office Collection.

Not every architect in St. Louis was hesitant to explore the use of reinforced concrete. According to architectural historian Lynn Josse, Frederick C. Bonsack's Luyties Homeopathic Pharmaceutical Building at 4200 Laclede Avenue (1915; NR 3/27/2003) "is the first known building in the city to use poured concrete for almost every aspect of its structure and its decorative program."[10] Although the Turner-derived structural system of the building was hardly innovative for its time, the use of concrete for the entire exterior of the building was preceded only by the Cotton Belt Freight Depot. Bonsack's design applies Classical Revival elements like a trabeated entrance and a projecting cornice with tall supporting consoles, but all of these are poured concrete. The fully-expressed structural grid compares to the Lesan-Gould Company Building, but it avoids brick infill entirely.[11]

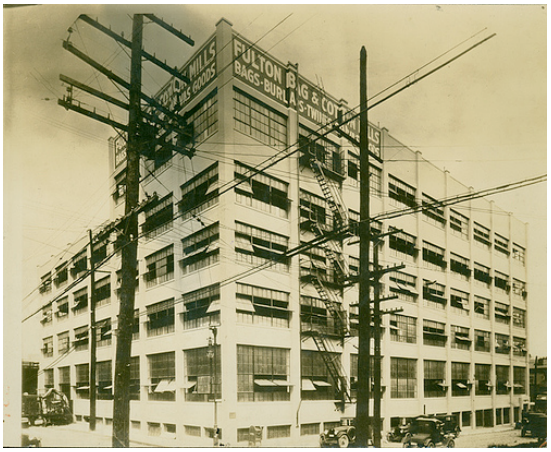
Alligator Oil Clothing Company, Building 1, 4153-71 Bingham Avenue, 1918-19, Leonhard Haeger, 1971 photo

During World War I, around the time that the Alligator Oil Clothing Company Buildings were built, the nation witnessed construction of the largest functionalist concrete industrial complex built between 1900 and 1920. In March 1918, the United States Army commissioned architect Cass Gilbert to design a massive military depot and supply base in Brooklyn, New York. Gilbert's design for the five million square foot complex turned reinforced concrete into both an expedient construction method and an aesthetic principle. Constructed of girderless, steel-reinforced concrete slabs, the Brooklyn Army Terminal buildings were clad in a concrete envelope. Although Gilbert made use of vertical piers, traditional window bays and other elements that were somewhat traditional, he embraced the

expression of concrete on the exterior. Gilbert wrote of the complex: "There is something very fine about a great gray mass of building, all one color, all one tone, yet modified by the sunlight or shadow of pearly gray of wonderful delicacy."[12]

In St. Louis, however, such open display of reinforced concrete structure would remain unusual even as World War I limited steel availability. The lack of availability of steel during World War I led the developers of the downtown Arcade Building to have architect Tom P. Barnett substitute reinforced concrete for steel when construction started in 1917. Barnett's Gothic Revival design, however, remained unchanged, and the building was completed in 1919 clad in terra cotta, with its structural form hidden.

One of the earliest progressive concrete factories was a four-story building erected by the John T. Milliken Chemical Company at Cedar and Third Streets in 1917. Designed by William Wedemeyer, the Milliken plant building had a raw exposed concrete structural system with piers heavily pronounced and spandrels of reinforced slabs. Multi-light steel windows were the only other architectural element on the plain elevations, which were surpassed in visual treatment by the near-contemporary Alligator Oil Clothing Company Building (1918). The structural system employed was the Kahn system. Later the Fulton Bag & Cotton Mills Company purchased the building, which had been used for pharmaceutical and cotton swab manufacturing, and added a third floor. Most recently the building was garishly covered in graffiti and missing almost all of its windows with the last name "Powell Squre" affixed to the top. The city demolished the building starting in December 2012.



View of the John T. Milliken Chemical Company Factory c. 1930. Photo from the collection of the Georgia Institute if Technology.

Three years after completion of the new Pevely Dairy Plant, its neighbor across the street, the Alligator Oil Clothing Company, hired Haeger to design its new plant located along the Missouri Pacific's south side line at 4171 Bingham Avenue. (Haeger also designed and built a second building on the site one year later, but the brick-faced building was far less significant.) Alligator needed a large fireproof building with specialized production areas, just as Pevely built, but its fume-inducing processes were not allowed in the downtown garment district where it might otherwise have logically located. It is not surprising that Alligator turned to the architect of Pevely's impressive plant, Leonhard Haeger, for its design needs. After purchasing the western part of the site on June 11, 1918, the Alligator Oil Clothing Company received a building permit on July 3 for a two-story factory building with a 151 by 199 foot footprint at 4171 Bingham Avenue. The permit reported cost of $120,000. Murch Brothers, a prolific contracting firm, was the builder. Although the permit reported a two-story height, the actual building reaches a height of four stories on the north end of a sloped site.

Current view of the front elevation of the main Alligator Oil Clothing Company Building.

Haeger designed the Alligator Oil Clothing Company factory to fully express its reinforced concrete construction. The building employs a structural system based on Turner's "mushroom cap" system, and a daylight factory exterior fenestration pattern based on Kahn's daylight factory model. Whether limited budget or artistic license led to Haeger's decision to reveal the concrete structure on the exterior is unknown, but given the location on a secondary street the Alligator company may have felt that further expense on the façade was unnecessary. The architect integrated the form of the building into its exterior appearance seamlessly. The concrete columns on the perimeter of the building were poured with different caps than the interior columns, forming smooth continuous piers. The floor slabs are trimmed with smooth beams that form a clear structural grid on the exterior. Within the bay openings, simple red brick knee walls run under wide ribbons of steel windows. The windows and brick are visually subordinate, however, to the concrete frame. On the front elevation, the building is dominated by an expressive poured-in-place concrete parapet, with two steps on each side of a central gabled step, recessed panels that create relief and prominent nearly-Mannerist decorative consoles at the piers. Inside, the plant largely had an open plan as was needed for Alligator's production process, although some specialized interior rooms existed.

Haeger's design rejects the classical articulation of fireproof architecture that he employed at the Pevely Dairy Plant, as well as the rote utilitarianism that Wedemeyer showed with the John T. Milliken Chemical company factory. Yet it is consistent with the daylight factory movement of which Pevely and other brick-clad concrete buildings are a part. The concrete grid is similar to what is underneath the Ford Motor Company Building (1914-1916), the Bevo Plant (1919) and the Emerson Electric Company Building (1920), but it is not concealed on its street face as the structures of those buildings are. Instead, the Alligator plant draws upon a less conventional strain of local fireproof architecture. The openly expressed structural grid with

brick infill seems to have one peer from this period, the McElroy-Sloan Shoe Company Building (1919).

Yet most industrial buildings avoided full exposure of structure. The Rexall Company Building at 3901 N. Kingshighway Boulevard (1920, Harry M. Hope Engineering Company) and the Emerson Electric Company Building at 2012-18 Washington (1920, Albert Groves) have a structural honesty inherent in the wide, tall window openings but avoid display of the concrete structures except on their rear and side elevations. One of largest reinforced concrete daylight factory buildings built in St. Louis was the Bevo Bottling Plant at the Anheuser-Busch Brewery (1919, Klipstein & Rathmann and Widmann, Walsh & Boisselier). The Bevo Bottling Plant not only is clad in brown brick and buff terra cotta, but it uses masonry fill in bay openings to artistic effect, so that the structure of the plant is only selectively displayed.

Bevo Bottling Plant, Broadway & Pestalozzi, 1919, Klipstein & Rathmann and Widmann, Walsh & Boisselier; Photo by Rob Powers

Despite conservative architectural treatment of the form, the reinforced concrete daylight factory received positive local press. A 1918 *St. Louis Post-Dispatch* article on the proposed Pedigo-Weber Shoe Factory at Theresa and Locust streets, designed by Albert B. Groves, extols the building's fireproof structural system and points out that the large window openings would allow the "maximum amount of daylight" to reach the factory inside.[13] Of course, the building was clad in red brick. One work from the World War I era that seems consonant with the Alligator factory is Groves' McElroy-Sloan Shoe Company Building at 2035 Washington Avenue (1919), a five-story building that mitigates its expressed functionalist concrete frame with Renaissance Revival elements including a projecting cornice.

Novelty in reinforced concrete architecture arrived with the introduction of gunite, a mixture of concrete and sand sprayed onto steel forms that created buildings with fully concrete exteriors. The *Post-Dispatch* included a lengthy article on the construction of the National Lead Company's pottery plant at Manchester and Macklind avenues, the first all-gunite industrial building built in the city when completed in 1920.[14]

The McElroy-Sloan Shoe Company Building, 2035 Washington Avenue, 1919, Albert B. Groves, photo 2005.

In 1920, after completion of the Alligator Oil Clothing Company Buildings, the Crunden-Martin Manufacturing Company commissioned architected Tom P. Barnett to design a substantial addition to their factory on the south riverfront (NR 2/9/2005). The National Register nomination for the Crunden-Martin plant states that this new six- and seven-story building was only the second factory building designed by Barnett.[15] Yet the concrete form here is not dissimilar to Barnett's layout of the Arcade Building, despite the smaller scale.

Crunden-Martin Building (1920, Tom P. Barnett).

The difference between this building and any others designed by Barnett is not the use of reinforced concrete but the raw expression of the material as exterior finish. The walls, piers, crenellation and all other elements of the walls are finished concrete. Certainly, Barnett is a more significant architect than Haeger, and the Crunden-Martin Building exhibits a formal originality that identifies it as the work of a master.

In the 1920s and 1930s, reinforced concrete factories in St. Louis rarely exhibited the utilitarian "ferro-concrete style" exhibited by the Alligator Oil Clothing Company buildings. A survey of major examples from the period shows continuation of the use of masonry cladding to either mask entire elevations or piers. The Ramsey Accessories Manufacturing Company

Building at 3963 Forest Park Avenue (1923, C.G. Schoelch; NR 4/16/2008) has side walls of exposed concrete structure and brick infill, but its front elevation is brick-clad and even utilizes one-over-one wooden windows in the office area. J.C. Penney Company Warehouse Building at 400 S. 4th Street (1927, Tom P. Barnett; NR 12/31/1998) is one of the most purely functionalist works of the period, but still uses face brick to disguise its concrete grid on the north, west and south sides. Nearby, the Endicott-Johnson Shoe Company Distribution Plant addition at 1132 Spruce Street (1924, Nolte & Naumann; NR 10/11/2007), the work of a firm considered to be capable of artistically progressive work, is even more decorated and even has an ornamental terra cotta entrance.

The Steelcote Manufacturing Company Paint Factory at 801 Edwin Avenue (1922-29, Hellmuth & Hellmuth; NR 6/27/2007) includes a building that follows the utilitarian expression of concrete form shown by the Lesan-Gould, Alligator and Adler buildings. The five-story main building at the factory, first built as a three-story building in 1924 and expanded in 1929, exposes its concrete structure on all four sides and makes use of steel windows and inset brick knee walls similar to Alligator.[16] A similar building completed in the same year is the Stix, Baer & Fuller Relay Station warehouse at 3717 Forest Park Avenue (NR 7/17/2002). Industrial buildings that displayed concrete structures would be intermittent in the following decades. The advent of the International Style, with its emphasis on clear material and structural expression and lack of ornamentation, would become a catalyst for later reinforced concrete industrial architecture. The now-demolished massive Falstaff Brewing Company Ice House at 20th and Madison streets (1940) was a geometric concrete mass that exhibited International Style design and pure reinforced concrete exterior expression whose roots went back to earlier works, including the Alligator Oil Clothing Company Factory.

Notes

1. Lynn Josse, "Luyties Homeopathic Pharmacy Co. Building, St. Louis," National Register of Historic Places Inventory Form (Jefferson City, MO.: State Historic Preservation Office, 2003), p. 8.9.
2. Amy E. Slaton, *Reinforced Concrete and the Modernization of American Building, 1900-1930* (Baltimore: Johns Hopkins University Press, 2001), p. 138.
3. Josse, "Luyties," p. 8.8.
4. Slaton, p. 169.
5. *The Realty Record and Builder*, "Largest in the World" (June 1908).
6. Deborah Wafer, "Washington Avenue Historic District, St. Louis," National Register of Historic Places Inventory Form (Jefferson City, MO.: State Historic Preservation Office, 1986), p. 8.6.
7. Winters Haydock, "'Cotton Belt' Freight Terminal at St. Louis," *Railway Age Gazette* 55.6 (August 8, 1913), p. 220
8. Haydock, p 219.
9. Laura Johnson, "Ford Motor Company Building, St. Louis," National Register of Historic Places Inventory Form (Jefferson City, MO.: State Historic Preservation Office, 2002), p. 7.4.
10. Josse, "Luyties," p. 8.4.
11. Ibid., p. 8.10.
12. Francis S. Onderdonk, *The Ferro-Concrete Style. New York* (The Architectural Book Publishing Co. Inc., 1928), p. 249
13. "Spacious and Modern Plant to be Erected for Shoe Factory," *St. Louis Post-Dispatch*, 1 December 1918, p. A1B.
14. "New Building in St. Louis Being 'Shot' From a Cement Gun," *St. Louis Post-Dispatch*, 14 November 1920, p. C5.
15. Matthew Bivens, "Crunden-Martin Manufacturing Company," National Register of Historic Places Inventory Form (Jefferson City, MO.: State Historic Preservation Office, 2005), p. 8.16.
16. Karen Bode Baxter and Timothy Maloney, "Steelcote Manufacturing Co. Paint Factory, St. Louis," National Register of Historic Places Inventory Form (Jefferson City, MO.: State Historic Preservation Office, 2007), p. 8.18

MR. BLANDINGS BUILDS HIS DREAM HOUSE IN CLAYTON, 1948

by Esley Hamilton

Although it was nominated for no Academy Awards, the 1948 movie "Mr. Blandings Builds His Dream House," starring Cary Grant, Myrna Loy and Melvyn Douglas remains one of the best-known and most enjoyed movies of that era. Its pleasures include the high professionalism of the cast and the timelessness of the circumstances. Eric Hodgins first published this tale as a short story in the April 1946 issue of *Fortune*, of all places, and it appeared later that year as a book illustrated by William Steig.

1948 RKO poster for the movie

Lisa Kudrow recommended "Mr. Blandings" on NPR's "Morning Edition" on July 12, 2012. "These people live in New York City in an apartment that is too small for them. They decide to buy a house in Connecticut. It's falling down and it turns into a money pit. Nothing has changed in the world of

purchasing a house, renovating it, the costs that escalate, and the stress between the couple. The dialogue is really sharp."

RKO Studios built the house that is the centerpiece of the story on 20th Century Fox's Malibu ranch, borrowed for the purpose. To promote the movie, RKO worked with local builders in 73 cities around the country to build their own ideal houses for display to the public. Most of the houses were not copies of the house the studio built for the movie, even though the plans for were available. Instead, builders created a variety of houses that were similar only in their gable roof, shuttered windows, and vaguely Colonial Revival styling. Typically they had three front bays, with a lower wing adding two more bays.

The back-lot house built for "Mr. Blandings" in 1948

One of these houses was built here in St. Louis and is still lovingly cared for today. It is located at 337 North Forsyth in Clayton, near the intersection of Crandon and Lafon and the border with University City. The *St. Louis Post-Dispatch* reported on August 29, 1948 that since the house had opened to the public on August 7, 50,320 people had seen it. It was built by the John Gross Construction Company but no architect was mentioned (and Clayton has thrown away their building permits).

"Mr. Blandings' Dream House Becomes Reality", St. Louis Post-Dispatch*, August 29, 1948*

The Post's article was prompted by the sale of the house to Mrs. A. W. Albrecht Sr. for a reported $47,500, including carpeting, drapes and electrical equipment. That was a fairly hefty price for the era, when many suburban houses cost less than $20,000. Except for the basics, the house looks nothing like the one in the movie, with the front door centered in the main façade and a garage to the north side instead of the two-story wing. The paper said the house had a living room, dining room, kitchen, breakfast room, den and lavatory on the first floor, with three bedrooms, two baths, and a dressing room on the second floor. General Electric equipped over 60 of the houses around the country, including this one, and ran full-page ads promoting them in magazines such as *Life*.

Albert W. Albrecht had died that January at age 63, and his widow Louise Beckmann Albrecht was moving from #1 Ridgewood in Ladue. Bernard McMahon had designed that house for the Albrechts in 1940, one of the earliest Ranch style houses in the area. Albert had been president of W. E. Beckmann Company, which had been founded in 1882 by Louise's father. The firm manufactured candy makers' tools and machinery. It was incorporated in 1915 and by the 1930s had evolved into a bakers and confectioners supply company. Louise became vice president of the company and remained involved with it well into her 80s, more than twenty years later.

337 North Forsyth as it appears today

Some of the other Blandings dream houses have been identified around the country. Washington's Department of Archaeology and Historic Preservation has posted a feature about the one in Spokane and found another in Beaverton, Oregon. The *Toledo Blade* has written about the house in Ottawa Hills, Ohio, and located others in Oklahoma City and Bel Air and Fresno, California. The house used in the film is also still standing. Fox sold the ranch to the State of California in 1974, and the land is now part of Malibu Creek State Park. The house there, now considerably the worse for wear, is used for the administrative offices for park employees.

As in St. Louis, thousands lined up to tour the house near Toledo, Ohio, which was much closer in design to the one in the movie.

Events Calendar

Exhibit: "The City Inside/Out'
Friday, June 7 to Saturday, Sept 7
The Sheldon Art Galleries, 3648 Washington

Photographs of St. Louis's architectural landscape by David Johnson, Ken Konchel, Demond Meek, Alise O'Brien, Andrew Raimist and Richard Sprengeler are featured in this exhibit, with a special showing of the Joel Meyerowitz 1979-1982 portfolio, *St. Louis and the Arch.*

Joel Meyerowitz's portfolio of dye-transfer photographs, *St. Louis and the Arch*, photographed over four extended visits to the city during different seasons in 1977-78, defined a period when many sought life in the suburbs. Meyerowitz photographed throughout the city, capturing glimpses of the Arch from various points: seeing it subtly from afar, reflected in windows and magnificently present on the riverfront. Designed by Eero Saarinen and completed in 1965, the Arch will celebrate its 50th anniversary in 2015

The St. Louis Gateway Arch is also the subject of Andrew Raimist's contemporary color photographs, which show details of its surface marked by scrawls of graffiti and vandalism. David Johnson's spare color photographs, made in a time of economic downturn, show empty office spaces and the traces of human presence left behind. Mid-Century Modern buildings in St. Louis are the subjects of Ken Konchel's black and white abstractions, which distill architecture into dynamic compositions of line and tone.

Richard Sprengeler's photographs of concrete parking garages also investigate possibilities of form, creating elegant studies of line and tone from the dark and unwelcoming structures. Demond Meek's atmospheric color photographs of abandoned houses in St. Louis use a central focal point to render them at once iconic and jewel-like. The large-scale diptychs of Alise O'Brien pair two views of the same space, creating unique spatial experiences and an interplay of forms. Together, these photographers offer unique views of the sometimes all too familiar city. The exhibit is co-curated by Ellen Curlee and Olivia Lahs-Gonzales, Director, the Sheldon Art Galleries.

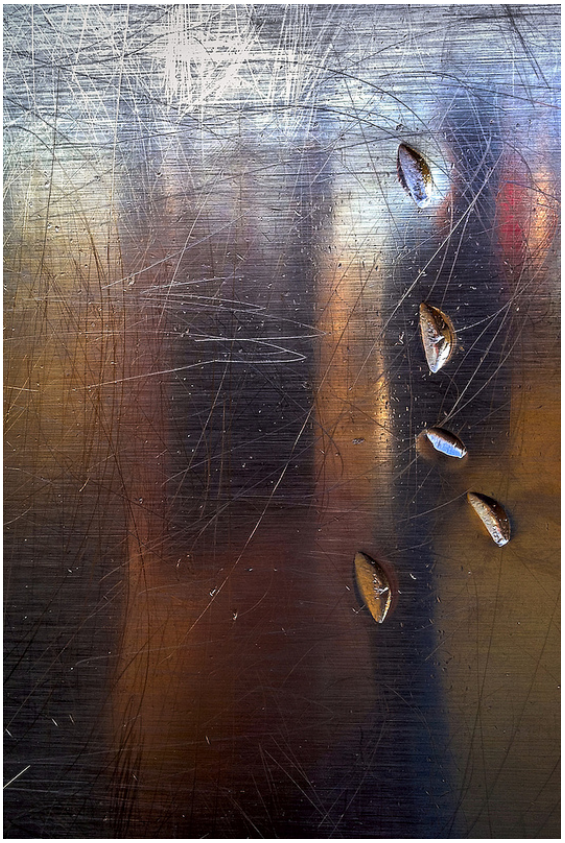
The Sheldon Art Galleries are open Tuesdays, Noon to 8 p.m.; Wednesdays - Fridays, Noon to 5 p.m.; Saturdays, 10 a.m. to 2 p.m. and one hour prior to Sheldon performances and during intermission. First Fridays in Grand Center is a monthly event in which galleries and museums in Grand Center are open until 9 p.m. Admission is free. For more information on exhibitions, visit the galleries' website at TheSheldon.org/galleries.asp.

Master Class Photography Workshop
Saturday, July 20, 11:30 to 2:30
The Sheldon Art Galleries

Nationally recognized architectural photographer Alise O'Brien, whose work is currently on display at the Sheldon, will discuss her work and explain techniques for producing architectural photographs. Participants may bring up to six prints for O'Brien to critique. Space is limited. $75 per person (students with ID $30) includes lunch. Phone Rebecca Gunter by July 15 at 314-533-9900, ext. 18.

Witness in the County: The Legacy of the Evangelical Synod of North America in St. Louis County, 1838-1957
Through Wednesday, July 31, 2013
Luhr Reading Room, Press Hall, Eden Seminary
475 E. Lockwood Ave., Webster Groves
Open to the public regular business hours.

Photographs, artifacts, and narratives from the Eden Archives illustrate the 119-year development of the German Protestant church, from wilderness to suburbanization and the creation of the United Church of Christ, including many illustrations of church buildings past and present. Chapter member Scott Holl curates.



Andrew Raimist, "ARCH moons" photograph from the exhibit at the Sheldon, "The City Inside/Out"

ANNUAL MEETING
St. Louis Chapter
Society of Architectural Historians
Saturday, June 15, 10 a.m.
First Church of Christ, Scientist
of Town and Country
750 South Mason Road

This year's brief business meeting provides a rare chance to see a Mid-Century Modern masterwork that is seldom open to the public.

Town & County's Christian Science Society was formed in 1958 and moved into this building in 1966. The architect was Robert L. Fischer, who had joined the faculty of Washington University's School of Architecture after military service in World War II. With Will Campbell he started Fischer-Campbell, Assoc. in 1948, and among their important works was the house at 12 Brentmoor Park for Morton D. May and the First Presbyterian Church of Kirkwood.

Over two decades, Fischer's churches reflected a wide variety of design approaches, often unabashedly combining traditional and modern forms. For St. Mark's United Methodist Church, he designed a soaring A-frame, while St. Matthew's Episcopal Church in Warson Woods, he paired red brick with a stone colonnade. Mount Calvary Lutheran Church on Litzsinger Road in Brentwood and the storm-damaged but happily restored First Community Church in Joplin both use stone to create a sense of mass.

The Town and Country looks more monumental from the parking lot than from the street. Its roof is composed of ten transverse vaults supported at the ends by columns that are rectangular in section. Below large clerestory windows, the walls form a checkerboard of stone panels and pale blue glass that creates inside a uniquely glowing space. The education wing is another surprise.

The building is just south of I-64/US 40 across from the Masonridge School. Parking is in the rear.

News Letter

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Winter Issue	15 November

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