

ST. LOUIS FARMERS MARKETS AND “FUNCTIONAL ANACHRONISMS”

by Bonnie Stepenoff

In the nineteenth century, farmers markets served the essential function of providing fresh fruit, vegetables, meat, eggs, butter, milk, and other necessities to the people of St. Louis. With the development of modern transportation and distribution systems in the twentieth century farmers markets became, in the words of geographer Jane Pyle, “functional anachronisms”. Many of them disappeared, but some continued to exist because they served the social function of bringing a taste of the countryside to city’s urban core.¹

Farmers markets began spontaneously in the eighteenth century with wagons and carts full of produce gathering on empty lots, but in the nineteenth century the city constructed public market buildings. By 1812, according to local historians, city officials had erected a market on the riverfront. Based on a drawing commissioned by Fred L. Billon, NiNi Harris describes this early market house as an open pavilion, sixty-four feet long and thirty feet wide, containing twelve stalls for vendors.²



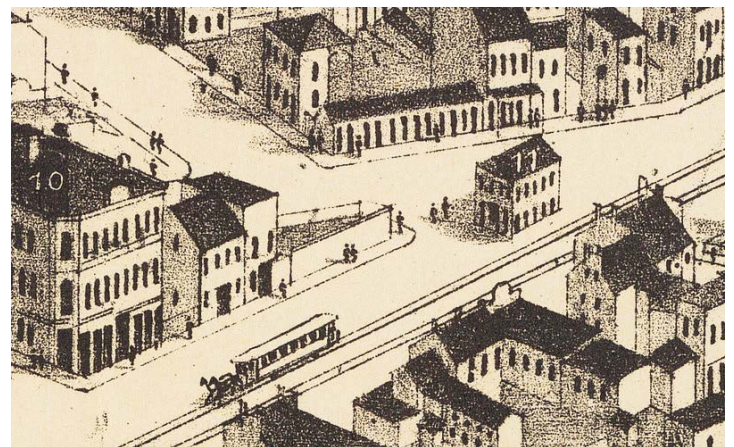
City Market and Town House, Front Street at Market St., shown in 1840 lithograph by J. C. Wild

In 1829, St. Louis opened the City Market and Town House, located on the wharf on the south side of *Rue de Bonhomme* (later named Market Street). The community center and market had a central block with a cupola and clock, flanked

by two large partially open wings. The central building contained city offices and the calaboose or jail. Market activity took place in the wings, where farmers pulled their wagons up to brick pathways and offered their goods to the public. The market was open seven days a week, despite pressure to close on Sundays.³

As the city filled with immigrants, prominent local citizens provided land and funding for new markets. A joint stock company opened the North Market on Broadway and Third Street in 1832. In 1839, private investors established the South Market on land facing a convent on the city’s south side. John Mullanphy, one of St. Louis’ greatest philanthropists, had leased a large tract to Philippine Duchene’s Society of the Sacred Heart for a convent, school, and orphanage in 1827. The new market at the corner of Fifth (South Broadway) and Convent streets soon became known as the Convent Market. People also called it the French Market, because many French inhabitants remained in that part of town.⁴

Wealthy north-side residents funded the Mound Market, constructed in 1843 at the junction of North Broadway, Seventh, and Howard streets, a block south of the Mississippian mound that gave St. Louis the nickname “Mound City.” The brick building, facing Howard Street, had a second story that served as a meeting hall for social, political, and religious groups. Vendors sold meat, fish and vegetables from the interior stalls. As with other markets,



The Mound Market (marked 11) in the middle of North Broadway at its intersection with Seventh and Howard, from Richard J. Compton, Pictorial Atlas of St. Louis, 1875 (hereafter Compton & Dry)

farmers parked their wagons around the building and sold their products outdoors. The aromas of vegetables and meat and the traffic congestion could be intense.⁵

Within a few years, these markets would have competition from several new venues. In 1838, Julia Cerré Soulard, the daughter and widow of prominent Frenchmen, subdivided and sold a tract of open land that had previously been part of the common fields. Immigrants from Germany and other European countries filled the newly-developed Soulard neighborhood, where new two-story brick buildings stood close together with house fronts pressing up against the sidewalks. When she sold her land, Madame Soulard donated two lots at the northeast corner of the neighborhood to the city for use as a market place. It is said that farmers and market gardeners had been coming to these lots since the late eighteenth-century and selling goods from their wagons. In the 1840s (probably 1844) a private company built a one-story brick structure with market stalls for selling meat and other perishable items. By the 1850s, the city acquired the Soulard Market on Carroll Street between Seventh and Ninth streets.⁶



First Soulard Market, destroyed by the tornado of 1896

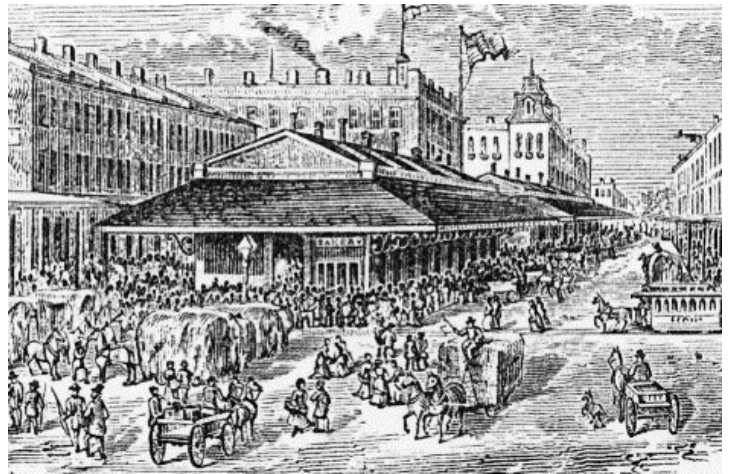
On the other side of town in another neighborhood of recent immigrants from Ireland, Germany, and Eastern Europe, a daughter of John Mullanphy donated property for another market. Ann Mullanphy Biddle dedicated her life to charitable causes after her husband, Major Thomas Biddle, was killed in a duel in 1831. Upon her death in 1846, she bequeathed a tract at the intersection of Thirteenth and Biddle streets to the city on the condition that the land would always be used for this purpose. In the 1850s, the city built a wooden structure and replaced it in the 1860s with a brick building. The Biddle Street Market quickly became a hub of activity for nearby residents, who depended on an easily accessible source of fresh food.⁷

Other markets of this period also bore the names of prominent local families. Lucas Market was established in 1846 down the middle of Twelfth Street (now Tucker Blvd.) between Chestnut and Olive on the property of James Lucas and Anne Lucas Hunt, the surviving children of St. Louis tycoon John B. C. Lucas. In the 1850s, future General and



Biddle Market, a woodcut from the 1860s

President Ulysses S. Grant brought wagon loads of cord wood from his farm in south county to this market for sale.



Lucas Market depicted in Dacus & Buell, A Tour of St. Louis, 1878

Sturgeon Market, was constructed in 1851 in the middle of North Market Street in the block between Ninth Street and Broadway in old North St. Louis, an area planned to be an independent city. The market was named for city alderman Isaac H. Sturgeon. Sturgeon went on to serve as assistant United States treasurer in St. Louis during the Civil War and later as city comptroller.⁸

Markets often provided meeting places for religious groups and political organizations. For example, in 1848, Thomas Morrison conducted a Presbyterian mission and Sunday school in the Biddle Street Market Hall. On the eve of Election Day in 1860, supporters of Stephen Douglas held a rally in Lucas Market. During the Civil War, a local unit of the Missouri state militia maintained its headquarters at the St. George Market, which was located at the intersection of Carondelet and Sidney streets in an area that had originally been laid out as the town of St. George.⁹

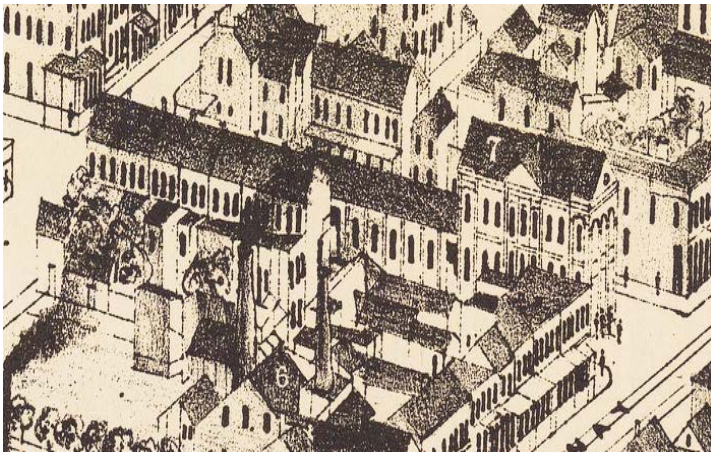
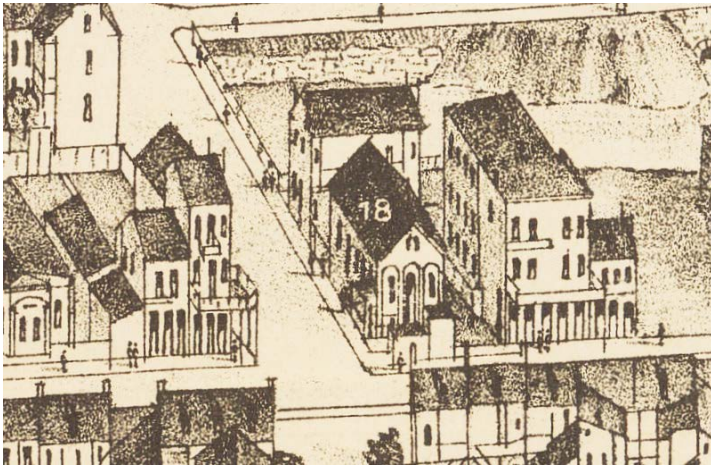


Figure 6. Sturgeon Market (7), Compton & Dry



St. George Market (18) facing Carondelet (now Broadway) at Sidney at the south end of the Soulard neighborhood. Compton & Dry

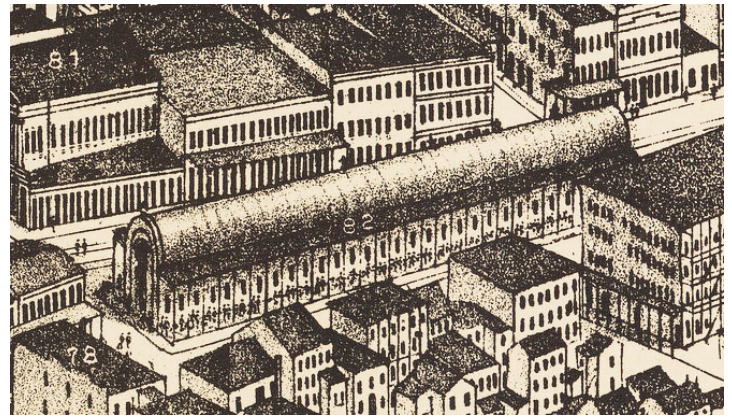
After the Civil War, St. Louis built a grand new market and named it, appropriately, Union Market. The market occupied a full city block with a handsome Italianate façade on Christy Avenue (now Lucas) and a covered structure housing stalls for the sale of meat, fish, vegetables, fruit and other food items. Every day farmers came with fresh merchandise. On summer mornings, the crowds arrived early and surged through aisles that covered a whole city block from Christy to Morgan (now Convention Plaza) between Fifth (Broadway) and Sixth streets. According to J. A. Dacus and James W. Buel, authors of a guide to St. Louis street life published in 1878, Saturday evenings were the busiest time in the brightly lit market, with “Throngs of buyers securing their supplies for Sunday and the coming week” keeping every vendor busy until all hours of the night.¹⁰

In the 1870s, St. Louis prospered, and farmers markets boomed. Some of the older markets had been upgraded. At the end of the war, in 1865, the city added a second story to the Soulard Market building. The city operated several other venues, in addition to the Lucas Market, South or French Market, and Union Market already mentioned, including Centre Market, located on Seventh Street between Spruce

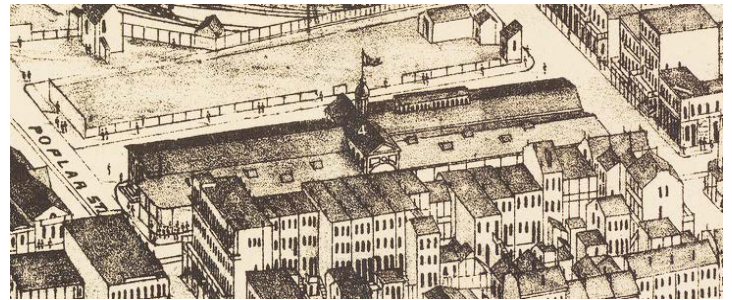
and Poplar streets, and the City Market, also called the Broadway Market, located on Broadway between Biddle and O’Fallon streets.



The Old Union Market, Convention Plaza on the right



City or Broadway Market (82), Compton & Dry

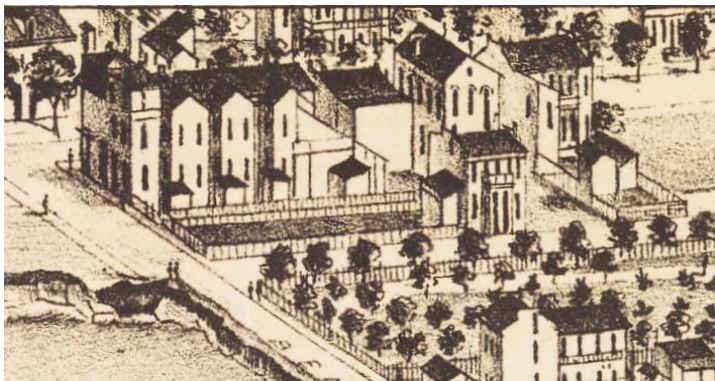


Centre Market (4), Poplar Street to left, Compton & Dry

Other markets were privately run, including the Biddle Street Market and Sturgeon Market. Magwire or Maguire Market at Broadway and Bremen Avenue served the Hyde Park neighborhood. Reservoir Market, a two-story brick building, was constructed circa 1875 at 2516 North 22nd Street, just west of St. Louis Place and just north of the reservoir that had been at the south end of the park.¹¹

In the summer of 1877, striking workers converged on Lucas Market for three nights of protest. The trouble began in mid-July, when the Baltimore and Ohio Railroad, a line

connecting to St. Louis, slashed pay, and crews refused to operate trains. Workers in many local industries joined a general strike, and for three nights, July 23rd through July 25th, thousands of protesters attended rallies in the open-air market. On July 25th, the workers organized a procession and marched through the city, singing “La Marseillaise”. Business leaders, police, and soldiers suppressed the protests a few days later. In the fall of 1877 the City Council proposed to demolish Lucas Market as a threat to public health, and by 1882, the market was gone, leaving an exceptionally wide Twelfth Street.¹²



Reservoir Market, (7) with St. Louis Place in foreground, Benton Street on left. Compton & Dry

By the end of the nineteenth century, the farmers markets showed signs of decline. People who lived near the markets complained that they were smelly, noisy impediments to traffic. Mound Market at Broadway and Howard Street, which had long served as a social center and political meeting place, came under fire and was demolished as a “public nuisance” in 1878. Reservoir Market was sold in 1881 to Sacred Heart Parish and used as a school. Sturgeon Market, which stood in the roadway for forty years, was demolished in 1896.¹³

In the early twentieth century, the remaining market buildings were aging and becoming dilapidated, and at the same time, Progressive Era reformers were clamoring for improvements in the methods of packaging, shipping, storing, and selling food. In 1906, the federal government adopted the Pure Food and Drug Act, and under its auspices, the United States Department of Agriculture (USDA) surveyed conditions in the markets of many cities, including St. Louis. Locally, the Civic League of St. Louis supported a bill to address issues of health and sanitation in the city’s markets. Eventually, the city did address these problems, but it was too late to save the markets from the social and economic changes of the twentieth century.¹⁴

During the 1920s, with the economy booming, the city enacted plans to upgrade its public markets. The original Soulard Market building had been heavily damaged in the 1896 tornado, and so in 1928-1929 the city constructed a

handsome new building in an Italian Renaissance style with a gym and community center in the main block and market operations in the flanking wings. It was designed by the city’s staff architect Albert A. Osburg. Even more elaborate was the new Union Market building, designed in 1924 by architects Mauran, Russell, and Crowell in an eclectic revival style with buff-colored brick walls, Gothic arches, and terra cotta ornamentation.¹⁵



The new Soulard Market, 1928-29, A. A. Osburg

Modern innovations enhanced the new Union Market’s interior. On the ground floor of the building, the market area sparkled with white enameled brick walls and refrigerated showcases. Neatly arranged stalls contained up-to-date equipment for the safe and sanitary handling of food items. A fish market and a restaurant occupied specified areas, separated from the market stalls. Trucks delivered produce directly to the basement, in which there were spaces for vegetable cleaning and refrigerated storage of perishables. In a dramatic sign of changing times, the building’s three upper stories contained a parking garage, one of the city’s first indoor parking facilities.¹⁶



The new Union Market, 1924, Mauran, Russell & Crowell

The new and improved Union Market failed to thrive in the era of paved roads and highways, urban grocery stores, suburban super markets, telephone ordering and delivery. An article in the *St. Louis Post-Dispatch* on November 16, 1927, contrasted the old Union Market’s narrow sawdust-covered aisles, makeshift stands, fish laid out on beds of ice, vegetables exuding the smell of the soil, and game in season hanging overhead, with the new Union Market’s gleaming white-tiled walls, orderly arrangement of glass-covered

counters, and attractive displays of fresh food. And yet, the reporter noted, with all these advantages, the new market could not attract enough farmers to fill its stalls or customers to make it a success. A few years later, in the 1930s, the situation remained about the same, with a fraction of the stalls rented, and crowds still dwindling. By the mid-1930s, a portion of the building had been converted to a bus terminal.¹⁷

The old French Market (originally called South Market) came to a sad ending during the Great Depression. By this time, after ninety-four years in existence, it had become a “curb market,” held only on Saturdays in the three-block area of Broadway between Convent and Rutger streets. For many years, residents had complained that the market obstructed traffic. According to the City of St. Louis’ Recorder of Deeds, the market building had been demolished in 1905. However, farmers and peddlers kept bringing their wares to its old location. Finally, in the summer of 1933, the city declared it illegal. The director of streets and sewers declared that the market was a “hazard to pedestrians and vehicles” and asked the chief of police to notify food sellers that they must not return. Local merchants protested and tried to save the market, but its days were numbered.¹⁸



The new Biddle Street Market, 1931-32, A. A. Osburg

The bond issue that funded the new Souard and Union markets also provided funds for a new Biddle Market, but construction did not begin until 1931. By that time, judging by the Union Market experience, prospects for success were dim. The new Biddle Market, on the original site, featured a handsome one-story brick building in an Italian Renaissance style, designed by Albert A. Osburg with a tile roof and an adjoining steel structure with open-air stalls. For about ten years, the market operated at full capacity, but by 1946, the stalls were only half-occupied, and the city council decided to end its operation. A subsequent attempt to operate it as a modern super market ended in disappointment in the 1950s.¹⁹

While St. Louis’ old farmers markets closed one by one, Souard Market managed to stay in business. In the 1970s, anthropologists Lorraine Eckstein and Stuart Plattner observed that it was a bustling place, with farmers and produce merchants arriving before sunrise, backing their trucks up to the exterior of the sheds, and unloading goods

into the stalls. Family members worked side by side, and many of them had been doing this for four generations. Eckstein and Plattner found that most of the local farmers were of German descent, while most of the produce merchants, who bought their goods from wholesalers, were Italian, just as they had been in the nineteenth century. The market survived into the twenty-first century as a “functional anachronism,” drawing customers who had ready access to modern supermarkets, but opted to keep their connection with a traditional way of life.²⁰



Another view of the Biddle Street Market

NOTES

1. Jane Pyle, “Farmers Markets in the United States: Functional Anachronisms,” *Geographical Review* Volume 61, No. 2 (April 1971), 170-172, 197.
2. Glen E. Holt, “The Shaping of St. Louis,” Volume 1 (University of Chicago: Ph.D. Dissertation, 1975), 214; J. Thomas Scharf, *History of St. Louis City and County* Volume 1 (Philadelphia, Pennsylvania: Louis H. Everts and Co., 1883), 747; NiNi Harris, *Downtown St. Louis* (St. Louis: Reedy Press, 2015), 21.
3. Holt, “Shaping of St. Louis,” 216; Suzanne Corbett, *Pushcarts and Stalls: The Souard Market History Cookbook* (St. Louis: Palmerston and Reed, 1997), 14-15; H. G. Hertich, “History of Old Roads, Pioneers, and Early Communities of St. Louis County,” a pamphlet published by the Clayton, Missouri, *Watchman Advocate*, [1935], 23; Frederick A. Hodes, *Divided City: A History of St. Louis 1851 to 1876* (St. Louis: published by the author, 2015), 153-154.
4. St. Louis Directory, 1840-1841, by Charles Keemle (St. Louis: G. Keemle, 1840), 84; William Clark Kennerly, *Persimmon Hill: A Narrative of St. Louis and the Far West* (Norman, Oklahoma: University of Oklahoma Press, 1948), 80-81; Frederick A. Hodes, *Rising on the River: St. Louis 1822-1850: Explosive Growth from Town to City* (Tooele, Utah: Patrice Press, 2009), 345-346, 486; Camille M. Dry and Richard J. Compton, *Pictorial St. Louis: Metropolis of the Mississippi Valley* (St. Louis: Harry M. Hagan, 1875 edition reprinted in 1971), Plate 3, p 16.
5. Hodes, *Rising on the River*, 346-347, 754-755; Ernst D. Kargau, *The German Element in St. Louis*, a translation of Kargau’s *St. Louis in Former Years: A Commemorative History of the German Element*, edited by Don Heinrich Tolzmann, translated by William G. Bek (St. Louis, 1893, reprinted in 2000 by the Genealogical Publishing Company) 32-33.

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6. James Neal Primm, *Lion of the Valley* (Boulder, Colorado: Pruett Publishing Company, 1981), 51-53; Soulard Neighborhood Historic District, National Register of Historic Places, nomination prepared by Stephen J. Raiche, 1972; Corbett, *Pushcarts and Stalls*, 14-15; Kevin M. Mitchell, "Soulard Market: Cross-Cultural Crossroads with a Rich Present and an Unsure Future," *Gateway Heritage* Volume 23, No. 2 (Fall 2002): 7-8.
7. Kennerly, *Persimmon Hill*, 80-81; Biddle Street Market, Nomination to the National Register of Historic Places, prepared by Matthew Bivens, 2015.
8. *Missouri Republican*, March 10, 1846; Hodes, *Divided City*, 154, 445; 487, 833; Louis S. Gerteis, *Civil War St. Louis* (Lawrence Kansas: University Press of Kansas, 2001), 83-84; *St. Louis Post-Dispatch*, September 6, 1896.
9. *Encyclopedia of the History of St. Louis*, Volume 1, edited by William Hyde and Howard L. Conard (New York: Southern History Company, 1899), 165; *St. Louis Post-Dispatch*, November 7, 2010; Hodes, *Divided City*, 409-410, 626.
10. Union Market, Nomination to the National Register of Historic Places, prepared by Mary Stiritz, 1984; J. A. Dacus and James W. Buel, *A Tour of St. Louis, or the Inside Life of a Great City* (St. Louis: Western Publishing Company, 1878), 39.
11. Hodes, *Rising on the River*, 421, 694-695, 728; Hodes, *Divided City*, 153-154; Mitchell, "Soulard Market," 8; Dacus and Buel, *St. Louis*, 38-41; Scharf, *History of St. Louis City and County*, 750; Biddle Street Market, National Register Nomination.
12. *St. Louis Post-Dispatch*, July 26, 2014; Hyde and Conard, *Encyclopedia* Volume 4, 216; *St. Louis Globe-Democrat*, November 15, 1927; Scharf, *History of St. Louis City and County* Volume 1, 749.
13. *St. Louis Star-Times*, August 8, 1928; St. Louis Place Historic District, National Register Nomination, prepared by Michael Allen, February 2011; *St. Louis Post-Dispatch*, September 6, 1896.
14. Helen Tangires, "Feeding the Cities: Public Markets and Municipal Reform in the Progressive Era," *Prologue Magazine* 29 No. 1 (Spring 1997, accessed on-line 2-28-2018); *St. Louis Post-Dispatch* Oct. 3, 1915.
15. Soulard Historic District National Register Nomination; Union Market National Register Nomination.
16. Union Market National Register Nomination; *St. Louis Post-Dispatch*, 14 February 1925.
17. Union Market National Register Nomination; *St. Louis Post-Dispatch*, 16 November 1927.
18. City of St. Louis, Recorder of Deeds, Facebook post, January 11, 2018; *St. Louis Post-Dispatch*, August 9, 1933; *St. Louis Globe-Democrat*, August 11, 1933.
19. *St. Louis Globe-Democrat*, October 4, 1931; Biddle Street Market National Register nomination.
20. Lorraine Eckstein and Stuart Plattner, "Ethnicity and Occupations in Soulard Farmers Market, St. Louis, Missouri," *Urban Anthropology* Volume 7 No. 4 (Winter 1978), 361-371. See also Daniel Byrne and Stuart Plattner, "Ethnicity at Soulard Farmers Market Since 1930," *Missouri Historical Society Bulletin* Volume 36 Number 3 (April 1980): 174-181.

PAUL MARTI'S OWN HOME: 105 MINTURN, OAKLAND, MISSOURI

by Jean Ann Funk

In 1967, Paul and Audrey Marti had been married seven years and were living on Grant Road in St. Louis County. Paul was an architect with HOK. Their architect friend, Julius Juraczak (a Hungarian), and his wife had built a contemporary home at Berry Road and Bismarck. Two features of this home especially appealed to the Martis: the balcony and the home's location next to a creek. Another inspiration for home design had been seen on Martis' Sarasota honeymoon: the historic mansion of John Ringling, featuring glass and balconies arranged around the living room.

Determined to find a lot adjacent to a creek, they marked various creeks on a St. Louis County map. They began driving down streets that dead-ended at creeks. One day they found the Oakland lot, which was an eyesore; it was overgrown and littered with logs, refuse, cans, and trash. At that time (1968), Mrs. Emily Mika, Mildred Loewau's mother, lived up the hill from this lot and owned most of the property from Westwood Place to Argonne, including this 50-x-150-foot lot. Paul and Audrey purchased the lot from her for \$2,000. Paul designed the home.



Paul & Audrey Marti House, 105 Minturn, Oakland, MO, 1968. The creek flows by on the left.

Construction by Flavion Schwein, contractor, soon began. The contemporary home cost \$29,000 to build. Its exterior is redwood. Western cedar was originally planned, but there was a lack of good cedar boards, so redwood was used instead, an economical move for the Martis, since they got it for the same price. Paul described his design as "simple:" a module seven feet long, deep and high with a plank-and-beam structure. To economize, the beams occur every seven feet. Cantilevered overhangs are possible with this construction, as is represented by the roof from the south side that protects the two-story glass wall panels from the summer sun. The large deck platform here was built in the shade of a giant sycamore tree. During construction,

children walking by the home called it “Fort Apache.” One day a Brazilian man got out of his car and asked if the structure was going to be a church!

In July 1968, Paul and Audrey, with their two children Dane and Kara, moved into 105 Minturn Avenue. Paul planted a dawn redwood tree (“the oldest thing on earth” per Paul) near the deck. It is still healthy and even survived a trash-burning by its base. The Martis planted a copper beach tree in front, which remains a beautifully shaped shade tree. Unfortunately, the sycamore no longer exists.

In March of 1970, Paul won the Award of Merit for Excellence in Design given by the AIA, American Institute of Architects.

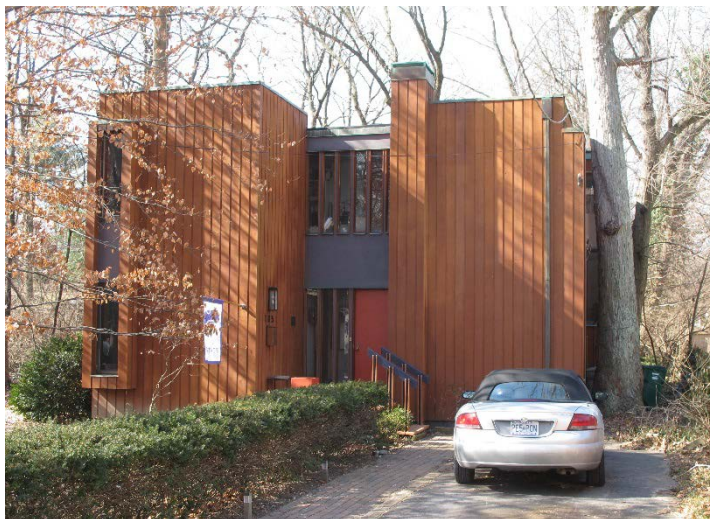
The next year, 1971, was an exciting and challenging one for the Martis. *House Beautiful* (HB) agreed to feature the Martis’ home in their magazine. This meant waiting for HB to find “just the right furniture” to temporarily furnish their home, while storing their own things. The resulting three-page article (with photos), written by James DeLong, was worth the commotion. It was published in September 1971. Another article appeared in HB’s *Building Manual* for Fall-Winter 1972-73. Most of the following information is credited to these articles.

With the Martis’ small, narrow lot (50 x 150) and building budget of \$30,000, they saw that the only way to go was UP. By accentuating the vertical, they were able to fit both lot and budget into a treasure house of upright space and simplicity. The linear channel-grooved California redwood created a clean-lined exterior. Even the downspouts, narrow windows and chimney column became design elements. (Paul’s camera captured this exterior view of his home after a fluffy snow storm in the winter of ’71-’72. He sent the photo to Olympic Stain Co., manufacturer of the stain used on the redwood. They printed it as part of their ad in the March ’72 *Sunset, the Magazine of Western Living*. Paul received \$50.--as photographer, not architect).

The two-story living room, achieved by sacrificing space in adjoining areas, creates a feeling of volume far exceeding its actual dimensions. A brass standing fireplace with a two-story chimney is a focal point. The room is further enlarged by visual continuity into adjoining areas—dining room seen through bookshelf-divider, master bedroom through shutters overhead, and the outdoors beyond glass panels. The outdoor deck further extends interior boundaries. The rich, warm, six-sided quarry tile on the first floor was a luxury made possible by using economical materials elsewhere. Additional rooms on the first floor are the study, kitchen, bath, and utility room.

The stairs to the second floor have a story: “Paul, the architect, wanted the stairway to stand free in the shaft of the stair hall; but Audrey, the client, felt it should be enclosed to gain a closet beneath. The client prevailed and Marti admits that ‘that closet sure is handy.’”

The upstairs master bedroom enjoys the option of sharing the light-filled upper space of the living room or being instantly shuttered into a retreat of absolute privacy. A tiny, sheltered balcony overlooks the brook that meanders across the rear of the property. A pattern of stained Douglas fir boards spans the ceiling. A balcony corridor overlooking the two-story living room connects the second floor areas, which include two more bedrooms and two baths.



Paul & Audrey Marti House, 105 Minturn, Oakland, the entrance front

Confronted with the challenges of limited space and means, a designer like Paul Marti can still produce a first-rate work of architecture-as-art while satisfying the basic human needs of shelter, comfort and utility. But, as he is quick to point out, there is another factor in the creation of a successful building. “Architects cannot exist in a vacuum,” he says. “They must have a client to respond to and design for. In this case, the client was my wife.” Together, the Martis faced the decisions that brought their house into being.

Editor’s Note: Jean Ann Funk is a member of Oakland Historic Preservation Commission and prepared this report in 2007 as part of the process of listing the house as a city landmark. Paul Marti has served as mayor of Oakland for many years and set up the Preservation Commission, which has been a leader in recognizing the historical value of modern design.

CORRECTION

The last issue of this NewsLetter, which had Ruth Keenoy’s Mount Moriah Temple as the lead article, should have been numbered Volume XXI, Number 1 Extra. Volume XXII will be begin with Spring 2019.

2018 SAH-St. Louis Lecture Series

Our partnership continues with the St. Louis Central Library, 13th & Olive this fall. All talks take place from 6:30 to 8 p.m. on the fourth Tuesday of the month in the Training Room on the Locust Street side of the library. Remember that city parking meters are enforced until 7 p.m.

“Hadrian to Hadid: The Architecture of Rome Across Time”

Tuesday, September 25, 6:30 p.m.

John C. Guenther, FAIA, our chapter president and a distinguished architect in private practice, will present selected examples of the architecture of Rome across time. “Rome is a city of layers, rich in history, art, architecture, engineering, and urban planning,” he says. “Its architecture is a physical record of 28 centuries.”

“Housing the Mentally III: A Look at the History and Architecture of Asylums in America”

Tuesday, October 23, 6:30 p.m.

Peter Wollenberg, chapter past president and principal of Wollenberg Building Conservation, LLC, has found that

many notable but almost unknown buildings have been created in this country in response to the needs of the mentally ill.

“Contemporary Architecture of Mexico City”

Tuesday, November 27, 6:30 p.m.

Richard Mueller taught history at St. Louis University High School and several local colleges. His travels in retirement have resulted in several memorable talks. He reports that Mexico City is a city of stunning contemporary architecture. Our overview of the topic will include works by Sir David Chipperfield, Luis Barragan and many others.



The Pantheon is the best preserved Roman building anywhere and has inspired countless newer buildings.



MAXXI, the Museum of the Art of the 21st Century is a major work by Zaha Hadid.

© 2018 **News Letter**
 The Society of Architectural Historians
 St. Louis and Missouri Valley Chapters

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

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

Spring Issue	15 February
Summer Issue	15 May
Fall Issue	15 August
Winter Issue	15 November

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