
**THE LODGE BY PRESTON J. BRADSHAW,
ARCHITECT**

by John C. Guenther FAIA, LEED AP

Perched high atop the bluffs of the Mississippi River north of Alton, Illinois is a remarkable little structure. Referred to as “the Tea House” by locals and “the Lodge” by its architect, this English Village design seems both at home and yet daring on its site.



*The Lodge, as seen from the Mississippi River, west of Alton
(photo by John C. Guenther, FAIA, LEED AP)*

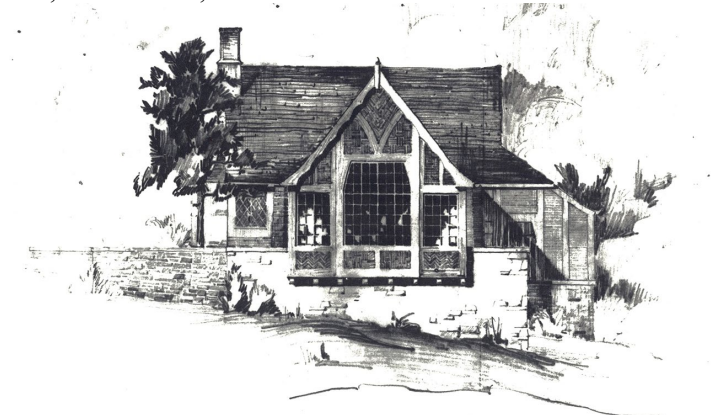
For years, my wife and I had admired this charming building while sailing by on the river below. (It is possible, but quite difficult, to see it from the Great River Road). As an architect who has designed and planned various buildings since 1995 on the campus of Principia College just upriver near Elsah, I could not help but compare the architectural design, materials, colors and textures of this bluff-top pavilion with that of Bernard Maybeck’s architecture for the College. Indeed, if one were to relocate this pavilion to Principia College, it would fit in seamlessly.

Who was the architect for this little structure? Could Maybeck have dashed off a sketch while here in the 1930s? Perhaps a visit would reveal some of Maybeck’s design trademarks within. That opportunity finally came on Saturday, October 5, 2013, when Father Tom Horan, O.M.I. graciously gave us a tour and brief history of the place.

Now a Novitiate for the Missionary Oblates of Mary

Immaculate, a Catholic religious order, the 200 acres, its main house and the Lodge were originally owned by the Levis family, who were owners of the Illinois Glass Company. We learned that the main house was a summer home built circa 1916. The site was selected for the prevailing summer breezes at a time when there was no air conditioning for residences.

The Lodge is located on the bluffs just to the east of the main residence. While the lore is that it was a structure from England, purchased, moved and rebuilt on its current site as a playhouse (or the “Tea House” as it is referred to by locals) for the family’s daughter, it appears that the Lodge is actually a new structure inspired by English architecture and dates to 1934, confirmed by an article in the Alton Evening Telegraph of 1934.¹ A copper lightning proof tag affixed to the building (dated 1934 by the St. Louis Lightning Protection Co.) gives further confirmation.² The architect for the Lodge was Preston J. Bradshaw, AIA (1884-1953) of St. Louis. Presentation drawings prepared by Bradshaw were discovered after our initial visit by Father Jack Lau, O.M.I. in the main residence. The cover sheet of the drawings was entitled “LODGE for MR. CHARLES LEVIS” by PRESTON J. BRADSHAW – ARCHITECT, 718 LOCUST ST., ST. LOUIS, MO.



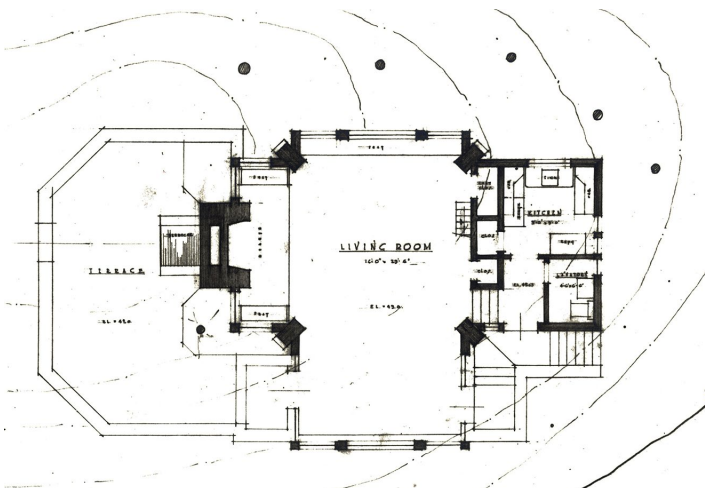
*The Lodge by Preston J. Bradshaw, AIA for Charles Levis, 1934,
architect’s drawing of south elevation, toward the river*

What might the connections be, if any, between Charles Levis, Preston J. Bradshaw and the architecture of Principia College?

Charles Levis (1860-1948) was the son of Edward W. Levis (1820-1902), who along with William Eliot Smith,

purchased the Illinois Glass Works in 1873.³ Under their leadership as the new owners, within three years, the company was so successful it needed to expand. Relocating from its original location on Belle Street in Alton, Illinois, the Illinois Glass Company moved to Second Street – a site near the Mississippi River and a railroad right-of-way – in 1875. Sales grew 36 times over in the next thirty years while the number of employees grew from 60 to 3,200.⁴

Charles, one of eight siblings, worked with his six brothers in the factory and later in management. The control and management of the company passed to the Levis sons in 1909. In 1910, one of the automatic bottle machines made by the Owens Bottle Company of Toledo, Ohio, was licensed and installed at the Alton plant, replacing a labor-intensive process of hand blowing glass bottles. By 1915, all of the bottles were produced by the new technology. By 1928, there were additional plants and subsidiaries, with the Alton plant now the largest individual bottle manufacturing factory in the world. In 1929, the Owens Bottle Company merged with Illinois Glass, forming the Owens-Illinois Glass Co. The next year, William E. Levis, Charles' son and grandson of the founder, was named president, and his cousin, J. Preston Levis, took over management of the Alton plant. The company later developed a new industry exploiting glass fibers to make glass mineral wool for insulation and fiberglass. Glass bricks (or blocks) for the building industry were also produced by the company.



Ground plan, the Lodge, Preston J. Bradshaw for Charles Levis, 1934

Interestingly, it would be the glass blocks produced by Owens-Illinois Glass Co. that would lead to a connection with Principia College. Bernard Maybeck was the architect and planner of Principia College from 1923 to 1940. During one of his trips through Alton, Illinois, he noticed the use of glass blocks in a building there. He was designing the Watson Building (1934-1935) on the campus and decided to incorporate this modern material into his laboratory building for the sciences.⁵ Glass block clerestories on one or two sides of the rooms produced abundant natural light,

resulting in highly functional and very comfortable classrooms and labs. This is a feature which I continued to incorporate in the design of the Science Center Addition (1995-1997) to the Watson Building.⁶



The main house at La Vista, the Charles Levis estate near Godfrey, Illinois, built circa 1916, now a novitiate for the Missionary Oblates of Mary Immaculate, was designed by Klipstein & Rathmann, Architects, of St. Louis (photo by John C. Guenther, FAIA, LEED AP)

Owens-Illinois Glass Co. did, in fact, supply the glass blocks (double and half double flint block units) for the Watson Building.⁷ This was confirmed by Kris Impastato, former Archivist of Principia College, who found the invoice for the glass blocks (11/21/34) placed with the Dickie Construction Company. Field Report No. 167 noted that a truck load of glass block arrived at the construction site on November 22, 1934. Maybeck had indeed incorporated the modern material into his design.

Charles Levis had made “La Vista,” a fruit farm atop the river bluffs near Godfrey, Illinois, his home by at least 1923.⁸ A newspaper article on October 8, 1934, reported that Charles Levis had “*been making extensive improvements on his place and now has one of the finest country homes to be found anywhere.*”⁹ The same article noted, “*During the summer Mr. Levis had built a summer house, a lookout, on the edge of the cliff and while it has been enjoyed during the summer it had not been given a complete dedication until yesterday when the birthday party was held.*”

This “lookout” was the Lodge, designed by Preston J. Bradshaw, Architect. The design of the Lodge was realized in a beautiful English Vernacular style and made use of a red clay tile roof, infill wall panels of brick set within a half-timber frame, and steel sash windows painted a rose color. The interior features a dramatic vaulted living space supported by exposed heavy timber beams, with a stone fireplace set within an inglenook placed off to the west side. A custom-designed, metal chandelier features cutouts of backlit glass bottles – an appropriate gesture for one of the owners of Owens-Illinois Glass Co.

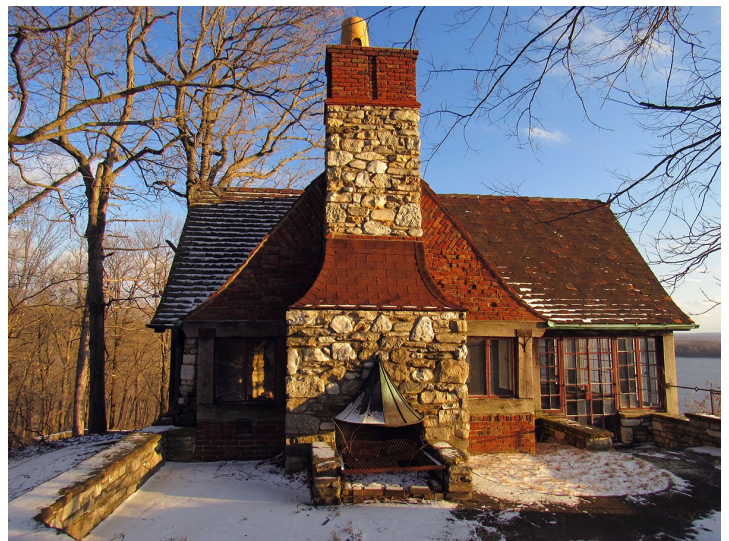
How did such a design come to be? Did Charles Levis visit Principia College during its construction to see this major project designed by one of the country’s leading architects?

After all, his company did supply the glass blocks for the Watson Building. Did Levis become captivated by the look and feel of the Cotswolds English Village architecture created by Maybeck? Did Levis take Preston J. Bradshaw, his architect for the Lodge, to see Principia College – the masterwork of Maybeck – in order to see firsthand this college under construction about 5 miles upriver on the river bluffs above Elsah? The remarkable similarities of the style of design, the use of materials, colors and textures, and the dates of construction – The Lodge in 1934 and the Watson Building (1934-1935), not to mention the other campus buildings begun in 1931 – all lead one to conclude that this is a likely possibility and to answer “yes” to all or some of these questions.



Living room chandelier in the Lodge, showing cutouts of bottle shapes (photo by John C. Guenther, FAIA, LEED AP)

And how did Preston J. Bradshaw (1884-1953) come to design the Lodge? Bradshaw, who was born in St. Louis on June 19, 1884, studied architecture at Columbia University in New York, NY in 1899 and 1900.¹⁰ After briefly returning to St. Louis, he returned to New York, NY in 1903 to study in the studios of Henry Hornbostel and Donn Barber, two of that city's most prominent architects, and later served as a draftsman for the preeminent architectural firm of McKim, Mead & White. He returned to St. Louis in 1905 and was employed as a draftsman by the city's Commissioner of Public Buildings before establishing his own architectural practice. Early projects included a residence for Mr. and Mrs. Adolphus G. Meier, 6248 Waterman in Parkview (1907) and the Bradshaw Residence, 5947 Clemens (1908).



The Lodge from the terrace, west elevation (photo by John C. Guenther, FAIA, LEED AP)

A partial list of Bradshaw's notable St. Louis projects includes the Drake Plaza, 3307 Olive Street (1915); the Autocar Sales and Service Building, 2745 Locust Street (1917); the Weber Implement and Automobile Company Building, 1815 Locust (1919); the Melbourne Hotel, 3601 Lindell Boulevard, (1921 – now Jesuit Hall of St. Louis University); the Chase Hotel, 212 North Kingshighway (1922); the Coronado Hotel, 3701 Lindell Boulevard (1923); the Forest Park Hotel, 4910 West Pine Boulevard (1923); the Mayfair Hotel, 800 Saint Charles Street (1924); the Paul Brown Building, 818 Olive Street (1925-26); the Landreth Building, Fourth and Locust Streets (1926 – now demolished); the Vesper-Buick Automobile Company, West Pine and Vandeventer (1927 – now demolished); the Lennox Hotel, Washington Avenue and Ninth Street (1929); and the Ford Apartments, 1405 Pine Street (1950).

Bradshaw's buildings could also be found in Kansas City, MO, Louisville, KY and Dallas, TX. Automobile dealerships, high-rise, high-profile, luxurious hotels and apartment buildings, and upscale office buildings formed the bulk of Bradshaw's work until the Great Depression. A beautiful portfolio entitled *The Work of Preston J. Bradshaw Architect St. Louis, Missouri* was published in 1924.¹¹ Subsequent to the Great Depression, Bradshaw took on smaller scale projects around the St. Louis region – one of which was the Lodge for Charles Levis in 1934.

How Preston J. Bradshaw came to be engaged by Charles Levis for the design of the Lodge is not known to author at this point. In speaking with Bradshaw's daughter, Judith Bradshaw Miller, it appears that the records of her father's architectural practice are no longer in existence, so the answer to this remaining question (and others) will need further research or perhaps remain unanswered.¹²



The Lodge, west elevation, architect's drawing

One thing is for certain. While the Lodge by Preston J. Bradshaw, is not among his largest works, it is certainly among his most beautiful.

Being perched at the bluff's edge high above the Mississippi River contributes to its beauty and drama. Exposure to the weather conditions of this location, along with its age, also contribute to its current condition and the need to take preservation actions as soon as practical.

The beauty of this remarkable work of architecture which Charles Levis and Preston J. Bradshaw created in 1934 needs to continue to reward current and future generations who may have the opportunity to visit, experience its spaces and contemplate its rich history.

NOTES

1. *Alton Evening Telegraph*, "Charles Levis Has Birthday Celebration," Monday, October 8, 1934, courtesy of the Hayner Public Library, 326 Belle St., Alton, IL 62202
2. The tag reads "THIS BUILDING MADE LIGHTNING PROOF 1934 BY ST. LOUIS LIGHTNING PROTECTION CO. ST. LOUIS" and is affixed to a wood column on the northeast corner.
3. *Centennial History of Madison County, Illinois, and Its People, 1812 to 1912—Volume 2*, p. 1207.
4. *Owens Joins with Illinois*
<http://www.utoledo.edu/library/canaday/exhibits/oi/OIExhibit/OwensIllinois.htm>
5. Robert M. Craig, *Bernard Maybeck at Principia College: the Art and Craft of Building* (Salt Lake City: Gibbs Smith, 2004), p. 261.

NOTES (continued)

6. John C. Guenther, FAIA, LEED AP designed the Science Addition and the Wanamaker Hall addition to the Watson Building while he was a principal with Mackey Mitchell Architects.
7. "Flint glass" has become a synonymous term for lead crystal, though flint is no longer part of its composition. It is typically the clearest glass available and free of coloring. Information provided by Walter Sedovic, FAIA, LEED and Jill H. Gotthelf, AIA, FAPT, both of Walter Sedovic Architects, Irvington, New York.
8. *Alton Evening Telegraph*, "Now the farm is owned by Charles Levis who has built a beautiful home on the bluff," April 10, 1923, courtesy of the Hayner Public Library.
9. *Alton Evening Telegraph*, "Charles Levis Has Birthday Celebration."
10. For an overview of Bradshaw's life and works, see Lindsey M. Derrington, "Preston J. Bradshaw, AIA (1884-1953)" http://www.landmarks-stl.org/architects/bio/preston_j_bradshaw_aia_1884-1953/
11. *The Work of Preston J. Bradshaw Architect St. Louis, Missouri*, 1924. Thanks to Mary Frechette, Senior Subject Specialist, Saint Louis Public Library, Fine Arts, for locating this portfolio.
12. Phone conversation between Judith Bradshaw Miller and John C. Guenther, October 13, 2015.
13. Photographs by John C. Guenther, FAIA, LEED AP
14. Presentation drawings of the Lodge prepared by Preston J. Bradshaw, AIA are courtesy of Fr. Jack Lau, O.M.I., Novitiate for the Missionary Oblates of Mary Immaculate, Godfrey, Illinois.

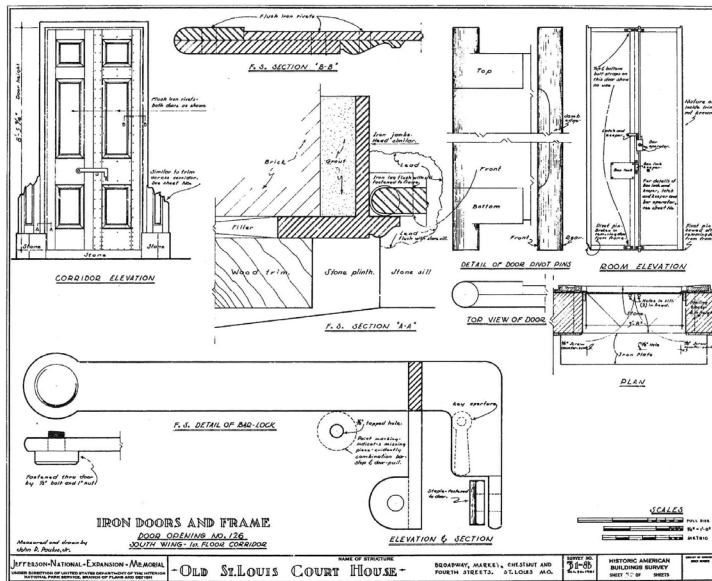
RENOVATION PLANNED FOR THE OLD COURTHOUSE

by Bob Moore

The Old Courthouse is currently being prepped for renovation, including a full fire suppression system throughout and the potential for a modern heating/air conditioning system. An elevator will provide communication to the second floor for those with mobility

impairments, and fully accessible restroom facilities will be installed. Current plans call for the building to close to the public by June 2020, and closure may last for as much as two years.

The project was enabled by donations from the Gateway Arch Park Foundation. The Old Courthouse is an essential piece of the city's architectural history. As the second-oldest surviving building downtown (after the Old Cathedral), it is one of the only remaining places in which we can view pre-steel, pre-terra cotta, pre-hard brick building techniques and materials in St. Louis. We know that the Old Courthouse was a place of experimentation with then new materials, and for builders and firms to show off what they were capable of doing. As a result of the building's crucial role in city and national history, as well as its architectural importance, we are taking the renovation very seriously and trying to ensure that there will be as little disruption and change to original fabric as possible. All of the design plans will be subject to 106 review, and we are working out the details very carefully with the Trivers architectural firm. Our historical architect, Laura Johnson (who worked with Al O'Bright on the restoration of White Haven), has been painstakingly gathering all known plans and drawings of the building into a single repository and physically investigating spaces above ceilings, below floors and in fairly inaccessible areas.



The HABS drawing of the Old Courthouse's cast iron doors

Over the past few months I have been going through this building and marveling at the workmanship executed in many materials – stone, cast iron, wood, and brick. Of course I have seen most of this before in past years, but focusing on details and getting into spaces I have never been in before has been very enlightening. We have re-discovered a whole campaign of experimentation with cast

iron doors, door frames and window frames from the early 1840s that must certainly be some of the first examples of their type in America. Daniel Badger was just getting going in Boston in 1842 when these castings were made in St. Louis. Two 12-foot-six-inch-tall door frames (installed prior to August 1842) are a testament to the skill of the ironmasters here in St. Louis, although they never were able to perfect the 32-foot-tall cast iron columns they wanted at that early date. We are also taking great care with the original cast iron beams and brick vaults that support many of the floors. These too are extremely early structural uses of cast iron, the oldest beams dating to 1852.



Wooden trusses and rafters in the Old Courthouse

When the building reopens, we will devote an entire gallery to the building's architecture, where, through tactile models, audio-visual devices, virtual behind the scenes tours, computer simulations, and displays of original building materials, we will be able to impart many of these fascinating stories to the visiting public in ways never before possible.

Bob Moore is the Historian for the Gateway Arch National Park and played a key role in the new Arch Museum.

ARCHITECTURE AS ART: KEN KONCHEL SHOWS PHOTOS ON YOUTUBE

Our chapter member Ken Konchel has become widely known for his ability to create abstract photographic compositions from buildings, especially Mid-Century Modern ones. In the past few years, he has won several awards. He recently made a virtual presentation of his work for the International Photography Hall of Fame and Museum (IPHF), located here in St. Louis. His selection includes buildings from all over the middle of the country,

from Salina, Kansas to Atlanta and Pittsburgh. Ken also talks about his methods, which involve a large view camera and film, always black and white, with no digital manipulation and few if any alternative images. The best news is that the talk was recorded and posted on Youtube. You can watch the full show here:

<https://www.youtube.com/watch?v=Sn2WeKCouXs&feature=youtu.be> The official title is “IPHF Photography Digital Happy Hour with Ken Konchel” but Youtube’s search engine doesn’t pick it up, and it is not posted on the IPHF website.



“Seriation,” Christ the King United Church of Christ, Black Jack, 1960, Manske & Dieckmann. Photo by Ken Konchel.



“Duo,” Jefferson Barracks Bridges, built 1982 & 1984, Alfred Benesch & Co. Photo by Ken Konchel. With spans of 909 feet, the bridges are the largest tied-arch bridges anywhere.

TARGETING CULTURAL SITES IS A WAR CRIME

Editor’s Note: With news hitting us like an avalanche every day, it may be hard to remember that back in January the U.S. government was threatening war with Iran – not just conventional war, but attacks on Iran’s cultural sites.

This led the American Anthropological Association to circulate the following statement, which was then adopted by many cultural organizations, including our national SAH. Even though the threat has passed for the moment, members should be aware of the ethical standards our organization attempts to uphold.

January 6, 2020

On behalf of more than 50,000 scholars and researchers in the humanities and social sciences, our scholarly and professional societies call upon people throughout the U.S. and, indeed, around the world to remind the President of the United States that targeting cultural sites for military activity is a war crime except under the narrowest of circumstances, and cannot be justified under any circumstances.

The President has threatened via Twitter to target 52 sites in Iran, including cultural sites, if Iran retaliates for the assassination of Iranian general Qasem Soleimani, and he has reiterated that such an action is appropriate even after members of his administration attempted to express restraint. Whatever other efforts are underway to de-escalate hostilities and pursue diplomacy, the Administration must be dissuaded from continuing to threaten cultural sites and civilians.

Cultural sites at risk of damage or destruction by military activity are irreplaceable and result in a loss to civilization, history, and human understanding. The U.S. Department of Defense has gone to extraordinary lengths to coordinate with knowledgeable experts over the past two decades to protect cultural sites in the region. This apparent reversal of strategy is misguided, short-sighted, and will only serve to enrage the Iranian people, for whom the President himself has professed his personal admiration.

Destruction of cultural sites, like the targeting of civilians and noncombatants, must never be considered as a military objective. Please let the administration know how you feel about this issue, and let your Congressional delegation know as well.

(Signed)

American Anthropological Association
 American Folklore Society
 American Philosophical Association
 American Society for Eighteenth-Century Studies
 Archaeological Institute of America
 Association for Jewish Studies, Exec. Comm.
 Bibliographical Society of America
 Coalition for American Heritage
 Ethnographic Praxis in Industry Community
 Heritage Watch International
 Historians of Islamic Art Association

Medieval Academy of America
 Middle East Studies Association
 Modern Language Association
 Organization of American Historians
 Penn Cultural Heritage Center, U. of Pennsylvania
 Rhetoric Society of America
 Society for American Archaeology
 Society for Applied Anthropology
 Society of Architectural Historians
 Society of Biblical Literature
 Society for California Archaeology
 Society for Cinema and Media Studies
 Society for Classical Studies



As an example of the Iranian cultural sites at risk, here is the Masjed-el-Jameh in Isfahan, also known as the Friday Mosque. It was founded in 771 and is one of the most important of many cultural landmarks in the city, a UNESCO World Heritage Site. Only five sites were designated in Iran before the Revolution of 1979, but the country rejoined the program in 2003 and now has 24 sites, including two of natural significance. More than fifty additional sites are on the list to be considered in the future. Isfahan is one of the most important repositories of Islamic architecture in world, having served as the capital of Persia in the 11th century under the Seljuks and again from 1598 to 1775 under Abbas the Great and the Safavid dynasty.

IN DEFENSE OF PRESERVING THE SHANLEY BUILDING

by John C. Guenther, FAIA, LEED AP

Editor's note: On December 2, 2019, the Clayton Planning and Architectural Review Commission reviewed a new plan from Fred Kummer that would erect a 14-story condo building on the site of the Shanley Building and replace all the stores along Central Avenue. Every speaker from the community presented well-informed and eloquent arguments against the project, explaining how it would violate the city's

existing standards as well as erase an important part of its heritage. This chapter's president presented the following outstanding defense. The struggle goes on, with the next new plan expected to be reviewed in early March.

On May 20, 2019, I spoke on behalf of the Board of the Society of Architectural Historians, St. Louis and Missouri Valley Chapters to express our grave concern regarding the potential demolition of the nationally and internationally recognized Shanley Building (1935), designed by the noted St. Louis architect Harris Armstrong, FAIA (1899-1973), due to the proposed condominium tower and retail development.

Given the revised submission of the proposed development, with the Shanley Building still proposed to be demolished, we must again implore that the developer reconsider the design in order to save the Shanley Building.

The Shanley Building received numerous national and international accolades upon its completion. The building was featured in *Architectural Record* (1936) and the English journal *Architectural Review* (1937). It was awarded the silver medal at the *Exposition Internationale des Artes et des Techniques* in Paris in 1937. It was also featured in the Gold Medal Exhibition of the New York Architectural League in 1938. It is listed on the National Register of Historic Places.

The 1935 Shanley Building is a masterwork of a great, accomplished architect and was the first International Style building in St. Louis and the central Midwest. Commissioned by orthodontist Leo M. Shanley, Harris Armstrong designed a state-of-the-art dental office building which incorporated functional requirements in a progressive modern facility with bright, healthy interiors realized in a "clean" aesthetic.

Surely there is a way to modify the proposed development to accommodate and preserve the Shanley Building and find new uses for it. In fact, the historic retail buildings along North Central Avenue deserve the same consideration. Preservation and development do not have to be mutually exclusive. Indeed, when both are properly considered, healthy, vibrant cities emerge. This approach does not mean a ban on change, but does speak to managing change to avoid unnecessary loss.

Regarding historic preservation, I'd like to share a majority opinion written by Justice Brennan of The United States Supreme Court, June 26, 1978, in *New York Central and New Haven Railroad v. The City of New York*...

“Structures with special historic, cultural, or architectural significance enhance the quality of life for all. Not only do these buildings and their workmanship represent the lessons of the past and embody previous features of our heritage, they serve as examples of quality for today. Historic conservation is but one aspect of a much larger problem, basically an environmental one, of enhancing – or perhaps developing for the first time – the quality of life for people.”

We ask the City of Clayton insist that the developer and his architects study and propose a new design which preserves the Shanley Building and the historic retail buildings along North Central Avenue.

Eugene J. Mackey, III, FAIA, was my friend, colleague, and collaborator for 27 years on a range of historic adaptive reuse projects. He would often caution...“If we keep tearing down our past, we’ll have no way of understanding our future. The old pieces have to be there for the new to fit in and have meaning.” We have but one opportunity to get this right. Thank you for your considerations.

Respectfully submitted,
John C. Guenther, FAIA, LEED AP
President, Board of Directors, Society of Architectural Historians, St. Louis and Missouri Valley Chapters

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

News Letter

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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EVENTS CALENDAR

2020 Fall

Bill Hart

(virtual presentation via Zoom – details to follow)

Places in Peril – 2020

September 22, 2020

6:30 pm – 8:00 pm

Executive Director, Missouri Preservation

Esley Hamilton

(virtual presentation via Zoom – details to follow)

Christopher Wren's St. Mary Aldermanbury: A Masterwork of English Baroque in Fulton, Missouri

October 27, 2020

6:30 pm – 8:00 pm

Past Preservation Historian, St. Louis County Parks

John C. Guenther, FAIA, LEED AP

(virtual presentation via Zoom – details to follow)

St. Louis Gold: AIA Gold Medalists Who Have Designed Buildings in St. Louis

November 17, 2020

6:30 pm – 8:00 pm

Principal, John C. Guenther Architect LLC

The Society of Architectural Historians

St. Louis and Missouri Valley Chapters

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