

VICTOR BERLENDIS, 1867-1947, ARCHITECTURAL SCULPTOR

by Esley Hamilton

Barbara Monteath Loews is the great-granddaughter of Victor Berlendis, who was the most respected and celebrated architectural sculptor in St. Louis. His career reached its peak at a time when sculpture was considered to be an integral part of good architectural design but gradually faded as modernism emerged. The corporate records of Berlendis and his firm have almost entirely disappeared, but Lowes has found family records that pinpoint some of his work and give us a fuller picture of his personal life. Recently she donated two spiral-bound volumes of notes and records to the St. Louis Public Library which should be a boon to researchers. This gift was especially appropriate since Berlendis modeled the signs of the zodiac around the top of the main library at 13th and Olive and later created the extensive oak reliefs in the Steedman Room, which houses the library's endowed architectural collection.

Vittorio Berlendis, as he was christened, was a native of Venice, Italy. The Palazzo Berlendis still stands on the Fondamenta Nove, but the family had sold it in 1850, before his birth in 1867. Victor's father Ferdinand was an electrical engineer working for an English firm. Victor attended the Venice School of Applied Art, where he studied sculpture and wood carving. From 1881 through 1883 he worked as a wood carver and designer in the sculpture studio of Francesco Besarel, then studied with architectural sculptor Vincenzo Cadorin. He served in the Italian army in 1887 and 1888 and shortly after that married Giovanna Cipollato. Their daughter Maris was born in 1891, when they were living in a house on the attractive Venetian square, the Campo San Giacomo Dell'Orio. Their son Joseph followed in 1893.

Victor booked passage on the Bretagne from Le Havre to New York that year, leaving his family behind. Accompanying him, however was another woodcarver, Ferdinand Maguolo (1862-1947) and his new bride Flora Lachin. Both Berlendis and the Maguolos came to St. Louis, where Victor was able to establish his own business within a year. On February 22, 1896, the Berlendis family was reunited, and in November there was another son, Charles. In 1898, however, tragedy struck. The new baby, George, died on March 20, after premature birth, and on a week later, Giovanna, now called Jennie, died of pneumonia at the age of 33. She was buried in St. Matthew's Cemetery on Bates.

The next year, Victor married Lulu Murphy, a native of Iowa, age 22, whom he had met at the candy store where she worked. A letter Lulu saved from this period shows that Victor had

become fluent, even persuasive in English: "We may have our little quarrels, there may be a little bit of crankiness in our brains, but I am sure Lulu that our hearts are forever bound together by the knot of love." The new family moved to 1485 Arlington Avenue, just south of Easton (now M.L. King). Victor became a citizen of the United States on June 24, 1900. The next year Lulu gave birth to a stillborn child.



The Indiana state seal on the façade of the Federal Reserve Building, Locust between 4th and Broadway. Photo by Michelle Kodner

After that, life settled into a routine. Victor's grandson Edward Monteath remembered that Victor liked to go to work early in the morning. "His usual routine was to be at work at 5:00 a.m., work until lunch, go downtown to the bank and then see customers. He would come home around 4:00 p.m., cook his dinner, and go to bed by 7:00 p.m. The children and grandchildren were not allowed to eat his Italian cooking. Grandma served good old Midwest fare – pot roast, vegetables, mashed potatoes and gravy. She did not want him 'contaminating' her kitchen with foreign food, so he built a complete kitchen for himself in their basement."

"Grandma Berlendis liked to entertain. She frequently had guests over for dinner. But regardless of who was there, at 7:00 p.m. Victor said goodnight and went off to bed. Lulu would be upset and say "Victor, come back here!" which he always ignored."

Victor became active in a variety of social and professional organizations, including the Elks, the Masons, the Moolah Shrine, and the Scottish Rite. In 1927 Mayor Victor Miller appointed him to the St. Louis Municipal Art Commission, a distinguished board of nine members which included landscape architect John Noyes, architect Guy Study, City Museum

director Meyric Rogers, and Busch family in-law Edward Faust. The appointment was renewed by successive mayors at least through 1944.

Victor studied voice with Mrs. John Hamilton Farish (Janet Pierson) of 5221 Westminster Place and became an accomplished tenor. According to a review saved by the family, “Mr. Berlendis has operatic aspirations, fully justified by voice and temperament.” He failed to pursue this possibility, the family said, due to Lulu’s opposition.

During the family’s years on Arlington, the children grew up. Joe moved to Bisbee, Arizona, where he married and began a career as an accountant. Marie married Edward Monteath in 1917. Charlie had to be admitted to the City Sanitarium, now the State Hospital on Arsenal, where he remained for many years.

In 1927, Victor and Lulu moved to 575 Purdue, in the attractive new subdivision of University Hills in University City. The house had been built speculatively in 1925 to designs of Clarence Koenig, but even though it was new, Victor remodeled the house with a new porch and a Renaissance-style fountain niche at the entrance. The house was just a few blocks from Marie and Edward Monteath at 7229 Stanford Avenue.



*The Renaissance-style niche at 575 Purdue, University City
Photo by Michelle Kodner*

As this move suggests, Victor’s business was doing very well during this period. His letterhead stationery is our primary source for this work. He notes on it that the company was established in 1894 and incorporated in 1929, with workshop at 1425 Kentucky Avenue, near Vandeventer:

ARCHITECTURAL SCULPTORS/ DESIGNER –
MODELLER – CARVER/MODELS FOR METAL
CASTINGS/AND ORNAMENTAL PLASTER/
SCALE MODELS OF BUILDINGS OUR SPECIALTY

Down the left margin, the letterhead includes a running list of buildings to which he contributed. Here it is, with some notations:

- Bell Telephone Building, St. Louis
1010 Pine, 1926, Mauran, Russell & Crowell
- Washington U. Buildings, St. Louis
Women’s Building, 1927, Jamieson & Spearl
Duncker Hall, 1923, Cann & Corrubia
- Civil Court[s] Building, St. Louis
Tucker and Market, 1930, Klipstein & Rathmann
Berlendis designed the two cast aluminum sphinxes that crown the pyramidal roof
- Federal Reserve Bank, St. Louis
411 Locust, 1925, Mauran, Russell & Crowell
Berlendis designed 8 limestone seals representing the bank and the seven states in its district
- United Hebrew Temple, St. Louis
225 S. Skinker, 1924-27, Maritz & Young,
now Library, Missouri History Museum
- Masonic Temple, St. Louis
3681 Lindell, 1926, Thomas C. Young & Albert B. Groves; Berlendis donated a scale model
- Sisters of Good Shepherd Chapel, St. Louis
3801 Gravois, 1895, demolished
Berlendis made a 6-ft circular mosaic,
“Christ Blessing the Children”
- Convent of Divine Love, St. Louis
unknown
- St. John M[ethodist] E[piscopal] Church, St. Louis
Kingshighway & Washington, 1902, Theodore Link;
now closed
- New Catholic Cathedral, St. Louis
Lindell & Newstead, 1907-14, Barnett, Haynes & Barnett; now Cathedral-Basilica of St. Louis
- Tuttle Memorial Building, St. Louis
Parish House for Christ Church Cathedral
1210 Locust, 1928, Jamieson & Spearl
- Statler Hotel, St. Louis
Washington & 9th, 1917, George B. Post
now part of Renaissance Grand Hotel
- Chase Hotel. St. Louis
Kingshighway & Lindell, 1922, Preston Bradshaw
- Melbourne Hotel, St. Louis
Lindell & Grand, 1924, Preston Bradshaw
now Jesuit Hall
- Coronado Hotel, St. Louis
Lindell & Spring, 1923-26, Preston Bradshaw
now apartments
- Claridge Hotel, St. Louis
1800 Locust, sw corner, 1920, George D. Barnett
lobby was Italian Renaissance; demolished
- Forest Park Hotel, St. Louis
4912 West Pine at Euclid, 1923, Bradshaw
addition 1926 by George D. Barnett
- Mayfair Hotel, St. Louis

8th & St. Charles, 1926, Preston Bradshaw
 Jefferson Hotel, St. Louis
 Tucker & Locust, 1904, annex 1920
 Barnett, Haynes & Barnett
 Paul Brown Building, St. Louis
 Olive & 9th, 1926, Preston Bradshaw
 Union Electric Building, St. Louis
 12th & Locust, demolished
 Ambassador Theatre, St. Louis
 Locust & 7th, 1926, Rapp & Rapp
 Fox Theatre, St. Louis
 525 North Grand, 1929, C. Howard Crane
 Berlendis did interior plasterwork
 Embassy Apartment, St. Louis
 530 Union at Waterman, 1926, Preston Bradshaw
 1st Church Christ Scientists, University City, Mo.
 6900 Delmar, 1924, Tom P. Barnett
 now Trinity-Delmar Building, offices
 Masonic Temple, University City, Mo.
 6901 Delmar, 1925, Tom P. Barnett
 now Church of Scientology
 McAllister residence, Columbia, Mo.
 Mo. University Bldgs., Columbia, Mo
 Phillbrook [*sic*] residence, Tulsa, Okla.
 2727 S. Rockford Rd., 1926-27
 Edward Buehler Delk for Waite Phillips
 now Philbrook Museum of Art
 Lafayette Hotel, Little Rock, Ark.
 523 S. Louisiana, 1925, George D. Barnett
 now the Lafayette Building
 M0.-Pacific Depot, Little Rock, Ark.
 Markham & Victory Sts, 1921
 now Union Station, Amtrak
 1st National Bank, Alton, Ill.
 Third and Belle
 Olin residence, Alton, Ill.
 Lewis residence, Alton, Ill.
 1st National Bank, E. St. Louis, Ill.
 Majestic Theatre, E. St. Louis, Ill.
 Collinsville Avenue, now ruins
 1st Nat'l Bank, Jefferson City, Mo.
 Capitol Building, Jefferson City, Mo.
 1917, Tracy & Swartwout
 1st Baptist Church, Jackson, Miss.
 North President & College, 1924-27

AND MANY OTHERS

Here are some additional buildings identified by family records and newspaper clippings:

Episcopal Church of the Ascension, St. Louis
 Goodfellow at Cates, 1909 Mariner & LaBeaume
 demolished. Berlendis gave two 6-foot candelabras in
 memory of his daughter Marie Monteath, who died in
 April 1938.
 Emmanuel Episcopal Church, Webster Groves
 Lockwood & Bompert, 1866 Henry Isaacs; many
 additions. Berlendis carved six figures in oak for the
 reredos in 1924
 Episcopal Church of the Holy Communion, U. City
 Delmar at Jackson, 1938, E. E. Christopher

Berlendis carved the chapel lectern in 1944. Church
 added 1950, Raymond Maritz
 St. Ambrose Catholic Church, St. Louis
 Marconi at Wilson, 1926, Angelo Corrubia
 Scottish Rite Cathedral, St. Louis
 3633 Lindell, 1924, William B. Ittner
 Trinity Episcopal Church, St. Louis
 Washington & Euclid, 1910 Tully & Clark
 Berlendis made a polychrome crucifix for the high altar
 in 1935, working with Eames & Walsh (Charles Eames
 and Robert P. Walsh)
 Central Public Library, St. Louis
 Olive & 13th, 1912, Cass Gilbert
 Berlendis designed the signs of the zodiac at the attic
 level and details of the entrance arches
 The oak woodwork of the Steedman Room was added
 in 1929-30
 Cotton Exchange, New Orleans
 231 Carondelet Street, 1921
 Fidelity National Bank, Kansas City
 909 Walnut, 1930-31, Hoit, Price & Barnes
 now residential
 Henrichs Publications, Litchfield, Illinois
 possibly the House of Sunshine
 Globe-Democrat Building, Tucker at Convention Plaza
 Berlendis designed panels that are not there now
 Kiel Auditorium and Opera House, St. Louis
 Market at 14th, 1923-34, LaBeaume & Klein
 Berlendis designed decorative friezes, capitals, masks
 above entrances, and 20-foot circular panel above
 proscenium of opera house



The Berlendis model for Kiel Opera House, commissioned by the Plaza Commission prior to 1932. Photo from the St. Louis Building Arts Foundation, courtesy of Preservation Research Office. This and two other views are posted on <http://preservationresearch.com>.

St. Louis Zoo, Bear Pits
 Forest Park?
 Christian Brothers College, Clayton
 6501 Clayton Rd, 1921, Henry Hess
 Berlendis designed Memorial
 St. Scholastica College and Monastery, Duluth
 1001 Kenwood Avenue
 Berlendis created sculptures on exterior of chapel
 Brown Hotel, Louisville
 335 W. Broadway at 4th, 1923, Preston Bradshaw
 Brown Theatre, Louisville
 315 W. Broadway, 1925, Preston Bradshaw
 Faust Residence, 1 Portland Place, St. Louis

1910, Barnett, Haynes & Barnett
Oak Grove Mausoleum, 7800 St. Charles Rock Road
1926, Tom P. Barnett & Sidney Lovell. It is said that Berlendis exchanged his work here for burial crypts for himself and his wife. The interior includes many white marble panels with decorative reliefs in Renaissance style.

In 1912, Berlendis gave the City Art Museum, now the St. Louis Art Museum, a wooden panel he had carved. It was later recovered by his granddaughter Mary Lou Monteath.

As can be seen in the above lists, Berlendis's work reached a peak in the 1920s and fell off dramatically with the Depression. The reviving economy of the late 1930s did not renew his business, since the oncoming Modern movement had little use for architectural sculpture or ornament in general. His payroll fell from 30 to 40 employees to one part-time assistant. In the circumstances, Victor and Lulu gave up their home in University City in 1937 and moved to the Dutchtown area in southeast St. Louis to a house at 2008 Virginia Avenue. Two years later they moved to an apartment at 4176 Russell in the Shaw neighborhood.

In 1945 Victor Berlendis sold to the architect George Maguolo 49 titles from his library. Some of them were multi-volume publications. George was the son of Victor's longtime friend and fellow woodcarver Ferdinand Maguolo. The contract of sale has survived, and it includes a list of abbreviated titles, providing a rare insight into Berlendis's interests and the sources of his inspiration. The family thought that Maguolo gave the collection to Washington University. But in fact, he sold his whole library, including the Berlendis books, to Larry Giles for use by the St. Louis Buildings Arts Foundation, which plans a museum of architecture. The books remain in storage in the Foundation's care, along with a significant collection of Berlendis carvings.

After a period of declining health, Victor Berlendis died at home on April 8, 1947. He was interred in the mausoleum he had helped to build at Oak Grove Cemetery twenty years earlier. His passing elicited many heartfelt messages of sympathy to Lulu; she saved those from Ernest Friton, president of the Board of Public Service, from R. A. Walsh, president of the Fathers Club of Christian Brothers College, from the Moolah Shrine Temple, and from Mayor Alois P. Kaufmann. Lulu moved to the Masonic Home, then on Delmar west of Union, where she survived until 1960.



Victor Berlendis, a detail from a cornice of the Kiel (now Peabody) Opera House. Photo by Michelle Kodner

THE HOLLAND BUILDING

by David J. Simmons

In spite of a poor location, limited site frontage, tall but narrow proportions, and a design from a minor and short-lived local architectural firm, the Holland Building emerged in 1897 as one of the most interesting and beautiful office skyscrapers in the St. Louis central business district. Situated on the west side of Seventh Street in the center of the block between Pine and Olive Streets, the twelve-story Holland Building (50 feet front by 135 feet deep) proclaimed a bold and imaginative German Renaissance design complete with a high pitched so-called Nuremberg roof. Steel framed, the Holland employed an exterior of buff colored brick and white terra cotta, with a red tile roof.

The building had a two-part structure: the wider front area with elaborate ornamentation rose to a height of 174 feet; while the large unornamented rear area crested at 156 feet. Clad in white terra cotta accented with large plate glass windows and a main entrance, the two-story base of the building's front façade contrasted sharply with its plain brick eight-story shaft set with white terra cotta lintels and sills. A white terra cotta two-story crown incorporated into its design fanciful arched windows, pilasters, finials, and balustrades reminiscent of a castle on the Rhine River. Adding to the building's picturesque quality, a copper observatory placed at the center of the high pitched and gabled roof offered a magnificent city view two hundred feet above the pavement. The Holland's unique and fanciful design, fine exterior detail, and sharp contrast of colors and materials set it apart from other business blocks being built during the same period.

Equipped with almost every known convenience of the period, the Holland's interior hoped to attract professional and small business rental clients. Most floors above the street level accommodated 25 rooms and a hall of modest size. Rooms could be leased on an individual basis or en suite. Natural light illuminated every office thanks to an alley system encompassing the rear and sides of the building. Its entrance level housed retail trade at the front, a fancy marble lobby, and rear open spaces suitable for restaurant or financial service facilities. Located on the south side of the building just west of the junction between the front and rear sections, a bank of three electric elevators and a steel framed staircase facilitated vertical movement between floors. Besides electric lights and steam heat, each floor was furnished with a washroom containing toilet facilities, a public telephone, and iced drinking water. On the top floor of the front section, the great hall (45 feet by 35 feet) could be used as a meeting hall, banquet facility, dancing pavilion, or even a medical library. Its famous arched and trussed ceiling employed carved Gothic open timberwork.

Prior to the Holland project, architect Jerome B. Legg designed several buildings for this site, including two different hotels: the Benoist in 1892 and the Alabama in 1894. Next he planned a twelve-story medical office building for this location. Some of his ideas from this project were later included in the Holland project. Then in the fall of 1895, Holland Building Company under the supervision of G. R. Ten Broek and J. A. Parker

selected the architectural firm of Wheeler and McClure to execute their dream.

Both architects had previous St. Louis experience, but neither of them had received local recognition for their efforts. Lorenzo Wheeler had begun his practice in New York about 1877 with Hugh Lamb, who went on to found the prominent firm Lamb & Rich. In private practice from 1881, Wheeler had so much business in the South that he opened offices in Atlanta and Memphis. Some of his designs there, such as the surviving Randolph County Courthouse in Cuthbert, Georgia, were seen as Dutch or Northern European Renaissance in style, one aspect of the Queen Anne style popularized by the British architect Richard Norman Shaw. In St. Louis, Wheeler had participated in three previous architectural partnerships, including Fuller and Wheeler (1886), Wheeler and Chivers (1893), and Wheeler, Franklin, and Branson (1894-1895). One surviving building from this last partnership is the 1894 house for Richard H. Goodman at 601 North Third Street in Louisiana, Missouri.



The Holland Building, showing parts of the Chemical Building and the Union Trust Building to the right. From a postcard entitled "Office Buildings, St. Louis, U.S.A." Courtesy of Michael Allen.

Craig McClure came to St. Louis in 1886 to supervise construction of the Henry Clay Pierce House by Fuller & Wheeler, the biggest and most expensive house in Vandeventer Place. McClure started his own architectural career in 1889. Between 1892 and 1894, he served in the firm of Stewart, McClure and Mullgardt.

Wheeler and McClure worked on several important architectural projects, most of which were never constructed, the Holland Building being the exception. Among the failed

efforts were the 18-story Victoria Office Building at the northeast corner of Sixth and Olive estimated in 1896 to cost \$700,000; the 20-story Tower Office Building at the southwest corner of Seventh and Olive, to cost one million dollars in 1897; and the Montesano Springs Resort and Sanitarium, to have 200 guest rooms on the Mississippi River north of Kimmswick, estimated at \$300,000 in 1897. After two years, the architects dissolved their partnership and left St. Louis to practice separately elsewhere. Wheeler's health failed, and he returned to his home in Danbury, Connecticut, where he died in 1899.

Construction of the Holland commenced in the spring of 1896 and continued until its completion in the fall of 1897 at a cost of \$300,000. More than seventy clients eagerly rented its premises. With 20 doctors and 10 dentists, the medical field claimed forty percent of the Holland's total available space. On the street level, a pharmacy occupied one of the front retail stores, and the Purina-Cafe operated in part of its rear area. Renting the top two floors, the St. Louis Elks Lodge converted these premises into an elegant clubhouse, complete with club offices, meeting rooms, reception areas, banquet hall-ballroom, men's smoking lounge, private dining space, wash and toilet facilities, and a museum for the lodge's extensive collection of theatrical memorabilia.



Seventh Street about 1898, looking north from Pine, with the Holland Building on the left.

Bankers Trust Company in the fall of 1902 hired architect Theodore Link to transform the Holland's two-story street front exterior into an Italian Renaissance bank façade. Characterized by lavish ornament, Link's façade focused on a two-story central portico supported by paired Corinthian pilasters and framing a large window enclosed with a bronze grill and complete with a balcony above. At each end of the building's

front, its two main entrances served the bank on the right and the offices above on the left. A fancy cornice capped the first floor and a bracketed cornice the second level. Two large bracketed clocks extending out from the second floor at the corners and a pair of large cast iron light standards with multiple lights on top of the portico added to the design's gaudy ornamentation. Both the owners and other tenants of the Holland disliked Link's design and compelled the bank to abandon this project.

When the Columbia Security Company purchased the Holland in 1905 from the Wall Realty Company for \$275,000, the new owners announced their plans to erect a four-story addition on the top of the building. Three months later they cancelled the project because it was not cost efficient. The Holland survived the ravages of time until its demolition in 1973. Its unique design, solid construction, and interesting history earned the Holland a special place in the annals of the St. Louis tall building.

SAARINEN'S MILLER HOUSE GOING DIGITAL

The Columbus, Indiana, house that industrialist and philanthropist J. Irwin Miller and his wife Xenia Simons Miller commissioned in 1953 from Eero Saarinen was donated in 2009 by members of the Miller family to the Indianapolis Museum of Art. With its interiors by Alexander Girard and its grounds landscaped by Dan Kiley, the property is one of the country's most highly regarded examples of Mid-Century Modern design and the most important house that Saarinen ever designed. It was designated a National Historic Landmark in 2000.



The Miller House interior, showing Saarinen's widely publicized "conversation pit" living room

The family gift did not include the world-class art collection, but it did include many of the original furnishings and the archives. Now the National Endowment for the Humanities has awarded \$190,000 to the Indianapolis Museum of Art to digitize the collection, which includes correspondence, drawings and blueprints, textile samples, and photographs that document design, construction, and maintenance of the Miller House and Garden in Columbus, Indiana. The scanning project will continue into the spring of 2014, but a website has already been set up has set up a website, <http://imamuseum.org/documentingmillerhouseandgarden>.

Throughout the digitization process, the team will select documents to feature there. Upon completion of the NEH-

funded project in Spring 2014, all digital images of the Collection will be available.

You can learn more about touring the Miller House and Garden at their website, www.imamuseum.org/millerhouse. The Indianapolis Museum of Art also maintains another National Historic Landmark estate, Oldfields, the home of J. K. Lilly, Jr., with gardens by Percival Gallagher of Olmsted Brothers, on its main campus at 4000 Michigan Road in Indianapolis.

CHARLES EAMES AND THE CARLTON DEAN HOUSE

Thanks to the tenacious research efforts of Andrew Raimist and Lesley McLaren, we now know for sure that Charles Eames designed the house that Carlton M. Dean built in 1936-1937 at 101 Mason Avenue in Webster Groves. Careful readers may recall that the article "Charles Eames in St. Louis" published in the Fall 2008 issue of this newsletter noted that the house was always credited to Eames but that no documentation had been uncovered.



A family photo of the Carlton Dean House, 101 Mason Ave., Webster Groves. One question about the house was whether the white paint was original to the brick construction. This photo shows that it was.

Raimist was able to contact Laura Goldman, a granddaughter of the Deans, and she had documents as well as memories of the house. "I really meant it when I said they cherished it," she wrote in March, 2011. "My grandparents used the [chevron-patterned front] door as a 'measure' for their children growing. I thought it was an interesting way to document the growth of their children. They really loved the details. I cannot remember what was so special about the fireplace, but there were many conversations my grandmother had with him [Eames] about designing that. Also, I wish I could find a photo of the banister. My Mom and Uncle [the Dean children] also got to talk with him about what they would like the house to be like. He made the banister wide and rounded the edges so they could enjoy sliding down (something that would never happen these days!)."

Mrs. Goldman sent a copy of a newspaper clipping that identifies the architects as Eames & Walsh. Walsh was Robert P. Walsh (1898-1964). McLaren was able to trace the clipping to the *St. Louis Post-Dispatch*, Real Estate Section, Sunday, April 11, 1937. Thanks to all.

Exhibit: Design with the Other 90%

Through Monday, January 7, 2013

Mildred Kemper Art Museum, Washington University

The exhibit presents more than 60 innovative designs that address the basic needs of people living on \$2 a day in unplanned but rapidly growing settlements. Some featured items are solar lanterns, water filters, building materials made from waste products, and plans for innovative housing. The museum is open 11 to 6, Fri. to 8, and closed Tues. and holidays.

Exhibit: “The Importance of Being Ernest:

Through Thursday, January 31, 2013

Landmarks Association, 911 Washington Ave. announces
Monday-Friday, 9 to 5

The exhibit features the works of Ernest M. Link (1889-1979) and Ernest T. Friton (c. 1885-1970).

Ernest M. Link was an accountant for most of his professional career but he also spent his life recording St. Louis’ built environment. Six framed images (photos and prints) donated by Mr. Link’s grandson and his wife, Richard and Stephany Kniep give us a glimpse of what we lost to “urban renewal” in the years preceding the city’s grass-roots preservation movement that created Landmarks in 1959.

Architect Ernest T. Friton designed many notable buildings in St. Louis and throughout Missouri. Friton worked for some of St. Louis’ best known architects (William B. Ittner, Isaac Taylor, Mariner & LaBeaume) before embarking on a solo career. He was also an accomplished watercolorist – the focus of our upper gallery exhibit. Friton’s displayed accomplishments include a rendering of the St. Louis Art Museum that art and architecture enthusiasts will not want to miss. The Friton exhibit is provided courtesy of the American Institute of Architects St. Louis, owners of the Friton drawings.

Exhibit: “The Sheldon: A Rich History’

Through February 2, 2013

Opening Reception: October 5, 5 – 7 p.m.

The Sheldon Galleries, 3648 Washington Ave.

Through photographs, plans, sketches and historical artifacts, the exhibition tells the story of the Sheldon, designed by architect Louis C. Spiering, and built in 1912 as the home of the Ethical Society of St. Louis. Musicians and public speakers throughout the years have enjoyed the perfect acoustics of the Sheldon Concert Hall, which earned a reputation as “The Carnegie Hall of St. Louis.” The exhibition is supported in-part by RMI Picture Framing.

Exhibit: “Arnold Newman: “Luminaries of the Twentieth Century in Art, Politics and Culture”

Through Saturday, January 19, 2013

The Sheldon Galleries, 3648 Washington Ave.

The exhibit features over sixty portraits by Arnold Newman (1918-2006), one of the great masters of photography. Included among the movers and shakers of the past century are four architects: I.M. Pei, Philip Johnson, Louis Kahn, and Frank Lloyd Wright. The Sheldon Galleries are open Tues 12-8, Wed-Fri 12-5, Sat 10-2 and before concerts.

Talk: “The WPA in St. Louis and the Tower Grove Park Area”

Sunday, February 3, 2013, 3 p.m.

Stupp Community Center, Tower Grove Park

Emily Jaycox, librarian at the Missouri History Museum’s Research Center, describes an unusual group of documents for this area. During the Great Depression, various federal works agencies – including the Works Progress Administration (WPA) – provided employment on infrastructure and public works projects. St. Louis was the site for a distinctive project. The City Plan Commission mapped St. Louis’ demographics and housing stock, including the area around Tower Grove Park. In this illustrated lecture, Jaycox will display and explore the meaning of these maps and related documents.

Talk: “Great Books and Art in Every Drawing Room: The Revolution of Lithography and Chromolithography in the Nineteenth Century”

Sunday, March 3, 2013, 3 p.m.

Stupp Community Center, Tower Grove Park

John Hoover, director of the St. Louis Mercantile Library at the University of Missouri-St. Louis, is perhaps the leading bibliophile in this region. Drawing from the rich collections of the Mercantile Library, he will show how 19th-century advances in print technology launched a revolution in illustrated magazines and printed artwork. As master printers exploited new technologies to centralize and increase production, the look of the printed word and page changed dramatically and entirely new forms of visual information transformed popular culture. The era of Henry Shaw was one of expanding visual experiences.

ANNUAL GATHERING

Sunday, February 10, 2013, 6 to 9:30
The Restaurant at the Cheshire
7036 Clayton Road, Hi-Pointe

This season's traditional gathering for our chapter will be one of the first events at the newly renovated space for private functions at The Restaurant at the Cheshire, the long-awaited resurrection of the National Register-listed Cheshire Inn.

The cost is \$30, payable at the door. You can renew your membership for 2013 at the same time for just \$10. Please RSVP to Esley Hamilton at 314-615-0357 or ehamilton@stlouisco.com. Note that the deadline to RSVP is the previous Wednesday, February 6.

Bring a few slides of a building or place for our traditional slide show. Unillustrated announcements are also welcome. To use PowerPoint or other computer visuals, please contact John Guenther at 314-560-1493 or john.c.guenther@gmail.com. We'll be sticking to our four-minute rule to accommodate everybody who wants to speak.



The new main dining room of The Restaurant at the Cheshire. The glass wall at the end screens the floor-to-ceiling wine rack, with a capacity of 2,000 bottles.

News Letter

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