WALL STREET AND MAIN STREET: ALL SAINTS’ EPISCOPAL CHURCH IN WEST PLAINS, MISSOURI
by Bonnie Stepenoff

There is a historical connection between the famous Trinity Church at the intersection of Broadway and Wall Street in New York City and All Saints’ Episcopal Church just off the town square in West Plains, Missouri. Soaring Trinity and modest All Saints’ are both expressions of Richard Upjohn’s influence on American church architecture, especially Episcopal Church architecture, in the nineteenth century.

Upjohn was born in England in 1802 and immigrated to the United States in 1829. As a young man he learned carpentry and opened his own business as a cabinet maker. When he settled in Massachusetts, he studied architecture and became fascinated with the Gothic revival that was helping to reconnect the Anglican Church with its medieval past. A man of strong religious convictions, he eventually obtained work with Episcopal rectors in Boston and then New York. In 1846, he designed and supervised the construction of Trinity Church, a masterpiece in brownstone that has long been recognized as a city landmark.¹

For Upjohn, Gothic revival architecture had personal and religious significance beyond any aesthetic considerations. In his native England, in the mid-nineteenth-century, there was a concerted effort to rekindle religious passion by returning to a more formal Anglican liturgy and also by recreating medieval parish churches. This idea appealed to Upjohn, a staunch churchman, who provided designs not only for monumental urban structures but also for small rural houses of worship in the United States.²

In the late 1840s and 1850s, Upjohn experimented with Gothic revival architecture, using wood as a building material. Many examples of his work survive in rural towns and villages in New York, New Jersey, and Maryland. One in particular, St. Michael’s Chapel constructed in 1854 at Hannah More Academy in Reisterstown, Maryland, strongly resembles All Saints’ Church. St. Michael’s Chapel is a gable-front building with a steeply pitched roof, a cupola, vertical board-and-batten siding, and lancet windows. The headmistress of the female Academy utilized one of Upjohn’s patterns, although another New York architect, John Priest, drew the plans.³

In 1852, Upjohn’s designs became widely available when he published Rural Architecture. He did this in response to numerous requests from congregations in need of designs for proper and charming, but inexpensive, church buildings. The book contains remarkably detailed plans and specifications for a rural church and a smaller, less formal, chapel with board-and-batten siding, steeply pitched roof, and a central-aisle interior plan like those of St. Michael’s Chapel.⁴
Upjohn-inspired churches appeared on the landscape in many southern states before the Civil War. One good example was St. Luke’s Church in Jacksonville, Alabama, which was constructed from the plans in *Rural Architecture*. This little church, like All Saints’, was a gable-front building with board-and-batten siding, a steeply pitched roof, lancet windows, and a central aisle.

The full extent of Upjohn’s legacy remains unknown. There is no complete catalog of buildings designed by him or inspired by his designs. In many cases, it is difficult to determine whether a local carpenter utilized Upjohn’s plans, worked in conformity with his general principles, or used plans provided by another architect, who was influenced by Upjohn. After his death in 1878, congregations continued to erect churches that clearly belong to his canon. All Saints’, constructed in 1888-89, is a case in point.

In 1888, West Plains had six churches and a total population of six hundred residents. For several years, beginning about 1880, Joseph Thomas, a retired banker, and his wife Elizabeth worked hard to establish an Episcopal congregation in the little town in the Ozarks. For at least part of this time, they and their two daughters were the only communicants, holding services in church buildings lent to them by other denominations. With financial help from friends in other parts of the country, the Thomas family finally built an Episcopal church.

According to *Church News*, published by the Episcopal Diocese of Missouri in February 1889, the new church was “a perfect little gem, whether regarded from without with its pretty porch and crested roof, each surmounted with gilded cross, or its interior ceiled with Southern pine, the open roof and the brilliant, but subdued light that floods from its stained glass windows.”

The church has undergone some alterations over the years. The porch has been enclosed to create a vestibule with the same steeply pitched roof, front-facing gable, and board-and-batten siding as the main block of the church. A small wing with a bell tower was added in 1952. Reverend Michael Kyle, current rector of the church, also notes that a cupola was added and subsequently enclosed. The roof cresting is gone. Interior changes have included covering the plaster walls with paneling. The tracker type organ is original to the church, having been installed by the Hook and Hastings Organ Company of Boston in 1889.

While the modest plan of All Saints’ contrasts sharply with the grandeur of Trinity-Wall Street, both buildings reflect the nineteenth-century movement to bring medieval religious passion to the American church.
NOTES


3. Stanton, Gothic Revival, 259-262; web site of All Saints’ Episcopal Church, St. Michael’s Chapel, MD, allsaints.ang-md.org.

4. Upjohn’s Rural Architecture, first published in the 1850s was reissued in 1975 by DaCapo Press (New York).


7. Church News, February 1889, kindly provided to me by Sue Rehkopf, archivist of the Episcopal Diocese of Missouri; United States Federal Census, 1880 for Lexington, Missouri, and 1900, for West Plains, Missouri.


9. Some of this information is provided on a note card printed in 1977 by All Saints’; further information was kindly provided by Reverend Michael Kyle, Rector of All Saints’, in an e-mail dated October 6, 2010. Anne Kyle, wife of Michael Kyle, generously opened the church for picture-taking on September 25, 2010, and told the story of the church’s construction.

MISSOURI GOTHIC

by Mary M. Stiritz

The arrival of Episcopal Missionary Bishop Rev. Jackson Kemper (1789-1870) in St. Louis in 1835 paved the way for introducing Missouri churchmen to Gothic. For an increasing number of Episcopalian leaders of that time, the Gothic style represented the true Christian style in its forms and origins as opposed to the secular or “pagan” associations of the prevailing classical idiom used in Missouri church work. Under Kemper’s direction in St. Louis, a substantial Gothic masonry church was completed in 1839 at a cost of $75,000 for Christ Episcopal Church where he served as rector. The Gothic design, the first to appear in Missouri public architecture, was modeled on Trinity Episcopal Church, Boston (1829), a much-publicized landmark of early Gothic Revival in the United States.1 The new style would have far-reaching influence on ecclesiastical design for many decades ahead, not only in large urban churches, but also in small, modest rural examples that fulfilled the ardent domestic missionary drive of the American Episcopal Church.

Born and trained in New York, Bishop Kemper studied theology at Columbia College where he was part of the intellectual circle of contemporary and future leaders of the Episcopal Church. The influential teachings of Kemper’s private tutor, Right Reverend John Henry Hobart (1775-1830), Bishop of New York, an avowed high churchman, impressed upon younger men the urgent need of mission churches in underserved areas of the frontier, and that principles of church design and “high church” religious practice went hand in hand. Many of Hobart’s pupils became distinguished clergymen and proponents of Gothic architectural settings appropriate for the renewed liturgy.2 Rev. Kemper, after twenty years ministering in Philadelphia and “on the saddle” throughout rural western Pennsylvania, became in 1835 the American Episcopal Church’s first consecrated “missionary bishop,” commissioned to serve the hinterlands of the vast Northwest. Kemper headed west the same year to spread the gospel on the expanding American frontier.3

During the years Kemper was based in St. Louis from 1835 to 1844, he remained strongly committed to the cause of organizing mission congregations throughout the state, and to that end he founded Kemper College (1838-1845) in St. Louis as a seminary for training priests to serve in rural Missouri and other Mid-western outposts. Within his large jurisdiction (that also included the states of Indiana, Kansas, Nebraska, Iowa, Minnesota, and Wisconsin) Kemper and the other high churchmen who followed him laid the foundations for proper church design by maintaining close contact with eastern seaboard upper church clergy who kept them abreast of the architectural progress of Gothic, especially work from the talented hand of Richard Upjohn.

While serving as missionary bishop and then bishop of Wisconsin (1859-1870), Kemper founded educational institutions at Nashotah, Delafield, and Racine to prepare clergy
for the frontier experience. In the 1850s, Richard Upjohn supplied designs for the small, innovative board and batten St. John Chrysostom, 1851-53, Delafield, along with another wood church at Racine, c. 1853; a stone church, the Chapel of St. Mary the Virgin, was erected 1859-60 to Upjohn’s design at Nashotah Episcopal Theological Seminary.


Shortly after Kemper moved to Wisconsin, his seminal influence on Missouri church design could be felt in the Gothic designs of Grace Church, St. Louis, a clapboarded frame building started in 1846 under New Hampshire-born rector E. H. Cressy, and in the brick churches erected in Boonville (1846) and Lexington (1848), towns where Kemper had been the first to preach a decade earlier. Grace Church, with its transept, square center tower, and fine detail in Gothic pinnacles and drip moldings, typified the first phase of Gothic.

Grace Church, 11th & Warren, Old North St. Louis, 1846, demolished. Photo from diocesan archives courtesy of Sue Rehkopf

In 1849 St. Mary’s Church, Fayette (Howard County) built what is probably Missouri’s first board and batten church just a few years after Richard Upjohn’s earliest use of the mode. St. Mary’s young rector John W. Dunn is said to have designed the church. Born in 1824 in Bedford, Pennsylvania, Dunn was trained for the ministry at Kemper College, and ordained deacon in 1847 in Grace Church, St. Louis, a few months before assuming his post at Fayette where he was ordained priest in 1850 at the brand new St. Mary’s. In keeping with the ideals and practices of Richard Upjohn for rural church buildings, St. Mary’s relied on essentials in its understated nave-type building with center aisle.

St. Mary’s Church, Fayette, 1849

The small (18 x 50 feet nave) Gothic building of austere simplicity used the vertical lines of board and batten to express associated meanings of Christian spirituality inherent in the vertical character of the Gothic style. Lumber for the building was floated by river from Pennsylvania to Missouri. Absent from St. Mary’s plan and from Upjohn’s 1852 pattern for a wooden chapel was an independent space reserved for a chancel, although both provided a raised platform floor in the chancel area that set it apart from the body of the church. Other features of St. Mary’s reflect progressive, liturgically “correct” high church Episcopal design, including the simple wooden cross atop the facade gable, communion kneeling bench, a chancel railing of Gothic arcade, a small choir stall and the narrowly proportioned rectangular nave.

In 1870, board and batten Gothic churches of more elaborated design displaying well developed chancels and transepts among other features, appeared in both Springfield (Greene County) in southwestern Missouri, and in Ironton (Iron County), in southeastern Missouri. Design influence on Christ Church, Springfield, emanated from its pastor, William Charles, born ca. 1844 in England, and graduated in 1861 from Racine College and in 1864 from Nashotah Theological Seminary, institutions that brought him into the Wisconsin stronghold of Bishop Kemper’s high church environment and Richard Upjohn’s Gothic Revival churches.
Richard Upjohn, ground plan for a wooden chapel, Plate 12 of Upjohn’s Rural Architecture (1852)

Not surprisingly, Christ Church was handsomely fitted up with authoritative features that included a 12 x 15 feet separately roofed chancel (one of the key architectural elements emphasized in the English parish church that expressed the ceremonial functions); along with a steeply pitched roof with exposed timber ceiling; stained glass; stepped buttresses; fenestration with drip moldings; a bell tower, and Early English Gothic detailing. In 1927, the original chancel was replaced by a larger one built on designs of Hoener, Baum & Froese (St. Louis).7

Christ Church, Springfield, 1870, a photo taken shortly after the 1927 construction of the chancel. Photo from State Historic Preservation Office, courtesy of Tiffany Patterson

St. Paul’s Church, Ironton, is considered “one of the most perfect examples of Gothic-style churches in Missouri.”8 Its plans were also indebted to cultured men of learning connected with the local parish. A native of Stockholm, New York, St. Paul’s rector Rev. Oliver H. Staples (1811-1897) graduated from the University of Vermont before pursuing theological studies under the Bishop of Vermont, Rt. Rev. Dr. John Henry Hopkins, who ordained him to the priesthood in 1840.9 Early on, Rev. Staples acquired an informed knowledge of the Episcopal Gothic movement from Hopkins’s personal interest in church architecture that led to publication of his influential book, Essay on Gothic Architecture (1836), illustrated with plans and drawings and recognized as the first book on Gothic church architecture in the United States.

Christ Church, Springfield, interior toward chancel

St. Paul’s Church, Ironton, 1870. Photo from State Historic Preservation Office, courtesy of Tiffany Patterson

Much of Rev. Staples’s career was devoted to missionary work. He established parishes and built small churches in upstate New York and later in Wisconsin under Bishop Jackson Kemper. After entering the diocese of Missouri in 1866, Staples continued to be engaged in missionary endeavors; his work along the line of the Iron Mountain railroad brought him to Ironton. There he found enthusiastic support for a church building from a parishioner, Judge John W. Emerson (1830-1899) who drew up plans for the church and donated the land. Born in Massachusetts, Emerson enjoyed prominence and success in the field of law after settling in Iron County in 1857; he also was remembered for literary pursuits and for religious inclinations that prompted enrollment in divinity school in the East though he did not receive orders; he returned to Ironton and resumed active leadership again as warden at St. Paul’s.10
Richard Upjohn, perspective view and ground plan of wooden church from Upjohn’s Rural Architecture (1852)

St. Paul’s follows the general lines of Upjohn’s pattern for a church with an asymmetrically placed tower and clearly defined chancel, fully appointed, as illustrated in Upjohn’s Rural Architecture (1852) and also found in many built examples. The Ironton church, built at a cost of more than $6,000, is enriched with buttresses topped by tall pinnacles that accentuate the Gothic verticality. The crested roof is covered with wooden shingles painted in diamond pattern. The interior also displays such characteristic features as the open timbered ceiling with pendant ornament, elevated chancel and chancel arch, and triple lancet windows of stained glass on the chancel rear wall and at the front of the church. Originally the exterior of the building was painted a warm brown color as recommended for a wooden church in Upjohn’s book.

The Episcopal denomination remained closely identified with construction of board and batten churches, though the group never held exclusive claim to the type. Despite reluctance in designing outside the Episcopal communion, Richard Upjohn himself had provided Gothic batten plans for a Congregational church, and of course by 1852, the circulation of Upjohn’s pattern book made his designs known and available to any interested party. St. Louis boasted a splendid interdenominational example, Union Chapel, built ca. 1875 to designs of St. Louis architect Charles B. Clarke (1836-1899) on land donated by Samuel Cupples, a wealthy, local Methodist philanthropist. Clarke, who was born in Rhode Island and trained in Albany and New York City, became noted for his flair in adapting Picturesque styles to dwellings, schools, and many churches in St. Louis and elsewhere. Union Chapel’s steeply pitched primary facade (edged with Carpenter Gothic arcading) terminated in a distinctive bell-cote or bell gable, one of the hallmarks of the English parish model for small churches and often seen in Upjohn’s work. The church followed a cruciform plan with classrooms and a secondary entrance located in the transept. In 1885, the congregation voted to become Presbyterian; ten years later the congregation of Cote Brillante Presbyterian built a new church on the same site.11

In the last decades of the 19th century two churches sponsored by Episcopalians in the St. Louis area closed the era that favored board and batten, a technique that was replaced in part by the new fashion in wood construction introduced in the Shingle Style. In 1882, Episcopalians of English descent living in the small village of Affton (population 200) in southeastern St. Louis County raised $1,200 to build a house of worship. Christ Church, as it was titled, recalled the simplicity of St. Mary’s Church, Fayette (1849), but the Affton church was further enhanced with prominent buttresses.
A decade later, St. Augustine’s Church at the western outskirts of the city of St. Louis had completed an unusually fine small church that brought together many characteristics of the sanctioned English parish church prototype.

Prior to opening of subdivisions in the area, the land was home to farmers as well as city folks such as Mississippi river boat Capt. John F. Boffinger and his wife Mary Shewell Boffinger who had acquired twenty acres in 1867 and built a country residence near the site where St. Augustine’s church would rise in 1890. Loyal and supportive members of Christ Episcopal Church in downtown St. Louis, the Boffingers may have exerted influence on diocesan clergy to establish a mission church near their country estate.

Both the architect for St. Augustine’s, John Beattie (1820-1915), and the contractor John W. Haven (a member of the parish) donated their services. Beattie brought impressive experience in the field of church design to the job. His work in the prestigious New York office of Leopold Eidlitz (1823-1908) brought him to St. Louis in 1860 to become the supervising architect in the construction of Christ Episcopal Church, commissioned to Eidlitz in 1859. A committed Gothic Revivalist, Eidlitz had trained in the office of Richard Upjohn. Beattie established his own practice in St. Louis where he gained prominence for residential designs and for the large Gothic edifice he designed for St. George Episcopal Church (1874, formerly at Chestnut and Beaumont); the local parish was named after the Episcopal church in New York designed by Eidlitz.

On a limited construction budget of $2,000, Beattie captured the spirit of the small English parish church with asymmetrical massing, and the proper form of an American Episcopal church, correctly oriented to the east with a
spacious raised chancel (12 x 20 feet), marked by a separate roof and a symbolic tri-part window of stained glass. The ceilings of the building are finished in dark wood paneling and exposed trusses. Like so many of the small mission churches, St. Augustine’s came into being with funds raised by the women of the parish, and was furnished through gifts such as the fine altar and oak lectern, crafted in 1891 by George W. Arrowsmith, head of the Manual Training School of Washington University, and a resident of Blendon Place. The windows, glazed with small panes of solid amber and crimson colors, as well as the original organ were also donated by parishioners. The font created by the Pickel Granite & Marble Co. (St. Louis) in 1892 is of Tennessee marble. In 1935, the bell cote on the west gable was replaced with a wooden cross when the church received its present wooden shingles after removal of the original board and batten siding.

\[A pew end at St. Augustine’s, compared to the pew design provided by Richard Upjohn in Rural Architecture\]

Missouri’s small group of board and batten 19th century Gothic churches represents an important heritage among the historic resources of the state. The buildings, though of modest form, express the concerns of clergy and congregations to have places of worship that not only accommodated their liturgical needs, but also reflected the best traditions of church design of the day.

NOTES


5. Biographical information for John Dunn courtesy of Sue Rehkopf, archivist of the Episcopal Diocese of Missouri.


9. Biographical information for Oliver Staples provided courtesy of Sue Rehkopf.

10. *A History of St. Paul’s Episcopal Church* (Ironton, Missouri: Church History Committee, 1942), p. 6; copy provided courtesy of Sue Rehkopf.


12. Historical background on St. Augustine’s is taken from *Missouri Republican* 15, September 1890; *Church News*, January 1904 and May 1928; and Margaret Spahn, “Condensed History of St. Augustine’s Church,” typescript, 1982.

\[Richard Upjohn, design for a wooden chapel, from Upjohn’s Rural Architecture (1852). The double-sloped roof is not reflected in the ground plan on page 5.\]
CHAPTER MEMBERS MAY JOIN NATIONAL FORUM AND E-NEWS

Bridget Maley, the new SAH chapter liaison for the national Society of Architectural Historians, invites members of our local SAH chapter to join SAH Communities, an online forum for all who are interested in architecture. Developed in response to feedback from our members, chapters, and partners who want a way to keep in touch, SAH Communities is a central place to share information about conferences, tours, fellowships, and news related to architecture, landscapes and urbanism. The site also includes special sub-groups that are focused on discussions about preservation, graduate students, landscape history, and other areas of special interest. In addition, a digest of news that has been posted on the site will be emailed to you every day. Go to the website to join this free national network of people who care about architecture: www.sahcommunities.groupsite.com.

Additionally, the national invites all Chapter members to sign up for weekly E-news blasts from SAH national in Chicago. To sign up for this go to www.sah.org and fill in the information just under the quick links feature at the top right hand corner of the site.

KEITH EGGLENDER’S NEW BOOK

Keith Eggner, PhD, is associate professor of American art and architecture at the University of Missouri, one of the few professional architectural historians in our chapter’s region. His book Luis Barragan’s Gardens of El Pedragal was reviewed in these pages in Fall 2001, and he subsequently edited American Architectural History: A Contemporary Reader.

His new book, Cemeteries, is part of an ambitious series, the Norton/Library of Congress Visual Sourcebooks in Architecture, Design and Engineering, being produced by the library in cooperation with the publisher W. W. Norton & Company. The books are part of a larger effort to increase public knowledge of and access to the vast collections of the library, especially but not limited to the Historic American Buildings Survey and Historic American Engineering Survey. This effort was initiated through a bequest from the distinguished architect Paul Rudolph. Each volume introduces and explains images on a particular theme. Four titles released so far lean toward engineering: Dams, Bridges, Lighthouses, and Canals. Others are Public Markets, Theaters, and Barns. Also included in the series is one architectural monograph, Eero Saarinen: Buildings from the Balthazar Korab Archive.

In contrast to most books whose pictures are restricted by copyright, the images here are in the public domain and are accessible through an online portfolio on the Norton website: http://www.wnnorton.com/npb/loc/cemeteries/. The portfolio is arranged in such a way, however, that it is difficult to navigate without reference to the book.

Eggener’s includes a good bibliography on the subject of cemeteries and burial practices in general. One work not included but of special interest to St. Louisans is Ann Morris’s Sacred Green Space: A Survey of Cemeteries in St. Louis County, with photographs by Barbara McDonnell. Only about thirty copies were published in 2000, but it is available in most area research libraries. (Morris’s report of New Mount Sinai Cemetery, including the architects of the mausoleums, was in the Fall 1999 Newsletter.) Eggener categorizes cemeteries much as Morris did, following the development of cemeteries from churchyards and family graveyards through the mid-19th-century rural cemetery movement to memorial parks, and distinguishing fraternal, ethnic, and military cemeteries. His definition of a cemetery is elastic enough to include ship and automobile cemeteries.

After a 24-page introduction and an overview of cemetery types in Chapter 1, Eggener focuses in Chapters 2 and 3 on the architecture and sculpture that make many cemeteries important cultural repositories, including high style works by major architects such as Latrobe and Sullivan and sculptors such as Saint-Gaudens and French, and also works that might be called folk art. A final chapter brings together photos of funeral processions and commemorations with posters, political cartoons, and other graphic works relating to death and burial. Eggener deserves special credit here for going out of his way to include Missouri examples throughout, using his own evocative photos in some cases.
NEW BOOK ABOUT LOUIS SULLIVAN

Twice in the past five years, Spring 2005 and Winter Extra 2007, these pages have reported about setbacks in efforts to preserve the small remaining heritage of design by Louis Sullivan. The Sullivan cottage in Ocean Springs, Mississippi, was lost to Hurricane Katrina, and the nearby Charnley cottage and guesthouse were severely damaged. Fires in Chicago consumed the Wirt Dexter Building and the George Harvey House and gutted Kehilath Anshe Ma’ariv, later Pilgrim Baptist Church. Some of the photos of the great Sullivan champion Richard Nickel appeared in Richard Nickel’s Chicago in 2006, and Michael Allen reported here that work on Nickel’s projected catalogue raisonée of Sullivan’s work was still continuing.

Miraculously, The Complete Work of Adler and Sullivan has now appeared, published by the Richard Nickel Committee and distributed by the University of Chicago Press. The authors are listed as Richard Nickel and Aaron Siskind, with John Vinci and Ward Miller, and the introduction explains how those names reflect the complex genesis of the book. The project was actually begun in 1952 by Nickel’s photography teacher Aaron Siskind (1903-1991). After a successful student exhibition, he signed a contract with Horizon Press in 1956. The publisher, Ben Raeburn (1911-1997) never lost hope in the project, and the book is dedicated to him. Nickel was of killed in 1972 during the demolition of the Chicago Stock Exchange, and Chicago architect John Vinci formed the Richard Nickel Committee to protect his work. Eventually he was able to recruit Ward Miller from his architecture practice to take charge of the book project.

The large-format book, 472 pages weighing 8.4 pounds, is really three books in one. Vinci provides six essays analyzing various aspects of the two architects’ work, both together and alone. The actual catalog includes one illustration, a building history, and a list of key sources for each of the 237 projects with which Sullivan was involved, plus the 21 projects Adler did on his own. An appendix includes 9 possible projects which are only hinted at by the available sources. All these follow the project numbers published by Tim Samuelson in 1998. The bulk of the book consists of high-quality reproductions of photos of the buildings by Siskind and Nickel, including a few in color.

A total of 40 works by Sullivan or Adler & Sullivan are still extant, along with the base for the statue of Governor Palmer on the Capitol grounds in Springfield, Illinois. People who know Sullivan only through his mature masterpieces will be surprised at the number of earlier works from the 1880s, mostly factories and small attached residences, roughly Queen Anne in style.

The book documents not only the five projects built in St. Louis (See David Simmons’ discussion of the St. Nicholas Hotel/Victoria Building in Winter Extra 2007 and the extension of the Exposition Hall in Summer Extra 2009), but also six other projects – office buildings and a new house for Ellis Wainwright – that never proceeded beyond preliminary drawings. The Mercantile Club considered a 12-story building for the site of Henry Shaw’s townhouse at the southwest corner of Seventh and Locust (Samuelson #148) but settled for a smaller building by Isaac Taylor. Adler and Sullivan designed the 13-story Portland Building (163) for the north side of Chestnut west of Broadway. They provided alternate plans of 8 and 15 stories for the site later occupied by Henry Ives Cobb’s Chemical Building at the northeast corner of Eighth and Olive (165). An unnamed office building of 16 stories was intended for the southwest corner of Seventh and Olive (180), while two other designs (171 & 181) were for unidentified sites and clients. These projects were discussed, and some illustrated, by William Jordy in the 1986 catalog for the St. Louis Art Museum’s exhibition, “Louis Sullivan: The Function of Ornament,” but the treatment here is fuller.

Now that this monumental project is complete, the Richard Nickel Committee has donated its archives of about 15,000 items to the Art Institute of Chicago. Nickel’s negatives and photographs include works by other Chicago architects such as Daniel Burnham. Meanwhile the book shows that the Charnley cottage and guesthouse have been reconstructed. Pilgrim Baptist Church has developed a restoration plan which you can inspect (and donate to) at http://rebuildpilgrim.org.
Exhibit: “Pausing for Reflection: A Reflection on Pausing”
through Sunday, February 6, 2011
Regional Arts Commission, 6128 Delmar

Ken Konchel and Leo Collazo are cooperating on an exhibit of architectural photographs, curated by Robin Hirsch. She writes that they “move through the world slowly, carefully pausing to reflect upon what many others simply never see.” The Regional Arts Commission offices and gallery are located across from the Pageant Theater, which has free parking in the rear. Hours are Mon-Fri 10 to 5, Sat-Sun noon to 5.

A new image by Ken Konchel from “Pausing for Reflection”

Talk: Edward Durrell Stone: Man and Architect
Wednesday, January 26, 6:30 p.m.
Lee Auditorium, Missouri History Museum

Hicks Stone, architect, author, and a son of Edward Durrell Stone, will present an illustrated review and commentary on his father’s work. Edward Stone was trained in the fashion of the École des Beaux Arts, but quickly became a pioneer American modernist and practitioner of the International Style in the 1930’s. Rejecting the austerity of strict modernism in the 1940s, he initially embraced Frank Lloyd’s Wright’s aesthetic before fusing elements of classicist and modernist design in the late 1950’s and 1960’s, an approach for which he became both celebrated and scorned. St. Louis played a surprisingly pivotal role in shaping his father’s architectural thought. Hicks Stone is a principal and founder of Stone Architecture LLC in New York City. His book Edward Durrell Stone: Man and Architect will be released in October 2011. The talk, sponsored by Landmarks Association, is free and open to the public.

Two Exhibitions: Max Lazarus:
Trier/St. Louis/Denver – A Jewish Artist’s Fate & Max Lazarus: The Synagogue Murals
Friday, February 18 to Saturday, May 7, 2011
The Sheldon Galleries, 3648 Washington Avenue

Organized by the city museum of Trier, Germany, these exhibitions traces the life and artistic achievement of German-Jewish artist Max Lazarus (1892-1961) through over 50 paintings, lithographs and synagogue designs. A remarkable colorist and painter, Lazarus began his career in the historic electoral city of Trier, represented in the exhibit by several of his landscapes and prints. After working secretly for several years, he fled the Nazis in 1938, moving first to St. Louis, where he had family. Scenes from his time here include views of the Old Courthouse, Grand Avenue and the United Hebrew Temple (now the Missouri History Museum Library. During his time here, he collaborated with architects Nagel & Dunn, among others. After he contracted tuberculosis, Lazarus moved his family to Colorado, where he recorded the changing Denver cityscape. The main Lazarus exhibition will be in the Sheldon’s Bellwether Gallery.

In the Bernoudy, Gallery, a series of gouache paintings of Lazarus’s synagogue mural designs will be featured. His first commission in 1921 was for the Merzig Synagogue, and six others followed. All were destroyed in the Kristallnacht (Night of Broken Glass) pogroms of November 9-10, 1928 and following. Designers for other unrealized projects have also survived. Only now as a result of the Trier exhibition has Lazarus’s importance in this field been recognized. The Sheldon Art Galleries are open Tuesday noon to 8, Wednesdays through Fridays noon to 5, Saturdays 10 to 2, one hour before Sheldon concerts, and at intermissions.

Reception: The Max Lazarus Exhibits
Friday, February 18, 5 to 8 p.m.
The Sheldon Galleries, 3648 Washington Avenue
Annual Gathering
Sunday, February 13, 6:00-9:30 p.m.
The Stable, 1821 Cherokee Street at Lemp

This year’s gathering will be in the brewpub and micro-distillery housed in the former wagon house of the Lemp Brewery, built in 1895. It is located between 18th and Lemp, just across the street from the old Lemp Brewery and two blocks west of the Chatillon-DeMenil House. The cost is $25 payable at the door (you can renew your membership for 2011 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 Monday, February 7.

Bring a few slides of one building or place for our traditional slide show. To show PowerPoint or other computer visuals, please contact John Guenther at 636-458-2106 or john.guenther@gmail.com. Kindly limit your presentation to no more than four minutes; we will have a time keeper!

Directions: If you’re taking I-55, exit at Arsenal, west to Lemp (first light), left to Cherokee. The entry is the first door east of the corner, and the SAH room is upstairs. Park on the street, which is well patrolled.

Max Lazarus, “United Hebrew Congregation in St. Louis,” about 1940, tempera on paper, private collection