

**FITZGIBBON PAPERS OFFER
UNIQUE INSIGHTS INTO
ARCHITECTURAL HISTORY**

By Mike Venso

Within the treasure trove that is the Missouri History Museum archives lies a little-known noteworthy collection of particular interest to architects and especially architectural historians. The James W. Fitzgibbon Papers document the life (1915-1985) and work of the former Washington University in St. Louis architecture professor and protégé of architect and visionary R. Buckminster Fuller.

As part of a graduate student internship at the Missouri History Museum in the summer of 2005, I processed this collection of letters, research material, sketches, architectural drawings, models, photographs and films. Organized into more than 50 archival boxes of material, the Fitzgibbon Papers cover a wide range of topics including architectural design from the 1940s to the 1970s, especially the development of the geodesic dome; architectural education; extensive research and explorations of ephemeral architecture; primary and secondary material related to R. Buckminster Fuller; and St. Louis architectural projects such as the Climatron at the Missouri Botanical Garden and the conceptual Old Man River Project in East St. Louis, Illinois.

Fitzgibbon's interest in temporary structures is evident in the many research files, sketches, models and notes covering centuries of examples of "ephemeral architecture," architecture intended to remain standing for only a short time. This incredibly interesting set of documents was assembled over several decades. They creatively investigate this rarely-explored field of architecture. Fitzgibbon prepared a few manuscripts and projects himself relating to this subject that fascinated him. He created wonderful sketches of structures built for a historic multi-week meeting between King Henry VIII of England and King Frances I of France in 1520 near Calais, France, popularly known as the Field of the Cloth of Gold. The two political powers held a virtual duel with each other, competing with pomp and circumstance, massive feasts, and unbelievable tents and structures to demonstrate each nation's cultural abilities.

The most interesting part of the collection from my per-

spective is the Old Man River Project. An unrealized project of R. Buckminster Fuller, Old Man River was commissioned by East St. Louis community leaders in the early 1970s to explore possible solutions to housing and to encourage economic development. Fuller's proposal was a mile-wide, 1,000-foot high transparent geodesic dome that would have been built just northeast of the Gateway Arch across the Mississippi River and north of the Eads Bridge. Under the dome, a massive multi-level residential and commercial structure would have been constructed providing housing for about 125,000 people.

The Fitzgibbon Papers include a large drawing of the proposed Old Man River dome, articles by Fuller, and a rich collection of photographs and prints showing the drawings and plans of the project, a scale model and a community meeting regarding the project. The color slides of this meeting between one of the world's most intriguing inventors and thinkers and a struggling community not convinced a domed city was the best prescription for its challenges are a window into another place and time where you can only imagine the dialogue.



Buckminster Fuller's Old Man River project for East St. Louis; photo of a model showing the pointed dome north of King and Eads bridges, as seen from the Missouri side. Courtesy of Missouri History Museum.

If you're interested in browsing this unique collection you can start with the MHM Archives webpage for the collection (<http://www.mohistory.org/lrc/collections/archives/fitzgibbon>). The site offers a basic biography of Fitzgibbon and quick overview of his many projects and

the scope of the collection. A detailed box list highlights items from a range of media that constitute the collection. The finding aid will prove to be helpful when requesting the material you're interested in seeing when you visit the Missouri History Museum's Library and Research Center. Located at 225 South Skinker Boulevard, the LRC is open Tuesday-Friday, noon to 5; Saturday, 10 to 5; and by appointment. You can reach the archive staff by calling 314-746-4500.

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RESURRECTION CHURCH: MSGR. GEORGE DREHER'S GIFT

by John F. Knoll

We were the Silver Jubilee graduates from Resurrection of Our Lord School. The year 1955 celebrated the twenty-fifth anniversary of the parish, and it also celebrated the opening and dedication of a beautiful church of contemporary design in the heart of traditional South Saint Louis.

The notion of our year of graduation coinciding with the opening of a powerfully designed contemporary church made an imprint on us. It has sealed us as a group. We represented a coming of age for Resurrection as a twenty-five-year-old parish and school. The ties that bind us are many. The ties of neighborhood, school, and church are powerful connections.

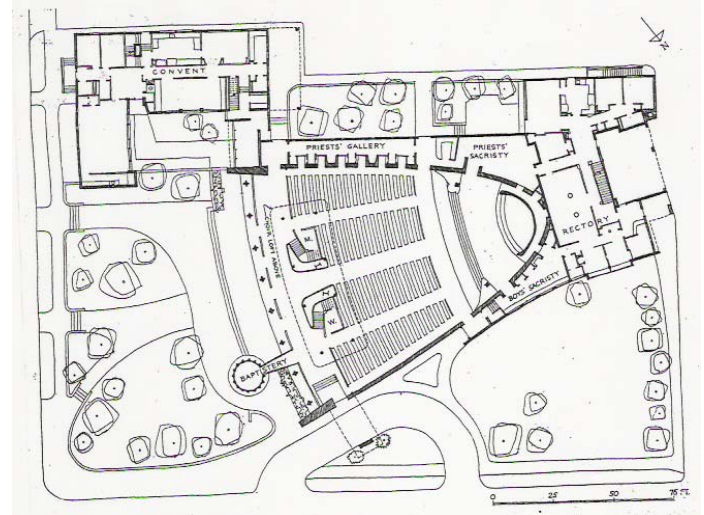
Monsignor George Dreher told us each week in our eighth grade religion class that we, his Silver Jubilee "Alleluia Children," were special. I think he was right. Perhaps he made us special. If so, that feeling was the work of a very special priest.

The design concept for the new Resurrection church was developed by Father George Dreher and executed by one of the finest American architects of the mid-century, Joseph D. Murphy. This unique partnership of parish priest and architect was forged through the common bonds of an interest in contemporary church design and liturgical spirituality.

Joseph D. Murphy was born and educated in Kansas City, Missouri. He remarked in an interview that he grew up believing that Irish Catholic Democrats were the best people. He graduated from Rockhurst College in Kansas City in 1929, received his architectural degree at MIT, and undertook advanced study in architecture in Paris, France.

In the early 1930s, he returned to Kansas City and worked for Jackson County, as part of the design team

building the Jackson County Courthouse under the watchful eye of County Judge Harry Truman. In 1935 he moved to St. Louis and began his work as a professor in the Washington University School of Architecture. He remained there until 1952. The last five years of his tenure he was the dean of the School of Architecture. In 1952 he formed his own architectural firm and stayed active for another forty years.



Resurrection Church, plan

In addition to Resurrection, his church design work also includes St. Ann's in Normandy, St. Peter's in Kirkwood, and St. Raymond's Maronite Church. He also supervised the renovations of the Old St. Louis Cathedral, St. John the Apostle, and the New Cathedral.

Murphy's other architectural design achievements include the loggia at the Muny Opera (1939), the Climatron at the Missouri Botanical Garden (1960), Barnes Medical Center's Queeny Tower (1965), and the Loretto-Hilton Theater (1966).

George Dreher and Joseph Murphy became friends during Murphy's tenure at Washington University's School of Architecture. Dreher was the pastor of a young and growing parish – Resurrection of Our Lord. He was intent on building a new and contemporary church for his congregation to replace the temporary structure built in 1929.

Dreher was a Catholic priest with truly catholic interests. He was raised at St. Francis de Sales parish in South St. Louis. De Sales was a German parish where preaching and classes at the parochial school were still conducted in German. Dreher attended the Josephinum Pontifical Institute in Dayton, Ohio for his college and theology education. It offered a demanding, classical training in theology and liberal arts. He was ordained a priest for the St. Louis Archdiocese in 1915. In 1929 he was appointed the first pastor of the new parish.

Dreher was well acquainted with the thinking of contemporary German Catholic theologians. In particular he developed an interest and love for the work of Romano Guardini, an apostle of liturgical renewal, and his architectural protégé Rudolf Schwarz. Schwarz became the leading church architectural visionary and designer of the postwar era.

It was George Dreher who brought Schwarz's advanced concepts of church architecture and design to Joseph Murphy's attention. Murphy utilized Dreher's translation of portions of Schwarz's book, *The Church Incarnate: The Sacred Function of Christian Architecture* (published in 1938 in Heidelberg as *Vom Bau Der Kirche*) to guide him in the development of the parabolic curve or arc that is at the heart of the design of Resurrection Church.

Murphy told the *St. Louis Globe-Democrat* in a 1955 interview that "the form of the church, particularly its plan in the shape of a parabola, evolved from pastor George Dreher's ideas." A surviving architectural colleague of Murphy's confirmed that Dreher provided translations of Schwarz's work, particularly the notion of a parabolic arc representing the embracing arms of a loving God.

I remember Monsignor Dreher explaining the design of the church to our religion class. The church shape is of a loving, open-armed embrace of us by Christ. This embrace is represented beautifully in the parabolic arc of Resurrection Church. His enthusiasm was almost palpable as he extended his arms to embrace all of us with his ideas for the design of the new church.

The inspirational design of Resurrection was not without controversy. Traditional-minded members likened its shape to that of a supermarket. Others found the mural behind the altar crude and distracting. In support of Murphy's work, Archbishop (later Cardinal) Joseph Ritter wrote in a 1952 note: "This represents a new era. The Byzantine, Gothic and Renaissance served their time; it seems only right that a different architecture should serve our time." Ritter elaborated on this idea in an article he wrote for the November 1954 issue of *Liturgical Arts*. Speaking of Resurrection and other churches designed by Murphy, he states that "the churches of modern design here in Saint Louis were the result in each instance of the free collaboration of the pastor with his architect, the fruit of their own thinking and planning."

The inspiration for the design of Resurrection is owed in no small measure to the spiritual and artistic insights of Monsignor George Dreher. He found a compatible partner in Joseph Murphy. Their partnership produced a church design embodying the liturgical reforms espoused by Guardini and Schwarz. They believed that church design should focus the attention of the congregation

upon the altar; it must also facilitate the congregation's participation in the liturgy with the clergy. In all respects Resurrection accomplishes these goals of the spiritual rendered through material form. Resurrection Church enables us to become more fully participating members of the Mystical Body while in its warm embrace.

The design of Resurrection received acclaim even before it was built through articles in *Architectural Record* (August 1951), *Architectural Forum* (Dec. 1954), and *Liturgical Arts* (Nov. 1954). Once built, the church was declared a City Landmark in 1974 and cited as a historic landmark in two publications by Landmarks Association: *St. Louis: Historic Churches & Synagogues* (1995), and *St. Louis: Landmarks & Historic Districts* (2002). Most recently Richard Kieckhefer's *Theology in Stone* (2004) cites the direct connection between Rudolf Schwarz's parabolic arc and the design of Resurrection.

The church has inspired us and will continue to inspire future congregants. Its magnificent architecture serves as a means for fuller participation in the Mystical Body. This is George Dreher's enduring gift to us.

LEOPOLD EIDLITZ AND CHRIST CHURCH CATHEDRAL by Esley Hamilton

Leopold Eidlitz (1823-1908) is little remembered today, but in his own time he was considered one of the leading architects in the United States. An indication of his stature is his role in the New York State Capitol in Albany, where he was called in to collaborate on an equal footing with the great H. H. Richardson. Few of Eidlitz's buildings have survived, however. Some were doomed by their unfashionable High Victorian style, many by their location in New York City. Among the most important Eidlitz survivals is Christ Church Cathedral here in St. Louis, which the architectural critic Montgomery Schuyler, writing in the *Dictionary of American Biography*, considered to be "his most successful church." Schuyler quoted Charles Kingsley as finding Christ Church the "most churchly" church in the United States. The significance of the building was recognized by the building's 1994 National Historic Landmark designation.

Kathryn E. Holliday's book, *Leopold Eidlitz: Architecture and Idealism in the Gilded Age*, published by W. W. Norton in 2008, promised to bring welcome attention to an under-appreciated figure. Unfortunately, like so many other architectural writers, she seems not to have visited St. Louis (although she found time to go to Vienna, Prague, and Munich), and as a result, her treatment of his work here is sadly flawed.



Christ Church Cathedral from Lucas Park, 13th and Locust. Leopold Eidlitz 1859-1967; tower and narthex by Tully & Clark, 1910. Photo by Piaget, 1942, from Historic American Buildings Survey

Leopold Eidlitz was born in 1823 in Prague, then part of the Austro-Hungarian Empire. He studied at the Polytechnic in Vienna before migrating to New York in 1843. There he found employment in the office of Richard Upjohn, a leading exponent of the Gothic Revival style. After a brief partnership with the Bavarian Otto Blesch, Eidlitz practiced on his own for nearly half a century before turning over his practice to his son Cyrus.

Eidlitz loved the Gothic style above all others, but he also expanded the vocabulary of mid-19th-century architecture in other directions. Some designs featured towers reminiscent of the famous gate towers of his native Prague. He helped to introduce the Swiss chalet style (misidentified by Vincent Scully as the Stick Style). His Temple Israel, on Fifth Avenue at 43rd Street, introduced the Moorish Revival as an appropriate style for synagogues. “Iranistan,” his celebrated house in Bridgeport, Connecticut for P. T. Barnum, was Hindu Revival in the manner of the Brighton Pavilion.

Iranistan burned to the ground in 1857, one of several important losses Eidlitz suffered during his own lifetime. His stone-vaulted Assembly Chamber for the New York State Capitol proved unstable and had to be demolished in ten years after it was built. St. George’s Episcopal Church on Stuyvesant Square in New York, 1846, his first important commission, was gutted by fire in 1865, and the spires were taken down in 1889. The church is a National Historic

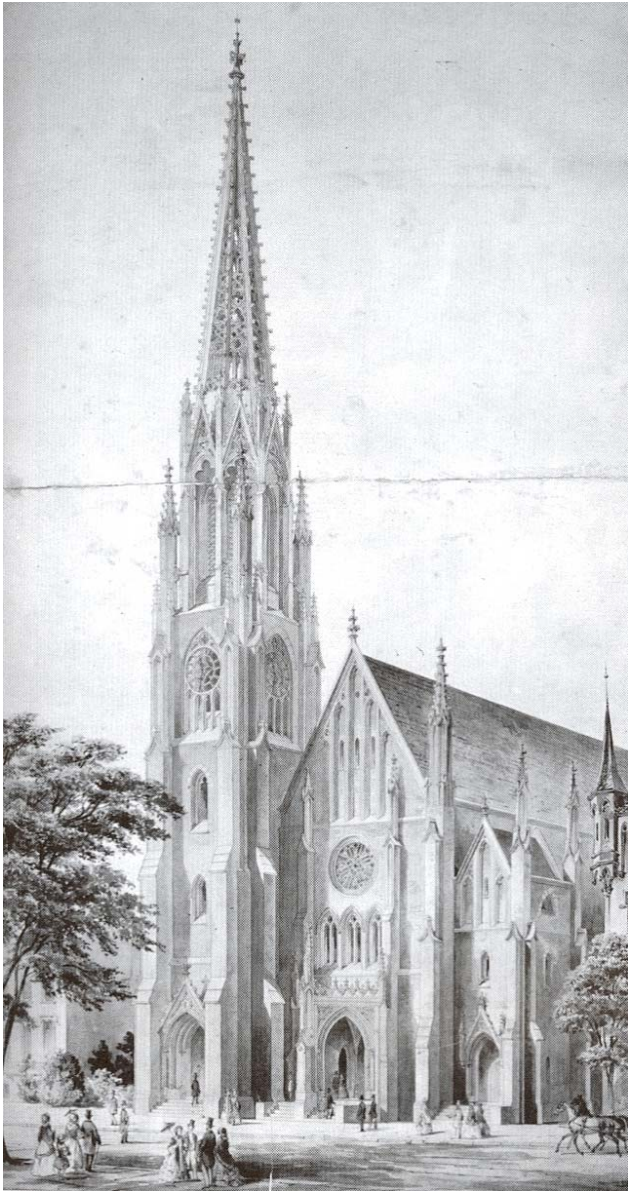
Landmark, but only because of its long association with African-American musician Harry Burleigh.

In the course of her research, Holliday found a large drawing in Columbia University’s Avery Library labeled “Christ Church.” The tower shown in the drawing is similar to the one ultimately built here but has an open-work tower along the lines of Freiburg and Burgos rising above it. The main elevation, however, is very different, including blind arcading in the gable above a rose window. In her book, she compares this drawing with the church as built and concludes, “The building was not finished on the exterior according to Eidlitz’s plans because of the interruptions in cash flow and labor caused by the Civil War. The façade of the church in particular looks very little as Eidlitz designed it, as the narthex and bell tower were designed by Kivas Tully and added in 1911-12.” (page 66).

A visit to the Avery reveals that the drawing in question is mounted on a piece of cardboard. The identification is limited to a penciled notation on the back. The drawing came to the Avery as part of the collection of an unrelated architectural firm, and the correct identification may have been lost when the original back surface was covered over. A feature within the drawing itself that opens its identity to question is the fact that the church appears to be in mid-block rather than on a street corner.

Even if the drawing does represent Eidlitz’s early thoughts on the project, Holliday is wrong to assume that the architect did not guide later phases of construction, even from the distance of New York. Eidlitz’s continuing involvement is spelled out in William Schuyler’s 1901 biography of the church’s rector, *An Ambassador of Christ: Being a Biography of the Very Reverend Montgomery Schuyler, D.D.* (New York: E. S. Gorham, Church Missions House, 1901). This Montgomery Schuyler (1814-1896) was first cousin once removed of the architectural critic of the same name (1843-1914). He details the long ordeal, which Holliday only mentions, that the rector endured in getting the church built due to the Civil War.

The church vestry or governing body hired Eidlitz on July 11, 1859 and signed contracts for construction on August 23, selecting Carondelet architect William Bowen as supervising architect. The original schedule called for the stone walls to reach roof height by mid 1861. After the presidential election of November, 1860, however, work was halted except for the original chapel, which was finally occupied on May 11, 1862. Bowen went south, where he rose to the rank of General in the Confederate army but died at Vicksburg in 1863.



Not Christ Church; a drawing in the collection of the Avery Library, Columbia University

Eidlitz returned to St. Louis in 1863 to learn that the cost of labor and materials had more than doubled since the outbreak of the war and that the fundraising capacity of the congregation had dropped dramatically. He therefore revised his plans to omit the tower, the porch, the galleries in the transepts, and the stone interior (“the interior of stone for the clere-story”) and to substitute temporary doors and chancel furniture. With these changes the building could be finished for an additional \$65,000, which was raised by February 1864. Visiting the Illinois quarry that September, Dr. Schuyler found all the ornamental stone already cut and ready to install. This stone could only have been prepared to Eidlitz’s specifications.

William Lark, the quarryman, supervised the revived construction campaign at first, but the vestry pressed Eidlitz to appoint a new resident architect. “Mr. Eidlitz’s chief hesitation seems to have been lack of confidence in

the knowledge of Gothic architecture possessed by the architects whose names were suggested to him; and judging from the churches they erected at this period in St. Louis, he was not far wrong,” William Schuyler wrote. “He paid a visit to St. Louis in the late autumn of 1865 to inspect the work, and while there found the right man. A certain John Beattie had shortly before this moved to St. Louis, to practice the profession of architecture, and being a great lover and thorough student of the ‘Gothic,’ was attracted to the work then in progress at Christ Church. Here he became acquainted with Mr. Lark, who introduced him to Mr. Eidlitz. After an hour’s conversation, Mr. Eidlitz discovered that he was just the man he needed, and appointed him on the spot. Mr. Beattie began his duties immediately, and gave the work his highest interest and faithful attention. He was a man of the same stamp as Mr. Lark, who was still continued as general supervisor of the stone work.”



Christ Church Cathedral, St. Louis, Mo.

View from George Wolfe Shinn, King’s Handbook of Notable Episcopal Churches in the United States (Boston: Moses King Corp, 1889, p. 260. This appears to be the same as or very close to the drawing made in 1863.

The inflation that accompanied the war grew even worse after its conclusion. Beattie calculated early in 1866 that the \$65,000 estimate of 1863 had risen by at least \$46,000. That June, Dr. Schuyler went to New York and stayed with Eidlitz to discuss the situation. Somehow, however, they managed to bring construction to a successful conclusion. The contractors for the carpentry, Messrs. Davies and Ritchie, put up the transept galleries at their own expense in return for the pew rentals in the north gallery. Christmas Day, 1867, marked that first service in the building.

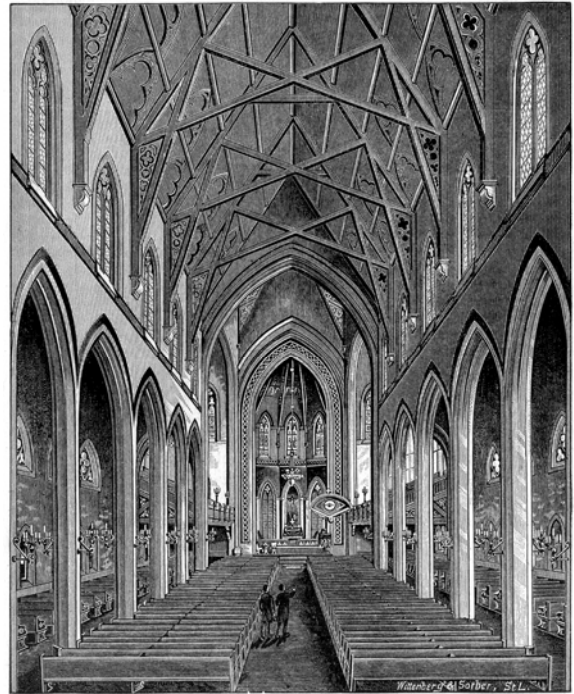


Eidlitz drawing for *Broadway Tabernacle*, New York City, circa 1858, showing many similarities to *Christ Church*, St. Louis, as built.

Holliday's book includes another piece of evidence that *Christ Church* as built represents Eidlitz's designs, and that is the perspective drawing he made about 1858 for *Broadway Tabernacle*, which was located at Sixth Avenue and 34th Street and was gone by 1905. That drawing also has little resemblance to that church as built, but it has many similarities to *Christ Church*. The upper part of the transept elevation is nearly identical to both the transept and west facades built here. The detailing of the aisles is also very similar. In both churches, the flying buttresses were eliminated, although if you look closely at *Christ Church*, you can see the placements where they were supposed to be installed. Also, the tower is very similar, especially the octagonal portion.

In another questionable paragraph, Holliday writes, "Photographs of the church taken during construction indicated that Eidlitz substantially simplified the design in the 1860s; how he might have finished the façade is unknown." Such photos as she may have seen are not footnoted and have not been traceable. Eidlitz's revised intentions for the exterior, however, are known. They are illustrated in a small drawing that was reproduced in the flyer advertising the sale of pews in the chapel in 1863. The flyer also includes a rather large floor plan showing the floor nearly packed with pews. This cut was also reproduced in 1889 by George Wolfe Shinn in *King's Handbook of Notable Episcopal Churches in the United States* (Boston: Moses King Corp, 1889, page 260). Both these drawings show the church with the anticipated

tower and porch. The tower in the drawing is much as it was completed by Tully and Clark in 1910, but one stage shorter, with an entrance in its base, while the porch has only one gable instead of the three there now.



Interior, *Christ Church Cathedral*, St. Louis, Mo.

View from *George Wolfe Shinn*, *King's Handbook of Notable Episcopal Churches in the United States* (Boston: Moses King Corp, 1889, p. 261).

In summary, Eidlitz was in touch with the project at all times during the building's construction and personally selected the resident architects. Not only did he exchange visits with the rector during the drawn-out period of construction, but they remained friends for years. This does not suggest that the church as built was contrary to Eidlitz' designs but that he was, if not elated, at least content with the results.

ST. LUKE'S CHAPEL: AN UNRECORDED WORK BY LEOPOLD EIDLITZ IN ST. LOUIS *by Esley Hamilton*

While researching the history of the design and construction of *Christ Church Cathedral*, I was surprised to discover the following reference to a second work by Eidlitz. It is in William Schuyler's book about his father, *An Ambassador of Christ: Being a biography of the Very Reverend Montgomery Schuyler, D.D.* (New York: Edwin S. Gorham, Publisher, Church Missions House, 1901), page 341, with bracketed notations by Schuyler:

"Ever since its founding Dr. Schuyler had taken the

deepest interest in St. Luke's Hospital; and the contributions of his parish had been, by far, the largest toward its maintenance each year. From the start he had been a frequent visitor to the sick; and at the close of 1875 he had begun a weekly celebration of the holy communion every Thursday morning in the chapel, which he never abandoned. At the laying of the cornerstone, June 26, 1881, of the new building on Nineteenth Street and Washington Avenue, he had preached the sermon, and at the dedication of the building on Whitsunday, 1882, he had delivered the address. One of the rooms supported by ladies of his congregation was named the "Schuyler Room"; and on May 31, 1882, he accepted from the bishop the appointment as chaplain to the hospital. It was but the official recognition of what had been for years a fact.

"But as acknowledged chaplain of the hospital, Dr. Schuyler felt that he must do more than merely visit the sick and hold services. He wanted a more commodious and beautiful chapel than the room set aside for the purpose afforded; and we find in his Diary, June 5, 1883, 'Called on Mrs. Lindell and Mrs. January. Had a conversation with Mrs. Lindell as to a memorial chapel for Jesse January [her grandson lately deceased]. I hope and pray she will do it.' June 14. 'This afternoon Mrs. Lindell informed me that she had determined to build St. Luke's Chapel (\$10,000) in memory of Jesse January. God be praised.' November 10th. 'Mrs. Lindell promised to add another \$1,000 to her gift for the chapel. Thank God. Telegraphed to Mr. Eidlitz: [who had been chosen as architect]. Dr. Schuyler was appointed on the building committee, and, as was his wont, watched over the erection of this new house of God with the greatest care, secured some of the memorial offerings with which it was filled, and preached the sermon at its consecration."

Mrs. Lindell was the widow of Jesse Lindell (1790-1858), who with his brother Peter had been involved in nearly all the great business enterprises of St. Louis. She had married Jesse in 1825 as Mrs. Jemima Smith, and by her first marriage, she had a daughter, Mary Louisa Smith, who in 1842 married St. Louis businessman Derick January (1814-1879). He was a leading figure in wholesaling, banking, and insurance. The Januarys had two surviving children, Jesse and Louise. Jesse married Grace Vallé, descendant of an old Ste. Genevieve family, and they had a daughter, Isabel, in 1876. In 1883, however, Jesse died.

St. Luke's had been founded in 1865 and received its first patients in April 1866. At first quite small, the hospital moved frequently: to 6th & Elm in 1870; to Pine west of 9th in 1873, and to the southeast corner of 10th & St. Charles in 1875, a building designed by

Charles Clarke. The 1882 building was designed by Barnett & Taylor (George I. Barnett and Isaac Taylor) and had several unusual features suggested by Dr. John Green to improve its sanitation, such as movable rugs instead of wall-to-wall carpeting, and walls entirely paneled in unpainted sweet gum and ash.

The Church News reported on the progress of the chapel project on October 15, 1883 (page 113): "The delay in the beginning of the chapel of St. Luke's Hospital is due to the fact that the former plans prepared were put aside, and Mr. Eidlitz, of New York, was commissioned to do the work. He submitted plans during the summer, having been informed that \$10,000 was the limit which could be expended on the building. At length it was ascertained from him that it would cost \$14,000, and he was asked to modify his work. Other plans have now been sent on, and it is being ascertained for what the work on them can be contracted. The same contractor's plans for Christ Church required very much more than had been expected."



St. Luke's Hospital, Washington at 19th, showing a corner of Leopold Eidlitz's chapel at the far left, with the steeply pitched roof of the bell tower just visible behind the northwest corner of the main hospital. This photo, found by Susan G. Rehkopf, archivist and registrar for the Episcopal Diocese of Missouri, seems to be the only surviving visual representation of the chapel.

In the event, the chapel was built for \$11,000. The cornerstone was laid in March, 1884, and *The Church News* described the opening in the November 15, 1884 issue. "It has been erected in a very substantial manner, and is certainly a gem. On the first floor, along with the entrance leading to the chapel above, are two rooms, one to be used for the Chamber of Peace for a mortuary room. Above, along with the nave, is an apsidal chancel and transepts, one of which is used for a robing room, and the other separated by a wood screen. The roof is open timbered and the woodwork is oak, oiled. It will hold about one hundred and fifty persons comfortably."

The paper noted that the chapel was a memorial to Jesse January, “who had intended himself to build the chapel as a memorial to his father.” Many of the furnishings were also memorials to members of the Episcopal community, including stained glass windows in the chancel, the west end, and over the font.

At the time of their construction, the hospital and chapel were situated in a neighborhood of important institutions. Directly opposite was Smith Academy, and just east of that were the Manual Training School and Mary Institute, all preparatory schools for Washington University, which was located where the CPI Building is now. The Art Museum was at 19th and Locust. By the end of the century, however, all of these institutions were thinking about moving much farther west.

When the hospital was dedicated in 1882, *The Spectator* reported (page 690), “The beautiful building is perfect in all its parts, and it stands as an enduring monument consecrated to the noblest of uses.” In fact, St. Luke’s remained at 19th and Washington only until April 23, 1904, when it moved into a new building by Theodore Link on Delmar at Belt. The hospital and chapel were immediately demolished, although the site was never fully redeveloped, and a blank piece of paper was pasted over the outline of the buildings in the 1897 Whipple’s Insurance map (Vol. 2, p. 82). Today it is a fenced parking lot, serving as an accidental forecourt to the Catholic church of St. Nicholas.

MORE ON PHILIP COTTON

Our special issue last December in memory of W. Philip Cotton, FAIA, has been distributed to the whole membership of AIA-St. Louis and to many others and has elicited many appreciative comments. Here’s one from Barbara Fitzgerald, executive director of Missouri Preservation, based in Columbia, Missouri:

“I went to Philip’s burial service last year. This was before the public memorial. It was actually the only really hot time last summer, about 110 in the shade. Tents and water had been supplied, since there were doctors in the family and older people. I felt almost intrusive as it was mainly just family and Ozzie and Barbara Overby and two other very close childhood friends, including our local mayor. It was interesting to see this side of Philip though. These were the people who were entertained and spoiled by him, and also disciplined by him. One lady there was a good friend of his sister, and she recalled that they had teased him a lot when he was young. And there were these two friends that had remained his friends for life. Some of them knew of his profession but really didn’t realize or know how talented he was in that area. It left me wishing I had known him better. I did not realize

that he had grown up in Columbia until he was buried. I also wondered if he could have gone to University High School because two of the people there that day had done so. (I was in the last graduating class there.) He lived in a neighborhood where many professors lived. It was an interesting experience, and I was glad I went to that since I couldn’t attend the public event that weekend. He definitely made his mark.”

DAVIS & CHAMBERS IN CAPE GIRARDEAU

The article in our Summer 2007 Newsletter, “Davis and Chambers: Designers of the Union Station Windows,” included a picture of the windows in St. John’s Episcopal Church on Arsenal. Now we learn that seven of the windows in Christ Church (Episcopal) in Cape Girardeau are identical to the those. According to Sue Rehkopf, the diocesan archivist, Bryan Cather, a member of the congregation, first noticed the similarity, and our stalwart SAH member Bonnie Stepenoff has been looking for more information about them.

In addition to the matching windows, the church has a beautiful related window with a lily motif. The building of Christ Church goes back to 1877, but it has been remodeled several times, and presumably these windows were installed on one of these occasions.



GEORGE EHRLICH

One of the foremost architectural historians of Missouri, George Ehrlich, professor emeritus of Art History at the University of Missouri-Kansas City, died November 28, 2009. The *Kansas City Star* reported that he was born in Chicago on January 28, 1925, and received his academic degrees from the University of Illinois. He served in the Army Air Corps during World War II and the Air Force during the Korean War. From 1954 to 1992, he taught at University of Missouri-Kansas City, chairing his department from 1964 to 1975. He was author and photographer of *Kansas City, Missouri: An Architectural History, 1826-1990* in 1979 and coauthor (with David H. Sachs) of *Guide to Kansas Architecture* in 1996. He also wrote guest articles on architecture and historic preservation for the *Kansas City Star*. In recent years, he had worked on a book about Asa Beebe Cross, pioneer Kansas City architect.

Through his research, Dr. Ehrlich became a leading advocate for historic preservation. He was a longtime active member of the Society of Architectural Historians, the Kansas City Landmarks Commission, and the Advisory Preservation Committee for the Restoration of Union Station. He also was an honorary member of the American Institute of Architects. In 2003 the Kansas City Architectural Foundation presented him with a Legends Award. The Historic Kansas City Foundation offers an annual Achievement in Preservation Award in his name, and UMKC offers a George Ehrlich Scholarship for art history majors. Dr. Ehrlich's wife Mila and sons Paul and Matthew suggest memorial donations be made to the George Ehrlich Scholarship Fund or Western Historical Manuscripts Collection-Kansas City, both through the University of Missouri- Kansas City.

NINI HARRIS'S NEW BOOK

The St. Louis-based Reedy Press has produced a remarkable number of interesting books about local topics in the past few years. Among its virtues, Reedy has provided an outlet for some of the best writers formerly with the Post-Dispatch, such as Patricia Corrigan, Bill Lhotka, Marianna Riley, and Florence Shinkle. A new venture is the Reedy Community Series, providing close looks at neighborhoods in St. Louis and the region. First out have been *Tower Grove* by Mark Abbott, *St. Louis Hills* by Ann Zanaboni, and *Wildwood* by Jo Beck. NiNi Harris has now produced *Holly Hills*, with a foreword by Ron Elz (known to baby boomers as Johnny Rabbit). Widely known as an expert on South Side history, folkways and architecture, Harris focuses here on the 1922 subdivision that gives the area

its name, but she casts a wider net, bringing in the outstanding but little-known Bellerive Parkway neighborhood with its Arts & Crafts houses. Schools, churches, parks, landmark businesses, and even cemeteries also receive attention.

William Federer, Don Livingston, and Gus Arendes, the developers of Holly Hills, realized that their property facing the north side of Carondelet Park was of exceptional quality, and they designed and built it to unusually high standards. They managed to include their own names among the streets, along with the hotel where they made their plans, the Coronado. Marwinette Avenue is a conflation of their wives' names: MARie Federer, WINifred Livingston, and JeanETTE Arendes. So desirable was the resulting neighborhood that it used to be said that houses there never went on the open market since so many people were waiting to buy. Harris has recently been engaged in a house-by-house study of this neighborhood for eventual National Register listing, and she has been able to incorporate a large amount of new information about the architects who made this neighborhood so attractive. Some of the best work here was done by architects who are not well known elsewhere, such as Roy O. Chaffee, who designed the picture-perfect Tudor house for the Federer family at 3863 Holly Hills Boulevard. Charles Thurston, Frank Avis, Henry Schaumburg, Jr., Oliver Popp, and contractor Charles Naert are some of the other standouts.

“ANDO'S GHOST”



This photograph was taken by Chapter member Andrew Raimist at Tadao Ando's Pulitzer Foundation for the Arts building at night during the Dan Flavin exhibit. It has been selected as an Honorable Mention in the 2010 AIA Photography Contest, a national competition sponsored by the St. Louis Chapter of the American Institute of Architects.

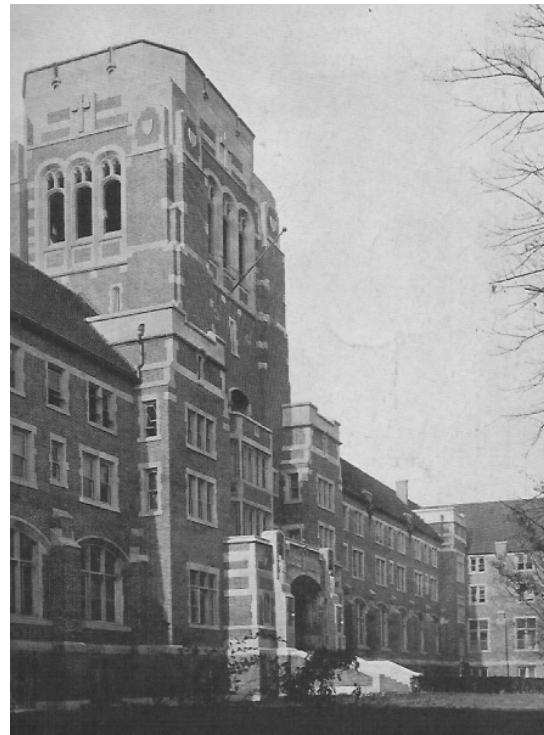
Annual Meeting

St. Louis Chapter, SAH

Saturday, June 19, 10 a.m. to noon

Cardinal Rigali Center, 20 Archbishop May Drive

Thanks to the efforts of Jane Guenther, we'll be able to hold the chapter's Annual Meeting at the Cardinal Rigali Center, originally built 1913 to 1916 as Kenrick Seminary, which was featured in the Fall 2009 Newsletter. Included will be a tour of the chapel, a masterful but little-known work by Pittsburgh architect John T. Comes, assisted by Thomas F. Imbs. It is on the collegiate plan, like a Cathedral choir, and has outstanding wood carving, stained glass, and painting. The Rigali Center is set back from the east side of Laclede Station Road. Turn into the recently constructed Archbishop May Drive, south of the light on Laclede Station at Kenrick Manor Drive.



Kenrick Seminary by Comes and Imbs, 1913-16, now Cardinal Rigali Center, 20 Archbishop May Drive

News Letter

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

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