



LANDMARKS
ASSOCIATION of SAINT LOUIS

Can you guess
which building this
architectural detail
is from? Test your
knowledge with
our column,
Elements Page 2 >>



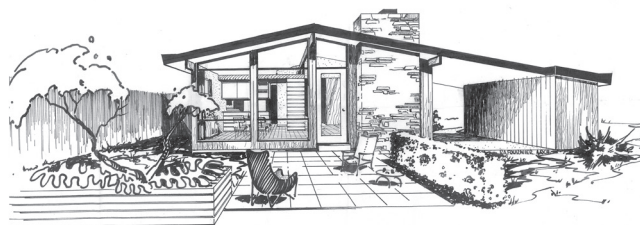
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LandmarksLetter

Modern Collaboration: Select Projects by Ralph & Mary Jane Fournier and Burton Duenke >>

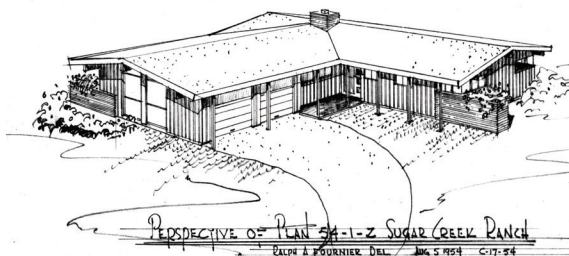
The prolific works of renowned St. Louis architects Ralph and Mary Jane Fournier — whose careers spanned nearly four decades — left a significant and enduring impact on the physical landscape of the St. Louis metropolitan suburbs. Beginning in the early 1950s, the Fourniers designed hundreds of houses in the Mid-Century Modern style. The quality of these houses is evidenced by the publication of several projects during that era and by the fact that many of these houses are still enjoyed by their occupants today. The portfolio of artifacts, publications, photographs, and architectural drawings produced by the Fourniers during the 1950s are currently part of an ongoing research project at Maryville University, led by Assistant Professor of Interior Design, Jessica Senne.

Originally from Holyoke, Massachusetts, Ralph Fournier served as a pilot and flight instructor in the Air Force during World War II. After four combat missions in



Ridgewood

France during the War, Mr. Fournier enrolled in the architectural engineering program through the University of Massachusetts' extension campus at Fort Devens. Eventually Mr. Fournier decided architecture was a better fit and in 1948 he moved cross-country to enroll in architecture school at Washington University. That same year, Mary Jane Fournier, also a student of architecture, received her degree from Washington University. The two met in 1951, married that same year, and would go on to raise four children and run a successful architecture firm, Fournier, Inc. Architects.



Sugar Creek Ranch

In 1949, Ralph Fournier met local developer, Burton Duenke, when Fournier applied for a part-time drafting position in Duenke's office. Duenke owned a successful development business at the time, and recognized the need for housing development in the years that followed World War II. After completing a few projects designed in a traditional architectural aesthetic, the duo became interested in the Modern style that was growing in popularity at that time.

Ralph Fournier's and Burton Duenke's first experiment with large-scale Modern neighborhood development was the Ridgewood neighborhood, located in the St. Louis suburb of Crestwood, Missouri. The prototypical house developed and repeated throughout this neighborhood came to be known as the Ridgewood House with a design that featured a slab-on-grade foundation, a system of prefabricated modular wall panels, and a post-and-beam structure.

Author Jessica Senne

in this issue >>

- 2 Elements
- 2 A Ground Breaking Ceremony
- 3 Modern Collaboration cont'd
- 4 Most Endangered
- 6 Kuhs' Farm
- 8 The Chatillon-DeMenil House
- 8 Fifty Years Ago
- 9 Landmarks Members, Donors, Contributors
- 10 The Backpage

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continued on page 3 >

Elements >>



This detail is located above the central entrance of Shenandoah School. This beautiful school is a contributing resource in the Compton Hill Local Historic District, and is a landmark in the Tower Grove East neighborhood. Constructed in 1925 and designed by architect Rockwell Milligan, the school is currently in use, but is being considered for demolition by the Special Administrative Board (SAB) that oversees the St. Louis Public Schools (SLPS).



While William Ittner gets most of the attention for St. Louis' educational architecture, Milligan is less well known. The second most prolific of St. Louis' school architects, Milligan's work (outstanding in its own right, but heavily influenced by Ittner) is frequently misattributed to his more prominent predecessor.

Born in Canada in 1869, Milligan came to St. Louis in 1890 after studying at Garfield University in Kansas. He trained under Isaac Taylor for three years before becoming Chief Draftsman for the SLPS when Ittner was appointed Commissioner of Public Schools in 1897. He later went into private practice, but returned to SLPS service

following Ittner's departure in 1914 and remained in its employ until his death in 1929. Like Ittner schools, Milligan's designs frequently employ Jacobethan themes and U-, H-, or E-shaped plans that had become standard for city schools by the early 20th century. Milligan frequently employed variegated brickwork and extensive stone trim in his designs. He was also fond of enormous sculpted pillars and used them to flank imposing entryways; Shenandoah boasts limestone spirals framing its monumental entrance.

The threat to Shenandoah is coupled with a proposal to close nearby Mann School in Tower Grove South. Despite strong opposition from neighborhood residents, Mayor Slay, the elected St. Louis Public School Board, Landmarks Association the Alderwomen of the 6th and 15th wards (where the schools are located) and many others, the SAB is still considering a plan to consolidate the two schools into a new building to be constructed on the site of Shenandoah's smoldering ruins. If you have an opinion on the matter, please share it with Richard Sullivan, President of the Special Administrative Board: rick.sullivan@slps.org ●

A Groundbreaking Ceremony >>

On Wednesday, September 25, 2013, a groundbreaking ceremony took place at the former site of Tillie's Corner, southwest intersection of N. Garrison and Sheridan Avenues. For those of you unfamiliar with Tillie's Corner, the property was an important African-American business in the JeffVanderLou neighborhood. Owned and operated for nearly 40 years by Mrs. Lillie V. "Tillie" Pearson (1915 – 2006), Mrs. Pearson's grandson-in-law and granddaughter, Miguel and Carla Pearson Alexander, worked tirelessly for years to get the building on the National Register of Historic Places after a meeting with Landmarks Association staff resulted in a collaborative research project with a Washington University African American Studies class.

In 2012, a National Register nomination for Tillie's Corner was completed by historic preservation consultant Karen Bode Baxter with the assistance of students from Washington University. The long-term plan was to use historic rehabilitation tax credits to renovate the deteriorating buildings and turn them back into the community anchor that the store had once been. The nomination was presented to the City of St. Louis (July 2012) and State of Missouri (August 2012) preservation review boards, clearing both offices with unanimous approval. The long-awaited nomination was pending formal listing by the National Park Service in Washington, D.C. when damaging storms and torrential rains brought about collapse of the building. This heartbreaking loss was felt around the preservation community and by everyone acquainted with the Alexanders.

As one would expect from the Alexanders (who lost everything they owned when the house/store collapsed), they did not give up. Carrying on the role of Tillie's Corner, the Alexanders are working to create a non-profit organization that will, among other things, raise awareness about African-American history in St. Louis. "Tillie's Butterfly House" (so named because of the new building's butterfly roofline) will provide office space for the organization in addition to providing a home for the Alexanders. The facility has been donated in its entirety by E.M. Harris Construction Company, who had previously been working with the Alexander's on plans for stabilization and renovation of the historic buildings. "Hats off!" to E.M. Harris and to Carla and Miguel Alexander. The saga of Tillie's Corner, though it has been bittersweet, has shown how an inspiring history can bring a diverse group of people together and in the end contribute to a brighter future for a community and family in need. ●



Modern Collaboration continued from cover >>

The house's modular panels were manufactured locally by the company Modular Homes, and were cleverly designed to be shipped anywhere within a 500-mile radius. The house's unique, modular system of components allowed for flexible configurations, economical construction, and open, free-flowing floor plans that could be repeated on nearly any site.

The Ridgewood House's open floor plan reflected Fournier's ideas of modern familial habits and activities by providing spaces designed to encourage social interaction. High-vaulted ceilings in the interiors contrasted with landscape-hugging, low-sloped rooflines that rooted the houses in the topography. Full-height windows in the living area not only day-lit the adjacent kitchen and dining area, but connected the interiors with the landscape by providing a dynamic backdrop as the seasons changed throughout the year.

In contrast to the open public spaces in the Ridgewood House, Fournier designed the private areas of the houses with smaller windows located high above the floor, as not to interfere with bedroom furnishings.

Each house's site was carefully considered by the architect so that the kitchen, living, and dining areas were oriented to receive more natural light, and the bedrooms oriented to receive less. The smaller windows and site orientation often resulted in quieter, shadowed bedrooms, and Mr. Fournier has appropriately referred to these areas as "the silent side of the house". Despite the high quality of space provided by the Ridgewood House, the houses were marketed to middle-class families, and in 1953 one could purchase a three-bedroom, one-and-a-half bath house for roughly \$14,400.

Following the success of the Ridgewood neighborhood, Ralph and Mary Jane Fournier together collaborated with Duenke on a number of other local residential developments, including the suburban neighborhoods known as Sugar Creek Ranch and Harwood Hills, located in Kirkwood and Des Peres, Missouri, respectively. Similar to the Ridgewood House in construction methods, the houses in both of these developments featured prefabricated modular panels (once again manufactured by Modular Homes) and post-and-beam structural systems, but generally offered more generous floor areas and higher levels of interior finish. These houses also lacked below-grade basements in favor of slab-on-grade construction, a strategy employed in the

interest of maintaining affordable price-points.

Perhaps the most exciting opportunity for the young design team came about when Mr. Duenke commissioned the Fourniers to design a private residence overlooking the Missouri River, on a 6-acre site in Chesterfield, Missouri. Built for himself and his family, Duenke's vision for his private residence included spacious, free-flowing living areas with large expanses of glass that offered views of the neighboring forest, river valley, and on-site private



*Ralph Fournier examining his plans
for Burton Duenke's home*

swimming pool. The result is a sprawling modern ranch incorporating similar spatial strategies to those seen in earlier Fournier projects, but executed with a much higher degree of craft and finish. Large expanses of glass in-filled the California redwood post-and-beam structural system, and walls and ceiling surfaces were likewise clad in redwood. Birch-veneered plywood was the material of choice for the built-in casework throughout the house, with the veneer applied in a style known as "blueprint matching", where the grain runs continuously across cabinet doors. In contrast to the redwood-clad wall and ceiling surfaces, the floors were rendered in either black terrazzo or stained concrete. The consistency of flooring material throughout all rooms in the house

emphasized continuity and fluidity among the interior spaces.

Following these early projects, the Fourniers continued to collaborate with Duenke and numerous other contractors and developers on projects that ranged in program-types, scales, and architectural styles. But with rising interest in Mid-Century Modern design, these 1950s projects remain among the most architecturally significant of the Fourniers' extensive portfolio.

Jessica Senne, AIA, NCIDQ, is Assistant Professor of Interior Design at Maryville University. Her upcoming exhibit, *Suburban Modernism: The Architecture and Interior Design of Ralph and Mary Jane Fournier*, will be on display at Maryville University's Morton J. May Foundation Gallery January 13 – February 22, 2014. Financial assistance for this project has been provided by the Missouri Arts Council, a State Agency. Professor Senne led a tour of the Duenke-commissioned residence at Arrowhead Estates on September 21, 2013, sponsored by Landmark's Association of St. Louis. Landmarks Association would like to extend a special thanks to the Arrowhead residence's current owners, Frances Flotron and Anne Lewis, for graciously hosting the September 21st house tour. ●



Most Endangered >>

Unfortunately, not much has changed with regard to the status of Landmarks' Most Endangered List since last year. Because the list has not changed substantially, we present it here in summary format with status updates.



The St. Louis Palladium (aka Plantation Club), at 3618 Enright.

Threats from a proposed expansion of the John Cochran VA Hospital continue to haunt the future of this once prominent jazz club, where the likes of Nat King Cole and Ella Fitzgerald once graced the stage. Among the last buildings in the thriving Grand Center Arts District still in need of rehabilitation, the Palladium's association with the early 20th century jazz scene in St. Louis perhaps could serve as an inspiration for a future use. The remarkable progress being made in the surrounding blocks, as evidenced by important ongoing rehabilitation projects such as the new home of KDHX Community Radio and the "Sun" Theater provides hope that this long-languishing landmark may also have bright years ahead. ●



Crunden-Martin Manufacturing, 757 S. 2nd Street.

Since a catastrophic fire in December of 2011 burned through the roof of this enormous warehouse building, the interior wooden structural system has been exposed to the elements. The building is currently in the same situation that resulted in the destabilization and eventual demolition of Cupples 7, and unfortunately appears to be headed down the same path. Despite the fact that the current condition of the building is in violation of city code, we are not aware of any efforts that have been made to repair the damaged roof or otherwise mitigate the deterioration. ●



James Clemens Jr. House, 1849 Cass Avenue.

This formerly grand mansion, designed by Patrick Walsh for James Clemens Jr. in 1858 bears little resemblance to the home where a ceremonial signing of two aldermanic bills in support of developer Paul McKee's North Side Regeneration Plan took place in 2009. Now that the North Side project seems to have cleared the legal and political obstacles that have stood in its way for years, perhaps the original plan to restore the Clemens House can be salvaged before it is too late? ●



Carr School, 1421 Carr.

Perhaps William Ittner's most beloved and interesting school, Carr has been abandoned for 30 years and shows it. While the building's angled wings still lovingly embrace the projecting kindergarten bay and Henry Chapman Mercer's mosaics still beautifully depict children at play, more than half of Carr's roof is gone and trees large enough to be used for dendrochronological dating purposes strive skyward to escape the gloom within. Another building located within the Northside Regeneration footprint, Paul McKee offered a glimmer of hope for Carr in October in testimony to the St. Louis Board of Aldermen when, according to the Post-Dispatch, he stated that he had plans to put a technology incubator into the school. ●



Shenandoah School, 3412 Shenandoah.

While many St. Louis public schools are currently closed, or saddled with the threat of closure, only Shenandoah is currently being considered for demolition. Constructed in 1925 and designed by SLPS architect Rockwell Milligan, the Special Administrative Board that currently oversees the SLPS is considering destroying Shenandoah and constructing a new building on its site. Despite vocal opposition from neighborhood residents, the Mayor's Office, 6th Ward Alderwoman Christine Ingrassia, the elected SLPS Board, Landmarks Association and others, the SLPS is exempt from the city's preservation ordinance and there is no legal barrier to demolition. ●

Most Endangered >>



Bethlehem Lutheran Church, 2153 Salisbury.

Located in the Hyde Park Historic District in North St. Louis this beautiful church is in a state of extreme disrepair due to lack of funds for maintenance. Many of the building's stained glass windows are missing, and copper flashing and gutters have been stolen allowing water to infiltrate its brick walls. Ivy has taken root at its base and is beginning to climb its towers and erode its mortar. Reconstructed in 1895 after a fire destroyed the original 1893 building, the church was designed by Louis Wessbecher. Unfortunately, the church's situation is representative of a larger pattern that exists in many areas of St. Louis and in older core areas across the country. As once centralized congregations have spread out into a diffuse network of suburban churches the costs of maintaining the soaring cathedrals built by their ancestors are left to the diminished populations (and resources) that remain. ●



St. Mary's Infirmary, 1528 Papin.

"The condition of St. Mary's Infirmary is frightening -- anyone who has seen the side facing Chouteau Avenue lately has seen the ongoing collapse of the rear wall." So read the hospital's description in the Most Endangered List of 2009. Years later, vandalism and neglect continue to take their toll. When the building was purchased for conversion to condominiums in 2005, the old hospital's future looked bright; then the economy faltered and the rehabilitation plan went with it. The main building, constructed in 1887-1896 (designed by Aloysius Gillick) would indeed be well-suited to residential reuse and the fully-leased City Hospital nearby (Georgian Condominiums) provides ample proof that a hospital-to-residential conversion can work in St. Louis. Unfortunately today, an emergency demolition of the decaying building is a more likely outcome. ●



1711 Locust.

This building was constructed in 1903 as a power substation for the St. Louis Transit Company, one of the major operators of the streetcar system. The architect is unknown, but Martin Arhelger was the contractor. The building was recognized as endangered in 2010 due to partial failure of its roof. Ironically, this was the same year that Landmarks sounded the alarm about the roof at Cupples 7, which was torn down earlier this year due to public safety concerns. The same building-killing process of water infiltration continues to erode 1711 Locust with telltale signs of water problems most obvious near the roofline of the west wall. With multiple examples of how a power house such as this can be reused around town, it would be a shame to lose such a beautiful and versatile building. ●



Lewis and Clark Library, 9909 Lewis and Clark, St. Louis Co.

Completed in 1963 and designed by noted modernist architect Frederick Dunn (FAIA), the library is slated for demolition and replacement as a component of Proposition L, which was passed by St. Louis County voters last year. The building is eligible for listing in the National Register of Historic Places for its significant design and also reflects a hopeful period of post-war growth in North St. Louis County. For a while it seemed that the voices advocating for a new addition and renovation of the library were making headway, but a letter from the President of the Board of Trustees of the SLPL system to the Chairman of the St. Louis County Historic Building's Commission, dated October 1, 2013, indicates that demolition and replacement is once again the Board's preferred plan. ●

Most Endangered >>



919 and 923 Locust.

In August of 2013, a redevelopment plan was adopted which blighted and cleared the way for the demolition of the two buildings at the northeast corner of 10th and Locust. The destruction of these two buildings has been called a necessity by their owners, who wish to redevelop the building to the east, the former Scruggs Vandervoort Barney Annex at 917. The small corner building, beneath its late 20th century Tudor Revival cladding, may have portions that predate 1875. From 1912-1958, it housed the world-renowned Noonan-Kocian Art Company. The larger building at 923 (constructed in 1916 and designed by Nat Abrahams) was the longtime home of Leacock Sporting Goods. If demolished, the space the buildings presently occupy would be filled with some combination of landscaping, a semicircular drive, and modest lobby/drop off area. The buildings anchor one of the last fully intact four-way intersections left in the central business district and 919, in particular, is the kind of small-scale, but highly adaptable building that downtown desperately needs to retain. ●



Woodside, 2200 Bredell, Maplewood, MO.

Woodside was constructed c. 1849 for attorney and state senator Charles Rannells and his wife Mary. It may have been constructed in whole or in part by the Rannells' slaves. Perhaps the oldest surviving home in Maplewood, Woodside is a remarkable physical reminder of ante-bellum agricultural life in St. Louis County and the outstanding amount of historical documentation the home and its former occupants enjoy make it a rare and valuable part of St. Louis history. For years local residents and the City of Maplewood have protected Woodside and worked tirelessly to find a developer who would take on the substantial work of rehabilitation to no avail. A recent decision by the Maplewood City Council in favor of demolition indicates that the building may have run out of time. ●

Kuhs' Farm >>

While Landmarks Association has traditionally been focused on the preservation and promotion of the urban architectural heritage of St. Louis, recently our attention was drawn to a fascinating historical landscape in one of the remaining rural areas of far north St. Louis County. Located off of Spanish Pond Road on the bluffs overlooking the confluence of the Missouri and Mississippi Rivers is a property whose outstanding natural beauty is complimented by layers of historical significance (and existing architecture) that can be traced back more than a thousand years. This remarkable landscape has fascinating stories to tell about how human beings have been attracted to the high ground above the rivers from prehistoric times through the early 21st century. Its cultural resources are worthy of recognition and protection and the beauty of its natural setting provides a reminder



that an important, if somewhat overlooked objective of the preservation movement is to maintain the distinctive character of both rural and urban, and to hold the line against the sprawl that too often devours one while caricaturing the other.

It is a testament to property owner Elizabeth Parker and the rest of her family who trace their roots on the land back to 1925, that the farm has remained intact and undisturbed by the heavy development pressure that has impacted so much of St. Louis County since World War II. Currently used as a private residence, working farm, event venue, and

animal rescue facility, the property contains buildings, a cemetery, landscape architectural features and archaeological sites that represent a catalogue of people and settlement patterns spanning the history of north St. Louis County.

continued on page 7 >

Kuhs' Farm continued from page 6 >>

The resources present at Kuhs' Farm include a major archaeological site that is associated with the Emergent-Mississippian and Mississippian cultural phases, though it is likely that use of the site by Native people stretches back even further. Located at the edge of the bluff with unparalleled views to the northeast, the site likely represents a substantial village settlement and boasts two large earthen mounds. While many similar



examples of our region's earliest architecture were destroyed or damaged by development and looting in the 19th and 20th centuries, the Kuhs' family honored and protected the mounds, and today they maintain their watch over the confluence of the Missouri and Mississippi Rivers as they have for millennia.

In the Colonial Period, much of the surrounding area was granted to prominent families and individuals whose names live on in the annals of St. Louis History. While much of the Kuhs' property was granted to Dennis Cavanna (aka, Denis Cavannon) about whom we know very little, neighboring landowners under colonial rule included members of the Saint Vrain, Soulard, Chitwood, Cerre, and Carrico families.

In the 19th century, the property was owned by a number of farmers including the Wiese and Brindley families. Perhaps due to the prominent bluff-top location, or its situation adjacent to the Spanish Pond Road and the convergence of the holdings of several landowners, by at least the 1850s, a number of neighboring farm families began to use a cemetery that still exists on site. Recorded as the "Carrico-Fugate Cemetery," by the St. Louis Genealogical Society, various sources record between 17 and 20 interments with legible dates ranging between 1858 and 1881.

Many of those buried in this cemetery are of German extraction and are representative of the major migration of people from various German states to Missouri in the 1830s and 1840s. Among these are Christine and Heinrich (Henry) Wiese who were both born in Germany at the turn of the 19th century and settled in Missouri prior to the Civil War. The Wiese's and other interments are associated with the nearby St. Peter's Evangelical Lutheran

Church of Columbia Bottoms (formerly located to the east of the cemetery along Columbia Bottom Road).

Interestingly, many of the other interments are associated with prominent Catholic and Baptist families including representatives of the Carrico and Musick families, both of which played important roles in the settlement of St. Louis County in the 18th and early 19th centuries.

The occupation of the farm by the Kuhs' family in the early 20th century is representative of a pattern of land use along the Missouri River bluffs that predates the large-scale expansion of suburban development in North St. Louis County following World War II. Purchased as a rural summer retreat by prominent north St. Louis businessman and Alderman Edward L. Kuhs in 1925, the property was used to entertain guests and family members; later it became the family's permanent home. Featuring a gazebo, a swimming pool, landscaped grounds and stunning views of the Missouri River and Columbia Bottoms, the farm provided an escape from the bustling world of North St. Louis City in the early 20th century.

The crowning achievement of the transformation of the farm into a recreational retreat is a unique terraced garden that was designed by-and installed under the direction of Edward Kuhs in the 1920s and 30s. The garden was the vision of Mr. Kuhs, who remarkably had no formal training in landscape design. It represents an outstanding example of vernacular landscape architecture featuring extensive stonework, terraces, bastions, pools, and waterfalls.

Indicative of the specificity of Kuhs' artistic vision, even the stone that was used in the construction of the garden's walls was chosen for its unique characteristics. All of the walls are constructed of imported limestone from southeastern Missouri featuring mineral and fossiliferous inclusions that give the material an unusual and unmistakable character. Indeed, just a few years prior to the construction of the gardens, the same stone was selected by brewer Adolphus Busch and the prominent architectural firm of Klipstein & Rathmann to add a local vernacular flavor to the exterior of the Bevo Mill.

Kuhs' Farm speaks to significant patterns of history and prehistory in North St. Louis County and its rich assembly of cultural and natural resources provide outstanding opportunities for contemporary St. Louisans to contemplate the ethos of stewardship amidst abundant evidence that we are not the first people to live in this area, and we will not be the last.

Stay tuned for a Spring Tour! ●

The Chatillon-DeMenil House >>

Fifty years ago this month, Landmarks Association had just launched a capital campaign to rescue the Chatillon-DeMenil House. The historic Greek Revival mansion stood on property dangerously close to the planned right-of-way for what would become Interstate 55. The organization's "DeMenil Committee" had already negotiated a purchase price of \$40,000 with the Highway Commission (which had no need for the sliver of land that included the house) and estimated its restoration costs at \$100,000.

The historic house was constructed in two stages: the back section by Henri and Odile Chatillon c. 1849, and the magnificent front section by Nicolas and Sophie DeMenil in 1863. The DeMenils' son Alexander lived in the house for 65 years, preserving it as a single-family residence when all of the other mansions up and down 13th street (now DeMenil Place) were turned into boarding houses, converted to other uses, or razed.

Even before the Highway Commission purchased the property, Landmarks Association had been involved in trying to save the house. Its last owner, the entrepreneurial Lee Hess, had purchased the property from the DeMenil estate in 1945. He was known for operating the famous "Cherokee Cave and Museum" on (and under) the property. This tourist attraction stood where the interstate is now located; Hess used the mansion itself as a

backdrop, with two apartments and storage space for his unusual collections.

Hess kept the house in good condition but had some idiosyncratic ideas about plumbing, adding to the challenges that Landmarks faced when it finally acquired the property. By May of 1965, though, the committee had finished the work and spun off the house to a new foundation. Today, almost 50 years later, the Chatillon-DeMenil House Foundation still operates the mansion as a historic house museum, with an event space in the historic carriage house and a gift shop in the basement. The relationship with Landmarks Association has been reinvigorated. As of last year, Executive Director Andrew Weil and board member Shashi Palamand serve on DeMenil's Board of Directors (along with several former Landmarks board members).

Half a century after restoration, the DeMenil House has embarked on a second restoration. The signature east portico was restored in 2012, and the restoration of the carriage house will be complete by the end of this year. The west portico should be underway in the STL250 year of 2014. DeMenil is grateful for the continued support of Landmarks Association and its members. If you'd like to learn more, take a

tour, sign up for monthly emails (full of news on current events and past history), become a member, or donate, please visit www.demenil.org. You can also drop a line to demenil@demenil.org or call 314.771.5828. ●



Fifty Years Ago-Excerpts from a Landmarks Association Press Release, September 10, 1963 >>

A community-wide appeal for \$140,000 to purchase and restore the old DeMenil Mansion was announced today by the DeMenil Mansion Committee of Landmarks Association of St. Louis, Inc. The fund drive was officially launched this evening at a reception for business and civic leaders at the house, 3352 South Thirteenth street.

Thomas L. Ray, vice-president of Mercantile Trust Co., is Special Gifts chairman for the campaign. Mrs. James L. O'Leary is co-chairman.

The mansion, built in the 1840's, was saved from razing for the Ozark Expressway through the efforts of the Landmarks Assoc., an organization interested in preserving the best buildings of the

city's past. The State Highway Commission presently owns the property. The commission has been sympathetic with the idea of preserving the property, according to Landmarks President Verner I. Burks, partner in Burks and Landburg, architects.

The cost of restoring the 115 year old home is estimated at \$100,000, and the purchase price of the house and land is \$40,000. The restoration cost is low compared to similar projects in other cities, said a spokesman for the fund-raising campaign. Advisors for the restoration are George R. Brooks, Director, Missouri Historical Society, Charles Nagel, Director, City Art Museum, and Joseph R. Passoneau, Dean, School of Architecture, Washington University. Architect for the restoration is Gerhardt Kramer of Kramer and Harms, Architects. ●

July 24, 2013 – October 18, 2013

NEW MEMBERS

SUSTAINING

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FRIEND

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Stephen Wesley Becker
Cecelia Carroll
Kathryn A. Clark
Steven DeBellis
Vito & Susan Favazza
Franc Flotron & Ann Lewis
Lori Goodman
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Wendy Katz
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Kiku Obata & Company
Steve Lien
Marvin Windows & Doors
Kent & Jane McNeil
Rachel Milazzo
Suzanne Moat
Sameem Afghan
Restaurant
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Emily Schubert
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Joel Picus
Gary A. Ratkin
Carl Safe-
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Thomas Sehr &
Margaret A. Wayne
Philip Slein Gallery
Jean Steck
Nancy Van Dillen
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David & Jean Cowell
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Clark Davis
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THE BACKPAGE...

In the November-December 1971 Bulletin of the City Art Museum of St. Louis (Vol. 7, No. 4) an exciting new exhibit of architectural photography was announced. Concerned about the continuing degradation of St. Louis' architectural heritage at the hands of mass disinvestment and planned destruction, the Art Museum commissioned photographer James Marchael of Chicago to document the artistry of the city's buildings. More specifically, "His assignment was to establish as closely as possible through the medium of photography, the architectural character of St. Louis from approximately the 1840s to the early years of the present 20th century." The bulletin further noted that "Almost every part of town yielded buildings of special note as well as a remarkable variety of imaginative architectural decoration in terra cotta, apparently a material favored by St. Louis builders, stamped metal, wood, iron, stone, and above all, brick." Indeed,



that sounds like our fair city!

Unfortunately, over forty years later, our beautiful St. Louis also resembles another quote from the article: "The destruction of the architectural heritage of St. Louis and other American city's continues... A number of the buildings which Mr. Marchael photographed for this exhibition no longer stand and within a very short time others will also vanish." Just like today in areas of the city that are particularly prone to the ravages of vacancy and brick theft, buildings disappear quickly; some of the buildings the photographer documented with his lens in 1970 were gone by the time the exhibit opened in November of 1971.



Early this winter, Landmarks Association will open an exhibit of these remarkable images for the first time in decades with a new twist. Not only will the exhibit allow for a re-examination of the photographs and the photographer's gaze, it will reflect upon the passage of 42 years in neighborhoods all over the city by supplementing select images with current photographs.

A special thanks is due to Barbara Romero, owner of the collection, Jeff Hartz, who proposed the exhibit, Jessica Senne, curator, the St. Louis Art Museum, which originally commissioned the works, and the Regional Arts Commission which is supporting the exhibit with financial assistance. Look for a postcard announcing the exhibit opening this winter.



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