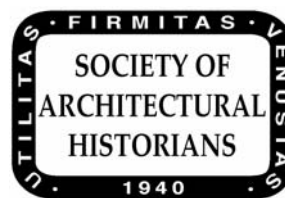


The Society of Architectural Historians Missouri Valley Chapter

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News Letter

DAVIS & CHAMBERS: DESIGNERS OF THE UNION STATION WINDOWS

by Esley Hamilton

Almost every reference to Union Station on the internet refers the Tiffany glass, but there is no evidence that Tiffany Studios provided any of the glass there. On the contrary, the official report of the building of the new station specifically states on page 41 that Messrs. Davis & Chambers of St. Louis executed all the stained glass and Venetian mosaic work in the building. The report was published in 1895 as a lavish illustrated book, *The St. Louis Union Station: A Monograph by the Architect and Officers of the Terminal Railroad Association of St. Louis*, by the National Chemigraph Company in St. Louis, with photographs by Bertram Allen Atwater of Chicago. It was reprinted in 1975 by Boys Town of Missouri and is available in the city and county libraries. (Bertram Atwater was murdered early the next year, January 23, 1896, while on his way to visit his fiancée in Webster Groves, an event that led to the incorporation of that city.)

The partnership of William W. Davis and George W. Chambers lasted only a few years, but, to use a musical analogy, it had in interesting overture and a very long coda. William W. Davis was born in Meadville, Pennsylvania, in 1848, the son of a county judge, and his early career was in banking. Soon after arriving in St. Louis in 1888, he became involved in making decorative glass with Frederick Lincoln Stoddard. As Davis had no background in the arts, he presumably handled the business end of the company.

Stoddard, by contrast, had studied art, had worked as a staff artist for the *Louisville Courier-Journal*, and had already set up his own art glass business in 1886. For a time in 1888-1889, Stoddard had partnered with Willis Hadley, son of Leo Hadley and Alice Dean of the Hadley-Dean Glass Company. As Stoddard & Davis, the small firm was located at 2014 Olive. Stoddard sold his interest in 1891 in order to study abroad. Davis then formed a partnership with George W. Chambers, who was ten years younger than himself but already a respected artist.

Chambers was a native of the Kirkwood area, where his parents, Dynes and Nancy Ann Chambers, had a suburban estate at the northwest corner of Sappington and Lockwood/Adams. Still in his twenties, he was mentioned in J.

Thomas Scharf's 1883 *History of St. Louis City and County* as an up-and-coming local artist, and he had studied in Paris for two separate periods. His sketches had been published in *Art and Music*, a St. Louis cultural magazine of the 1880s.

A clipping of the time, found in the W. B. Stevens scrapbook, says "The field of really artistic work in glass is comparatively new in this city, though a good deal of cheap blue and yellow shoddy has been palmed off on several guileless millionaires. Mr. Chambers has a peculiar talent for decoration, and he is a pioneer in efforts to combat the tendency of stained glass to run into cheap and worthless designs."



A Davis & Chambers window
from St. John's Episcopal
Church, 3664 Arsenal Street

Like Tiffany, Gorham, and other firms known at the time for glass, Davis and Chambers provided full interior design services. *Pen and Sunlight Sketches of St. Louis*, the promotional book published about 1892, said about the firm, "They are thoroughly expert and practical designers and decorators of artistic interiors, and possess the happy faculty of blending colors and shades, so as to produce a harmonious and beautiful effect. . . . Skilled artists are employed painting tapestries for ceilings, and walls of residences, and first-class workmen for frescoing and interior decorations."

The new firm of Davis and Chambers moved its office first to 1534 Olive and then to 1626 Locust. In both locations, the premises were furnished in high style. In 1892, they had on hand "many fine curios from

China, Japan, France, Italy, Great Britain, etc., embroideries on silks, antique tapestries, bric-a-brac and antique furniture." An 1897 inventory mentions tapestries, oil paintings, antique chairs, an antique copper jug, vases, and books, including the *Encyclopaedia Britannica* and the works of John Ruskin.

A prestigious early commission for the firm was the decoration of the home of W. L. Huse at 9 Westmoreland Place, begun in 1890 to designs of Eames & Young. Huse was moving from a house by George I. Barnett on Park Avenue opposite Lafayette Park, perhaps the most impressive one in that district when it was new a quarter century earlier. His new home, one of the first to be built in the exclusive Forest Park Addition, was naturally a subject of interest. Davis & Chambers “decorated throughout in oil frescoing, the reception hall being done in tapestry, the design of which is taken from antique originals. The reputation of this work has attracted to the house many visitors, who have universally expressed their admiration of the same. The glass work on the hall of this house is unusually distinguished for the refinement of color and purity of design, and is conceded by competent judges to be a wonderful piece of workmanship.” The house is still standing, but Huse’s granddaughter Dorothea Allen removed almost all traces of its original décor.

The heyday of Davis & Chambers was short. George W. Chambers died on June 14, 1897, at the age of 39. Davis served as his administrator. By his first wife, Alice, Chambers had a son, Gerome Chambers, possibly named in honor of the famous French academic painter and teacher, Jean-Leon Gerome (1824-1904). After a divorce, unusual at that time, George had married Mary Davis, who may have been a relative of W. W. Davis. He left his estate, such as it was, to his mother in trust for his son.

Davis continued to operate the William W. Davis Glass Company for another two decades from a facility at 3922 Olive, west of Vandeventer. After the death of his wife Minnie in 1898, he moved to the West End Hotel and then to other apartments. No record of his death has been found, but his name and the name of the company disappeared from city and county records in 1918.

Davis Art Glass Company, a successor firm, appeared that year in the same location, with Frederick A. Willis as president and Mills T. Oliver as secretary-treasurer. They advertised not only stained and decorative glass but, responding to the emerging automotive industry, windshields and lamp lenses. Oliver later became president. Born and raised in Rock Hill, he served on the local school board for more than 25 years and served as chairman of the board of trustees from the time the village was incorporated in 1929. He ran for county judge in 1934. In his professional life, he served as president of the Leaded Glass Manufacturers Association of St. Louis. He retired from the firm in 1955 and died in 1964. Davis Art Glass continued under the Hahn family, Leo, Earl, and William, until after 1980, latterly at 4533 Olive, the only one of the company’s premises to survive.

Frederick Stoddard returned to St. Louis in 1896 and made a name for himself as a painter. Frederick Oakes Sylvester, himself a distinguished painter, said that Stoddard was undoubtedly the strongest mural decorator in the West. Among the buildings he decorated were the old Odeon Theater at Grand and Finney, the Jefferson Hotel, McKinley and Yeatman High Schools, the central staircase hall and Mayor Rolla Wells’ office at City Hall. (William W. Davis also contributed to City Hall with the dome murals in Room 208, the Board of Public Service.) Stoddard later established a studio in New York. He died in Gloucester, Massachusetts on February 24, 1940.

Another notable figure in the artistic life of St. Louis at that time also deserves credit for the Union Station glass. Mary Powell, an authority on St. Louis art as chief of the Art Department of the St. Louis Public Library and supervisor of education at the City Art Museum, cited Sylvester Annan as the designer of the great forty-foot arched allegorical window over the grand staircase (see *Public Art in St. Louis: Sculpture, Architecture, Mural Decorations, Stained Glass*, issued in 1925 in the *St. Louis Public Library Monthly Bulletin* and subsequently republished.)

This window, the most frequently reproduced part of the station’s décor, represents St. Louis as a young woman seated on a marble bench under the dome of the Old Courthouse, with other women representing New York and San Francisco to the right and left respectively. An orange tree grows behind the California side of the bench. This scene derives from the classical imagery – referred to as “Victorians in togas” – adopted by a group of 19th-century British painters including Albert Moore, Frederick Leighton, and Lawrence Alma-Tadema.

City directories show that Annan worked as a draftsman for Davis & Chambers in 1894, the year the Union Station windows were produced. The following year, he established his own decorating firm in partnership with Charles W. Read and Isaac W. Campbell, but it lasted only a couple of years. Annan then went to work as a draftsman for the Board of Education, where he would have been under the supervision of William B. Ittner. He created murals for the kindergartens in four of Ittner’s schools: Divoll, Laclede, Lyon and Sherman. For Annie Malone’s Poro College in the Ville, he did a three-part mural entitled “Apotheosis of the Black Race.” He worked with Frederick Oakes Sylvester on decorations for the Busy Bee, a candy store and restaurant at 417 North 7th Street.

Annan was a son of the prominent architect Thomas B. Annan (1839-1904), designer of Cupples House. Sylvester’s mother, the former Victorine Scofield, was the sister of Emeline Scofield, who married Sylvester Papin, and of Laura Scofield, who married William L. Eames and became the mother of the architect William S. Eames of

Eames & Young. Papin (1820-1870) had been an early settler of Webster Groves, and the Annans lived in his 1858 house at 339 Plant Avenue. Sylvester Annan remained active as an artist throughout his life and was remembered after his death in 1932 for the fine illuminations he had drawn for several books.

Annan's Union Station window demonstrates that he had fully absorbed the lessons of Tiffany's innovations. The white glass that he selected for the curving bench, for example, seems to be veined like marble, exploiting the intrinsic irregularities of these particular pieces of glass instead of painting the required features onto the surface. William W. Davis, George W. Chambers, and Sylvester P. Annan knew what they were doing.

ST. JOHN'S EPISCOPAL, AN OUTSTANDING SURVIVAL BY DAVIS & CHAMBERS

Walter L. Stephens in his 1909 *St. Louis: History of the Fourth City* mentions five works by Davis & Chambers besides Union Station. Three are gone:

- Delmar Avenue Baptist Church, then at Delmar and Pendleton, now Galilee Baptist – new windows replaced the old ones in 1947;
- St. Peter's (presumably St. Peter's Episcopal), then at Lindell and Spring – destroyed by fire;
- Union Methodist Episcopal, then at Lucas and Garrison, now Washington Metro AME Zion – interior gutted by fire in 1911.

- One survives in part: St. George's Episcopal, at Olive and Pendleton, moved to St. Michael's in Clayton in 1928, but the 1891 building by Tully & Clark was taken over by St. Stephen's Lutheran. Decorative leaded and opalescent windows survive throughout the building, but some appear to be replacements of a different design.

- The remarkable survival in this group is St. John's Episcopal, the 1907 building by William A. Lucas at 3664 Arsenal, facing Tower Grove Park west of Grand. The chancel windows at St. John's were moved from the earlier 1871 building on Hickory at Dolman by Frederick Raeder. But the rest of the windows are all a matching set. Against a pale opalescent background, ranging from white through peach to yellow and orange, slender green bands rise vertically to stylized tulip and iris blossoms. This highly sophisticated, and not overtly religious design places the firm squarely in the international progressive movement of the era. Frank Lloyd Wright's glass designs also employ stylized plants, the sumac at the Dana-Thomas House, for example. In Scotland, Charles Rennie Mackintosh chose roses for very similar stylizations in plaster and inlay as well as glass.

After a period of decline, St. John's parish has recently taken an upward course, and they have created an "adoption" program for the restoration and preservation of their windows. \$500 will fix a ventilator window, of which there are 16; \$2,500 the main, northern windows. This year marks the 100th anniversary of the building, and much work needs to be done to restore, preserve, and upgrade the facilities for continued use by the parish and the surrounding community. St. John's will be happy to name windows or to commemorate patrons in some other way. Interested donors may contact the church c/o The Rev. Teresa K. Mithen, Rector, 3672-B Arsenal Street, St. Louis, MO 63116-4801. Phone 314-772-3970 or e-mail teresa@towergrovechurch.org.

REAL TIFFANY WINDOWS IN ST. LOUIS

The name "Tiffany" has several connotations. Charles Lewis Tiffany (1812-1902) founded Tiffany & Co., jewelers and silversmiths, in New York City in 1837. His son Louis Comfort Tiffany (1848-1933) was only slightly involved in his father's firm but in 1885 founded the Tiffany Glass Co, which in 1900 became Tiffany Studios. Louis C. Tiffany's company made the lampshades and art glass vases that are so collectable today, and they did large-scale decorating of private residences and churches, including two mosaic-encrusted chapels at the New Cathedral. Many would say that the firm's greatest achievements were its stained glass windows.

Beginning in the 1870s Louis Tiffany, along with the painter John LaFarge, began experimenting with the use of opalescent glass. By carefully juxtaposing colors and allowing the molten glass to form ripples and varying thicknesses, they found that they could imitate the folds of cloth, the patterns of clouds, and the grain of marble without having to paint them on. Large amounts of glass had to be blown to get a piece that conveyed just the right effect. Tiffany also used layers of glass, or plating, to create illusions of depth and distance.

Eventually any windows that employed opalescent glass came to be called Tiffany, and the glass itself was called Tiffany. But many other stained glass makers adopted these techniques, some of them of outstanding artistic ability. LaFarge's work is represented in the St. Louis Art Museum by two floral windows from the Ames residence in Boston. The window by David Maitland Armstrong in the chancel of First Congregational Church on Wydown also rivals Tiffany in quality. The two spectacular staircase windows at central building of the St. Louis Public Library were provided the Gorham Company, now best known for

silver but then rivaling Tiffany in many fields, including interior decoration.



The Clark Memorial Window, "Woman at the Well" created in 1900 by Tiffany Studios for Second Presbyterian Church.

Tiffany Studios published three lists of their work: an addendum to their booklet for the Chicago World's Fair of 1893, a second list in 1897, and a third in 1910. The 1910 list was reprinted privately in 1973 and is available at the St. Louis Public Library. Surprisingly, not all the items in the earlier lists were included in the 1910 list. Alastair Duncan compiled a composite of the three lists as part of his 1980 book, *Tiffany Windows* (New York: Simon & Schuster). He noted,

though, that many works were still unrecorded, including all the windows made for private residences and nearly all of the religious and institutional windows made after 1910.

The Morse Museum of American Art in Winter Park, Florida, has the nation's finest collection of Tiffany's work, including many items from his Long Island home, Laurelton Hall. Jennifer Perry Thalheimer, the collection manager at the Morse Museum, has suggested some reasons why the published lists were not extended beyond 1910: By 1916 Tiffany was withdrawing from the business, and financial troubles were surfacing which never abated. The last window commission was received in 1928, and the firm went into receivership in 1932. Now most Tiffany windows are in private hands and churches, which, given the expenses for insurance and upkeep, would rather not be included in lists.

Some Tiffany windows on Duncan's list are known to have been destroyed, notably the three windows that were part of St. Peter's Episcopal Church when it was located at Spring and Lindell. The building burned down in 1954, shortly after the congregation moved to Ladue.

Here are the other known Tiffany windows that are included in the above sources:

Central Presbyterian Church moved in 1906 from Garrison and Lucas to a new building by Mariner & LaBeaume at Olive and Clara. One of the new three-part windows was

a memorial to Henry Lloyd Parker (1817-1871) and his wife Jane Howard Parker (1826-1905). It shows three angels. The congregation moved in 1931 to their present building by James P. Jamieson on Hanley Road at Davis Drive in Clayton. The window was moved, along with three other three-part windows that differ from this one in coloring, painting, and technique but have many impressive features, including extensive layering or plating. The present Tiffany window does not correspond to the description in the Tiffany list, which calls this the Wells Memorial, "Charity."

First Presbyterian Church was then on Washington at Sarah in the 1888 building by John G. Cairns. After First moved to University City in 1928, this building remained Presbyterian for many years, but it is now Shiloh Temple Church of God in Christ. The great north window of Isaiah by John LaFarge has been removed, as have most of the lower windows on the sides, but the arched windows on the east and west walls may be the "Ornamental Windows" listed.

Second Presbyterian Church at Westminster and Taylor has a whole cycle of signed Tiffany windows created over a 26-year period for its Romanesque building by Theodore Link:

- Breckenridge Memorial, "Resurrection" is actually a row of three windows depicting a single scene. It was created in 1896, before the church was actually built.
- Cook Memorial, "Christ Healing Peter's Wife's Mother," also called "The Great Physician," 1897
- Copelin Memorial, "Ascension," circular, 1900
- Guy Memorial, "King David," 1900
- Herriott Memorial, "Faith," or "Servant of God," 1900
- Scott Memorial, "John the Baptist" is included in Tiffany's 1910 list, although church records indicate that it was not completed until 1915.
- Clark Memorial, "Woman at Well," was identified in the 1910 list as for an unnamed church in St. Louis. It is also known as "Rebekah at the Well" and could represent a scene from either Genesis Chapter 24 or the Gospel of John, Chapter 4.

First Congregational Church at Wydown & University Lane has a Tiffany window, the Holbrook Memorial, "My Peace I Give Unto You," given by Jennie A. Holbrook in memory of Lottie G. Merrell. It was brought from their previous building on Grandel Square, now the Grandel Theater. The window was relocated to the left side of the narthex in 1970. A second window, the Patton Memorial, the Children's Window, was also moved from Grandel but was removed from its new location in 1969 and destroyed by accident.

Grace Episcopal Church, 514 East Argonne at Woodlawn in Kirkwood: “Jones Memorial, “Except Ye Be As Little Children.” This window was made for the 1861 building of Grace on Taylor at Argonne, now Eliot Chapel, and was moved when the new building by Frederick Dunn and Nolan Stinson was erected in 1960.

The Henry Clay Pierce Mausoleum in Bellefontaine Cemetery has four windows depicting the allegorical figures “Peace, Salvation, Truth and Understanding.” A landscape scene completes the set. Pierce was the richest St. Louisan of his day, and his mausoleum has the largest private plot in the cemetery. The doors to the mausoleum have no windows, however, so that the Tiffanys cannot be seen as intended. Another Tiffany window at Bellefontaine, in the Nugent Mausoleum, has been stolen.

Some important St. Louis windows are fairly well documented as being by Tiffany, although they were created after 1910 and are not included in the lists:

Second Presbyterian Church continued its association with Tiffany, with five additional windows:

- “John the Baptist,” 1915
- “Suffer Little Children,” 1917
- “Christ, the Light of the World,” 1922
- “The Christian Soldier,” circular, 1922
- “Come Unto Me,” the chancel window, 1922



A late Tiffany window at Second Presbyterian Church: “Come Unto Me” from 1922.

church was built in 1909 on Goodfellow at Cates to designs of Mariner & LaBeaume but was demolished in 1968. The window was a originally presented by Martin F. Collins. The top of the window was somewhat modified in the move to accommodate a slightly shorter opening.

Christ Church Cathedral at 13th and Locust has three modestly scaled windows in the first bay of the left (north) aisle. They were given by Wayman Crow McCreery in 1917. The lower two represent “Hope” and “Faith.”



The Ascension window by Tiffany Studios, now at Oak Grove Mausoleum.

Grace United Methodist Church on Skinker at Waterman has the Niedringhaus Memorial window entitled “He Ascended Into Heaven.”

The Cathedral Basilica of St. Louis on Lindell at Newstead has two rose windows given by Mr. & Mrs. William J. Kinsella. The north rose over the altar is predominantly red, and the south one is blue.

If you know of other authentic Tiffany windows in St. Louis, we would like to be able to add them to this list.

A TIFFANY MYSTERY

The earliest Tiffany list, published in 1897, includes the following entry for St. Louis, which is repeated in all subsequent lists but cannot now be traced:

CONVENT OF THE SACRED HEART.

Altar Windows, “Sacred Heart of Jesus” and “Immaculate Heart of Mary.”

Saint Philippine Duchesne brought the Sisters of the Sacred Heart to the St. Louis area in 1818 and opened a convent at Broadway and Convent Street in 1827. They also had convents and schools in Florissant and St. Charles. The St. Louis school, which had become known as City House, moved to 334 North Taylor at Maryland in 1893. Hellmuth & Hellmuth added a large and impressive chapel a few years later, but its windows, 16 in all, were by Emil Frei. City House closed in 1968 and was subsequently demolished. Today the successor of City House is Villa Duchesne in Creve Coeur, built in 1928. In 1872, the sisters also founded the Academy of the Sacred Heart at Meramec and Nebraska in Carondelet. James MacNamara added a chapel to his large Second Empire building there in 1889, with windows by Franz Mayer of Munich. The school became the four-year Maryville College in 1923 and moved to Chesterfield in 1961. After serving as a boy’s school, that building was demolished in 1973. The windows in the chapel at the St. Charles school are by Frei.

The Florissant convent was taken over by the Sisters of Loretto in 1848; it did not have a large chapel because it was built directly into the parish church of St. Ferdinand.

The St. Louis Archdiocese established the Most Sacred Heart of Jesus parish in 1871. It served the Irish and was located at 25th and University, between St. Louis Place and Jefferson Avenue. A newer building was completed in 1899 to designs of Barnett, Haynes & Barnett. The Sisters of Loretto taught at the parochial school from the beginning and in 1891 took up residence in a house next to the school, which was called the Convent of the Sacred Heart. The sisters left in 1894 but returned in 1900. A new convent was built for them in 1916 at 2820 North 25th next to the church, and sisters who lived there do not remember any windows of this type. The school closed in 1968 and the church a decade later. After a bitter struggle for preservation, the church was demolished in 1986.

It is possible that the Tiffany windows were installed in the 1891 convent chapel at Sacred Heart parish. But otherwise, there seems to be no site in the St. Louis area where they might have been located.

Special thanks to Sister Frances Gember of the Society of the Sacred Heart and to Sister Kate Misbauer of the Sisters of Loretto for their help with this search.

BOB MOORE'S BOOKS WIN AWARDS

Robert J. Moore, Junior, the respected historian for the Jefferson National Expansion Memorial, is a familiar figure in St. Louis, on the news, in documentaries, and as a speaker and guide. In the past few years he has also produced a series of publications about various features of the park that, in addition to being well written, are beautifully designed and reasonably priced. They have been published by the Jefferson National Parks Association. This largely unsung non-profit group runs the shops at the Arch, the Old Courthouse, and several other National Park properties in the region and uses the proceeds to fund educational programs, exhibits, special events, and other ways to enhance our appreciation of these resources.

Moore's achievements have been recognized by the Association for Partners in Public Lands, APPL, an organization that bills itself as "engaging the public in caring for your nation's natural and cultural resources." The APPL Media & Partnership Awards recognize achievements in three areas – publications, product development, and programming – and are presented annually. In 2005, Moore's book, *The Old Courthouse Jefferson National Expansion Memorial*, won the top award for publications 48 pages and under (just barely qualifying at 48 pages exactly). A companion 48-page book published at the same time is *The Museum of Westward Expansion*. Both were designed and laid out by

Joe Luhman and have striking new color photos by Steve Gibson of Terrell Creative. *The Old Courthouse* also features a wealth of period prints and photos, showing among other things how filthy the building had become from coal dust before its repainting in 1942 by the National Park Service.

The Gateway Arch: An Architectural Dream is at the other end of the publishing spectrum, a lavish coffee-table-sized book with 23 essays and 16 oral history transcripts in addition to Moore's narrative, illustrated with over 200 photographs in color and black and white. The APPL gave this book an honorable mention for publications over 48 pages (it's 160) this past year. It sells for \$40, with a deluxe limited edition at \$75. The people who wrote for the book include Park Service officials; architects Kevin Roche, Eugene Mackey, and Bruce Detmers, who worked for Saarinen; Aram Madirosian, the designer of the Museum of Westward Expansion; journalists Robert Duffy, Julius Hunter, and Sue Ann Woods. A special feature is the inclusion of descendants of some of the prime movers, including St. Louis developer Tim Tucker, the grandson of Mayor Raymond Tucker; Susan Saarinen, daughter of Eero Saarinen; and Christine Ely Smith, granddaughter of Luther Ely Smith. Moore was also able to draw on previously collected oral histories ranging from Eero Saarinen and Dan Kiley themselves down to two crane operators and an ironworker. Charles Nagel, who was on the 1928 jury that selected the design, and St. Louis architect Harry Richman, who was then a student helping to manage and display the submissions, describe the selection process – Richman recalls that Saarinen's stood out from the moment it was unwrapped.

These books came on the heels of *Lewis & Clark: Tailor Made, Trail Work – Army Life, Clothing & Weapons of the Corps of Discovery*, written by Moore, illustrated with great accuracy by artist Michael Haynes, and published in 2003 by Far Country Press of Helena, Montana. Quite an accomplishment over such a short time!

HEATHCOTT GOES DUTCH

Joseph Heathcott, Ph.D., assistant professor of American Studies at St. Louis University is offering an unusual course this summer that involves a trip to the Netherlands. He and Todd Swanstrom, professor of public policy studies (also Ph.D.), are presenting "The Dutch Model: Urban Planning, Policy, and Design." The class will meet on campus from May 22 to June 15 and then will adjourn to Amsterdam for a further week observing the Dutch urban system on the ground.

This course will provide an intensive case study of the Dutch "social model" of city planning and design, which differs in substantial ways from that of the United States.

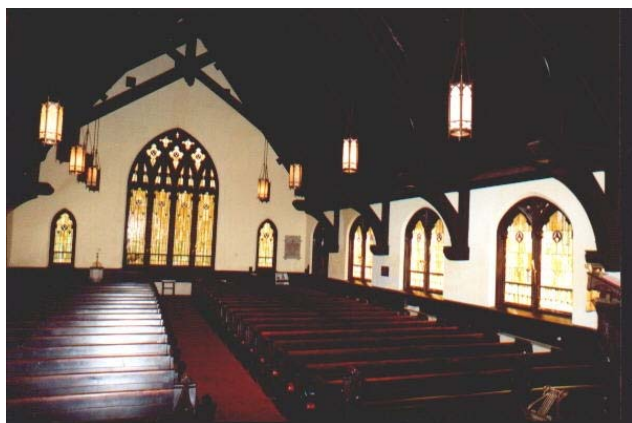
Students will consider both the achievements and ongoing challenges of a range of Dutch innovations, including: the polder system of land development; the regional approach to planning; the rich tradition of architecture and urban design for housing, public space, and mass transit; and social policies such as "harm reduction," vice regulation, and universal health care. At the root of the course are core tensions for planners in both the U.S. and the Netherlands between the desire for liberal tolerance and market freedom on the one hand, and the need for social compromise and sound spatial planning on the other. Ultimately, the course will establish the basis for a transnational, comparative approach to the organization of cities in a global age.

The course is intended to attract professionals and other interested people as well as students seeking academic degrees. For more information, visit city.slu.edu. Or contact Ann Robertson at robertae@slu.edu.

EVENTS CALENDAR

**Talk: "Louis Comfort Tiffany and Laurelton Hall:
An Artist's House and Collections:**
St. Louis Art Museum, auditorium
Thursday, May 10, 7 p.m.

Alice Cooney Frelinghuysen, curator of American decorative arts at the Metropolitan Museum of Art in New York, will speak on the remarkable exhibit she put together for the Met on Tiffany's large and exotic home at Oyster Bay, Long Island, destroyed by fire in 1957. In the years prior to that, however, many elements of the interior decoration and even the glass-roofed garden shelter had been salvaged, and Frelinghuysen was able to evoke the building to a remarkable degree. She has a family connection to Tiffany, in that her husband descends from O. H. and Louisine Havemeyer, the great collectors of Impressionism whose Fifth Avenue house was decorated by Tiffany. The talk is free and open to the public.



St. John's Church, 1907, interior with Davis & Chambers windows

SAH St. Louis Chapter Annual Meeting
St. John's Episcopal Church, 3664 Arsenal
Saturday, June 16, 10 a.m. to 12 noon

Our annual meeting will offer a rare opportunity to see the interior of the historic St. John's Church with its complete set of windows by Davis & Chambers and older windows brought from the earlier church. A spokesman from Tower Grove Park will also update us on the tree restoration program intended to repair damage from last year's storms and bring the park closer to Henry Shaw's original vision. Plan to walk around the corner after the meeting to lunch on South Grand.

Exhibit: "Andreas Feininger's New York"
St. Louis Art Museum, Gallery 321
May 25 to August 19

Andreas Feininger was the son of the painter Lyonel Feininger, an American associated with the Bauhaus. Andreas photographed for *Life* magazine from 1943 to 1962. He became especially well known for his scenes of New York, using telephoto lenses to compress people and spaces into dense, vibrant images. Eric Lutz, assistant curator of prints, drawings, and photographs, has selected some of Feininger's best for this exhibit, including *Brooklyn Bridge at Night* (1948) and *Midtown Manhattan at Noon* (1950). The exhibit is free.

**Exhibit: "Symbols of Power:
Napoleon and the Art of the Empire Style,
1800-1815"**
St. Louis Art Museum
Main Exhibition Galleries
June 17 to September 16

The decorative arts of the Napoleonic era mark the apogee of the Neoclassical movement, drawing forms from ancient Egypt, Greece and Rome to celebrate the power of imperial France. Perhaps the most influential designers of furnishings and decorative objects were Napoleon's favored architects, Percier and Fontaine. This exhibit includes more than 140 works, including many never before seen outside France, and several from the imperial residences of Fontainebleau, Versailles, and Josephine's own Malmaison. Admission to the exhibition is \$10 for adults, \$8 for students and seniors, \$6 for children 6 to 12, free to members, and free to all on Fridays, when the museum is open until 9 p.m.



In this great Union Station window, St. Louis art glass makers William W. Davis and George W. Chambers, along with their draftsman Sylvester Annan, depicted the cities of Saint Louis, San Francisco, and New York as “wise and beautiful women,” in the words of Elaine Viets. *Photo by Brian Groppe from St. Louis: Home on the River, by Elaine Viets & Quinta Scott (Memphis, Tower Publishing Company, 1995).*

News Letter

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