

Lindenwood University

Digital Commons@Lindenwood University

---

Theses

Theses & Dissertations

---

1-1977

## The Second Time Around

Helen Gigi Hartig

Follow this and additional works at: <https://digitalcommons.lindenwood.edu/theses>



Part of the [Art and Design Commons](#)

---

PREFACE

On October 10, 1938, sixty-two people organized the second Presbyterian Church in St. Louis, Missouri. The birthday celebration of one hundred and forty years will occur in 1978. Only sixty years younger than the United States, the church's growth and expansion has closely followed that of the city's. Many of the pastors of the

The SECOND

Second Church were involved and influenced local organizations and institutions. Among these, was Lindenwood College,

time around

There has been a continuous close association between the Second Church and Lindenwood College. Being a Presbyterian

Helen Gigi Hartig

College, Dr. Daniel J. Stowell, a former pastor, was President of the Board at Lindenwood for twenty-seven years and many other pastors have also served on this board. Louis Labadie,

A Thesis

Submitted in partial fulfillment of the requirements for the degree of Master of Arts, Lindenwood Colleges

of the church also designed Niccolle Hall at Lindenwood. Of course, the greatest contribution was the actual faith and love.

As a student at the Lindenwood Colleges, I have had the opportunity and privilege of studying the illustrious history of the Second Presbyterian Church. However, this written history

January 24, 1977

includes not only events and people, but buildings. It reviews the historically prominent elements of architecture included in the present and past church buildings, with particular emphasis on the outstanding architectural style and the

polychrome stained glass windows.  
John Wehmer, Faculty Sponsor  
Richard Rickert, Faculty Administrator



## PREFACE

On October 10, 1938, sixty-two people organized the Second Presbyterian Church in St. Louis, Missouri. The birthday celebration of one hundred and forty years will occur in 1978. Only sixty years younger than the United States, the church's growth and expansion has closely followed that of the city's. Many of the pastors of the Second Church were involved and influenced local organizations and institutions. Among these, was Lindenwood College.

There has been a continuous close association between the Second Church and Lindenwood College. Being a Presbyterian College, Dr. Samuel J. Niccolls, a former Pastor, was President of the Board at Lindenwood for twenty seven years and many other pastors have also served on this board. Louis LaBeaume, who designed the Educational building and a former member of the church also designed Niccolls Hall at Lindenwood. Of course, the greatest bond has been a mutual faith and love.

As a student at the Lindenwood Colleges, I have had the opportunity and privilege of studying the illustrious history of the Second Presbyterian Church. However, this written history includes not only events and people, but buildings. It reviews the historically prominent elements of architecture included in the present and past church buildings, with particular emphasis on the outstanding architectural style and the priceless stained glass windows.

CONTENTS

This is my first endeavor in writing such a history and I am certain there will be many omissions. However, during the one hundred and forty years, the outstanding church events have been so numerous, it was impossible to include all of them in so brief a history.

I would like to express my sincere thanks to Dr. Orville Brotherton and the entire church staff for their cooperation and assistance. I would also particularly like to thank my two friends, Mary and Robert Bard, Church Historians (I include both of them), who graciously provided background material for this work. Above all, Happy Birthday to the Second Presbyterian Church!

a.	First and Walnut - 1840	
b.	Seventeenth and Lucas - 1870	
c.	Chapel - 1895	
d.	Sanctuary - 1905	
e.	Educational Building - 1931	
VII	Methodology of Research and Conclusions	35.
VIII	List of References, Personal Contacts and Correspondence	53.
IX	Footnotes	65.
X	Bibliography	69.

HGH

## CONTENTS

<u>Part</u>		<u>Page</u>
I	Introduction	1.
II	Purpose of Research	2.
III	Present Description of -	
	a. Chapel	4.
	b. Sanctuary	8.
	c. Educational Building and Annexes	11.
IV	Architecture and Architects	12.
V	Stained Glass Windows and Ceiling	27.
VI	History of Second Presbyterian Church and Alterations	36.
	a. Fifth and Walnut - 1840	
	b. Seventeenth and Lucas - 1870	
	c. Chapel - 1896	
	d. Sanctuary - 1900	
	e. Educational Building - 1931	
VII	Methodology of Research and Conclusions	55.
VIII	Lists of References, Personal Contacts and Correspondence	62.
IX	Footnotes	66.
X	Bibliography	69.

"The church reminds one of a picturesque chateau, such as might be seen in almost any part of Continental Europe--a rambling gray pile of cut stone, overrun with creeping vines, its many wings and offsets marking out a dozen tiny, grassy courtyards; an aggregation of red-tiled turrets, ornamented with countless shapes; entrances in all sorts of unexpected places, each with its great oaken door; a place of elaborately carved pillars and archways, winding stairs and porte cocheres, and, leading down from the main entrance, a platform, stairway, with substantial balustrades, which one instinctively expects to span a moat and end in a drawbridge."<sup>1</sup>

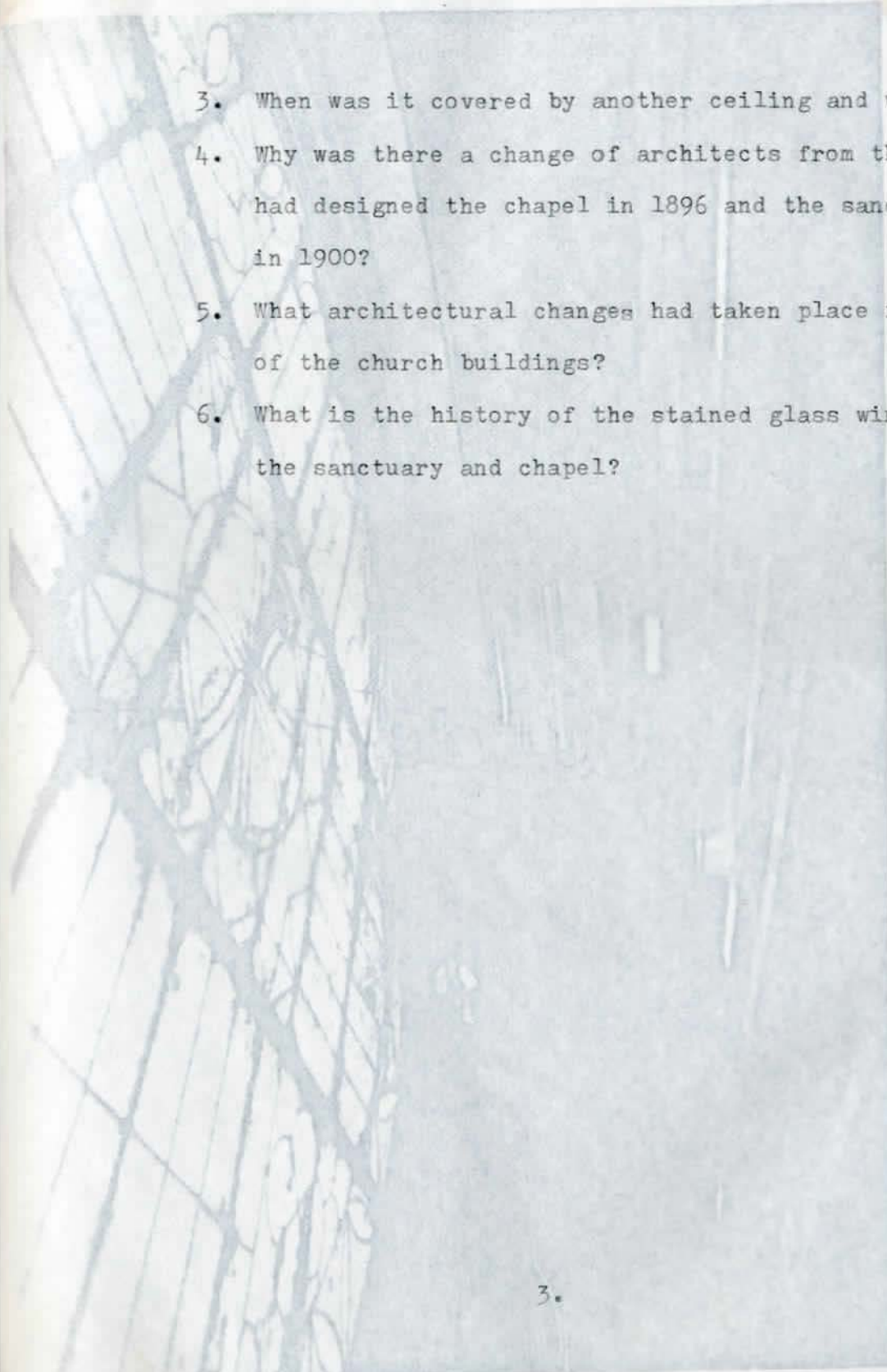
This picturesque chateau is the Second Presbyterian Church, 4501 Westminster Place, St. Louis, Missouri. Facing south-southwest, it is located on the north-northwest corner of the intersection of Taylor Avenue and Westminster Place. This predominantly residential area is included within that part of St. Louis known as the Central West End. Westminster Place, which is lined with multiple and single family dwellings, acts as a boundary between a commercial area centered along Olive Street on the north-northeast and the residential neighborhoods to the south-southwest. It is a late nineteenth century, Richardsonian Romanesque building. Basically rectangular in shape, the church is composed of four major sections: the chapel, the sanctuary, the educational building and the annexes.

On September 8, 1975 an article appeared in the St. Louis Post-Dispatch describing the recent discovery of a stained glass ceiling located in the attic of the chapel of the Second Presbyterian Church.<sup>2</sup> After further investigation, it was found that the expanse of stained glass extended almost the entire length of the building and had been obscured by a newer ceiling built beneath it. Each of its three sections of amber and white glass is 13 feet 6 inches square, totalling 40 feet 6 inches long by 13 feet 6 inches wide. The round central portion, measuring 7 feet 9 inches in diameter, contains a white maltese cross and is surrounded by two rectangular and two square panels on each of the four sides. Each section of glass is enclosed in a 2½ inch wooden frame.

This unusual disclosure created many questions which the Second Church was unable to answer and they signaled their need for assistance. After contacting Lindenwood IV, I was selected to provide the church with this necessary help.

Prior to this event there were few records available in the church's archives and they were scattered in many files. A very capable man, Mr. Robert Bard, was appointed Church Historian and he began to catalogue all existing historical information. Mr. Bard along with Dr. Orville Brotherton, Pastor of the Second Church and I decided the answering of the following questions should become the main goals of my research:

1. Who made the stained glass ceiling?
2. When was it installed?

- 
3. When was it covered by another ceiling and why?
  4. Why was there a change of architects from those who had designed the chapel in 1896 and the sanctuary in 1900?
  5. What architectural changes had taken place in each of the church buildings?
  6. What is the history of the stained glass windows in the sanctuary and chapel?



SEPT 8, 1975

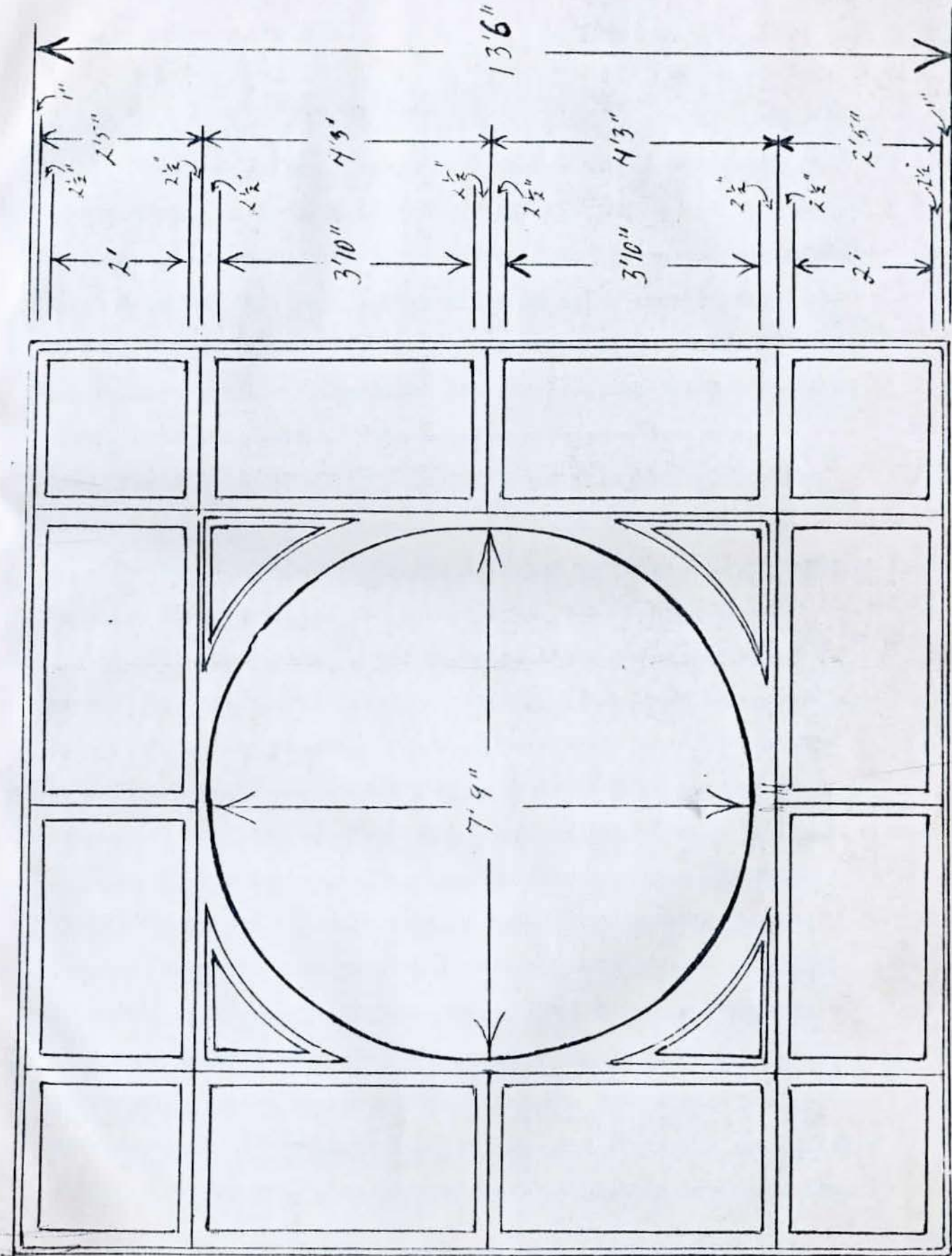
ST. LOUIS POST-DISPATCH



CHAPEL CEILING of Second Presbyterian Church. (Post-Dispatch Photo by Larry Williams)

scale: 1/2" = 1'  
approximate

THREE CHAPEL CEILING WINDOWS EACH 13'6" X 13'6"  
TOTAL AREA OF STAINED GLASS IN CEILING 40'6" X 13'6"



13'6"

## PRESENT DESCRIPTION OF CHAPEL

The chapel of the Second Presbyterian Church was designed by the Boston architectural firm of Shepley, Rutan and Coolidge. Although completed by the end of May, 1896, it was not dedicated until November 15, 1896. It is built of white limestone, laid in alternating narrow and wide courses of rusticated blocks, is rectangular in shape and has two stories plus basement and attic. The main axis of this section runs parallel to Westminster Place and this primary facade is divided into four bays.

The basement windows, positioned two per bay, are rectangular in shape and are filled by multi-light, double hung sash.

At the first story level three of the bays consist of rectangular windows in groups of threes. Each sash is topped by a rectangular transom. Bands of smooth-cut stone ornamented by modified quoin and dentil motifs frame each primary facade opening at the side and top edges respectively.

The fourth bay contains the main entrance into the chapel. It is centered in the most eastern bay of the primary facade. Recessed into the building under a porch, the doorway is filled by double-leaf, wood and glass doors. The front of the porch is dominated by a Romanesque arched opening composed of a series of receding arches supported by pilasters. The arches and pilaster capitals are ornamented by incised geometric and foliated motifs. A tympanum, also incised with the Celtic cross and laurel

wreaths, completes the entrance. The side wall of the porch is pierced by a series of round-arched openings supported by colonnettes. This is the original nucleus of the building. It is

The upper story windows on the south-southwest are positioned one per gable-roofed dormer. Each grouping consists of a pair of rectangular windows topped by a semi-circular transom and prior bar tracery fills each round-arched opening. A single colonnette separates the two sash. Each window opening is framed by an arch of smooth-cut stone voussoirs supported by pilasters. On the dormers above the windows, are the repeated geometric and foliated motifs. Fleur-de-lis and Celtic cross finials top the apex and flanking circular columns of the dormers. stairs to the second

A single attic window in the east-southeast gable end is composed of a series of three, rectangular openings and is topped by a smooth-cut stone lintel. building and the main sanctuary.

Stringcourses between the basement and first story and the first and second stories form continuous sills for the windows. Carved stone gutters along the roof line of the primary facade continue the use of geometric motif detailing completing the decorative details. study and the library. Above this portion,

A red tile, steeply pitched gable roof is over the front (south-southwest) portion of the chapel; a hip roof, also of red tile, covers the rear.

There are two single-stack, stone chimneys: one is centered along what was prior to 1930, the exterior west-northwest facade

of the front portion of the chapel and the other is at the extreme northeast corner.

The chapel is the original nucleus of the buildings. It is now enclosed by the main sanctuary on the east-southeast and the educational building on the west-northwest. From this central point one has access to every area in the complex. The interior of the chapel houses the chapel proper, church offices, kitchen facilities and choir rooms.

Bordering the complete east wall of the chapel proper is a hallway from which there are two entrances into the chapel area (one at the southeast end and the other at the northeast), an entrance to the receptionist's office, stairs to the second story, the entrance connecting the chapel and the main sanctuary and it leads to the additional office area in the rear which is also a link between this building and the main sanctuary. Above this and on the second floor is a similar hallway leading to the pastor's study and office.

The portion of the chapel bordering Westminster Place is occupied, in addition to the receptionist's office, by the assistant pastor's study and the library. Above this portion, on the second floor, are the choir rooms which can be entered from a balcony extending across the south wall and over the chapel floor.

Three steps above floor level, centered on the north wall of the chapel proper, is a shallow, recessed, undecorated arch,

two stories high, which serves as an altar area.

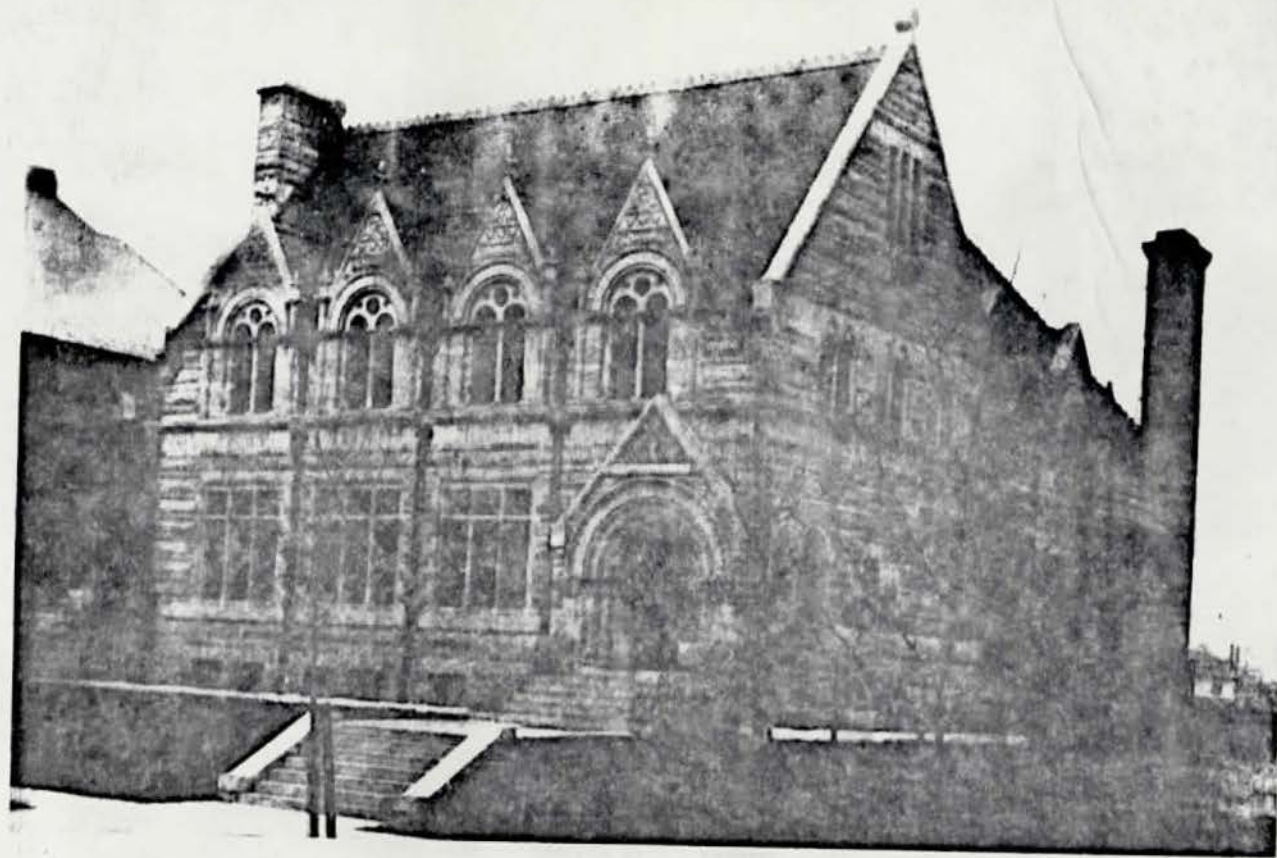
Excluding the entrances, the balance of the east wall is composed of six stained glass arched windows. These are the work of the well known St. Louis glassmaker, Emil Frei. The west wall repeats; an entrance at the west-northwest and six more Frei stained glass windows. However, on the west these windows face an open courtyard receiving outside illumination, but on the east, the wall performs a dividing function between the chapel proper and the hallway.

The ceiling of the chapel is of accoustical tile inserted between hand painted wooden beams. The beams and corbels additionally have a series of hand painted emblems displaying the significant attributes of The Father, Son, Holy Spirit and the twelve disciples and the instruments of their martyrdom.

The chapel, being the oldest building in the complex, was originally used as the sanctuary. Today it is primarily used for social functions, receptions and meetings.

STANLEY-PURVIS & COLLIER  
COMPLEX CHAPEL

COMPLETED CHAPEL  
SHEPLEY-RUTAN & COOLIDGE



## PRESENT DESCRIPTION OF SANCTUARY

The sanctuary was designed by the noted St. Louis architect, Theodore Carl Link. Begun in 1899, it was completed and dedicated on November 25, 1900. The cruciform sanctuary, like the adjoining chapel is built of white limestone with its main axis parallel to Taylor Avenue and the primary facade parallel to Westminster Place.

Facing south, a terrace lies in front of the doors, with stairs from the porte cochere on the east and extending to the door of the chapel building on the west, where the steps lead to the sidewalk. The round-arched entrance is composed of receding arches ending in twin arched doors of metal and plate glass, above which is elaborate carving. A single rose window dominates the south-southwest gable and is enclosed in stone molding. The small dormer window is topped by identical finials to those of the chapel. On either side of the entrance are towers, square in shape and of unequal height. The west tower has a group of three arched openings.

Attached to the southeast corner of the sanctuary is an almost square porte cochere providing an additional entrance into the narthex. It has a north-south driveway with the east wall also having round arched openings and a rose window above.

A central tower or lantern surmounts the sanctuary at the intersection of the nave and transept. It is eight sided supported by a four sided base. Each gabled dormer is pierced by round doors replace the north and south wall windows and these lead into the chapel and office areas. Stained glass rose windows



arched window openings alternating with colonnetted circular towers at the corners of the lantern. The steeply pitched red tile roof is topped with a cross.

The east and west wings also have three rounded arched windows above which are rose windows with carved stone framework.

An additional rose window is located on the north, identically framed. The pulpit is

All exterior stonework, decorative details such as cornice and window decorations, fleur-de-lis and celtic cross gable finials correspond to those of the chapel.

The interior of the sanctuary is divided into the narthex, the nave, transept and chancel. The choir and organ is located in a balcony which extends above the narthex and in the south section of the church. Wooden doors separate the narthex from the long narrow nave, which is divided by a central aisle. The side aisles are divided from the nave by round arches supported by corinthian style columns. There are twelve clerestory round arched stained glass windows, six on either side, under which is a wide continuous molding extending around the sanctuary. Along the east wall of the nave are three stained glass windows and two on the west wall.

The east wing of the transept has one arched stained glass window on the north and south walls, and three on the east wall above which is a rose window. There is an identical window arrangement on the west wall of the west wing, however, doors replace the north and south wall windows and these lead into the chapel and office areas. Stained glass rose windows

are also located in the altar and choir areas on the north and south walls.

ANNEXES

Parallel rows of pews face the north and the chancel. This section of the altar, three steps higher than the nave, is lined with five arched sections of wood panels, in the center of which is a gold mosaic cross. In front of the north wall and on either side of the chancel are seats. The pulpit is located on the west end of the chancel.

The arrangement of the sanctuary, its decorations on the exterior and interior are quite typical of Romanesque style architecture which was made popular in the United States after 1886 by the Boston architect, Henry Hobson Richardson.

and a gymnasium.

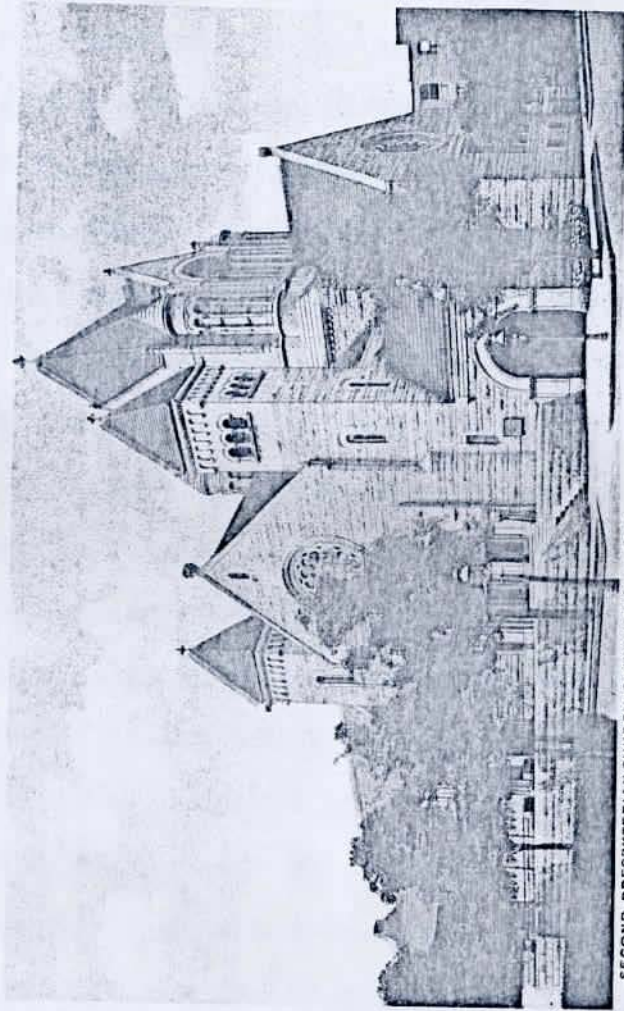
The annexes do not continue the architectural style but are constructed of red brick probably because they are not visible from the front or side of the complex. The two additions are located on the north or to the rear of the sanctuary and the educational building.

DESCRIPTION OF  
PRESENT EDUCATIONAL BUILDING AND ANNEXES

The educational building, of modified T-shape, is located on the west side of the chapel with the main axis parallel to Westminster Place. This three story building was designed by the St. Louis architects, LaBeaume and Klein and was dedicated on January 18, 1931. The exterior walls, roof and decorations are designed to harmonize and blend with the architecture of the two older buildings. It too is built of white limestone and roofed with red tile.

This building houses meeting rooms, classrooms, nursery and a gymnasium.

The annexes do not continue the architectural style but are constructed of red brick probably because they are not visible from the front or side of the complex. The two additions are located on the north or to the rear of the sanctuary and the educational building.



SECOND PRESBYTERIAN CHURCH, SAINT LOUIS, U. S. A.

## ARCHITECTURE AND ARCHITECTS

The Second Presbyterian Church is built in the Romanesque style of architecture which was adapted from the round arched, solid, heavy style of Roman building. The term Romanesque applies to a building period between the years of 1050 and 1200.

After the collapse of the Roman Empire in 476 A.D. until the middle of the Eleventh Century, western Europe was in a state of economic and political chaos. There was little building activity due to lack of time and money, the only exception being during the time of Charlemagne.

During this period of turmoil, towns began to shrink in size or totally disappear. The townspeople required the protection, physically and financially, of the feudal lords. The control of the feudal nobility divided the country into independent sections, hampered by poor communications. Each region tended to produce its own building style. Therefore, the term Romanesque does not describe a single style or manner of building but a family of styles. Like families, its several branches have some qualities in common and many other differences.

During the Eleventh Century there were several reasons for the increase in building. Most important of these, the church became influential and a unifying factor. Monastic orders arose within the church, such as Cistercian, Carthusian and Cluniac orders, which were offshoots of the older Benedictine order.

These orders became the centers of learning and influence. They established large churches to accommodate a larger number of worshippers.

The authority of the church became better established when Pope Urban II, who organized and controlled the Papacy, declared the first Crusade against the Turks in 1095, the object being to unite all Christians in a war to recover the Holy Land.

This and the following crusades also helped to establish routes along which churches were built.

Financial increase was realized when Mediterranean trade reopened to the ports of Genoa, Venice and Pisa, and once again trade routes were established to the northern cities. As trade increased, so did manufacturing and once again towns began to regain importance along with a new middle class of merchants and craftsmen.

Because of the increased authority of the church and consequently the decrease of the feudal lord authority, the crusades and newly established trade, there resulted in a need for churches to accommodate a more transient population.

Although there are many variations of the Romanesque style, it is generally characterized by the round arch, thick, heavy walls of massive stone work and strongly marked horizontal lines. The interior usually consists of a narthex or porch, a long narrow nave bisected by a transept, domed at the crossing and ending in a semi-circular shaped apse, taking the shape of a latin cross or cruciform.

Early Christian basilicas had wooden roofs which did not put enormous weight upon the columns holding it. However, such roofs caught fire easily and the damage was irreparable. One of the most important problems facing the architect in the middle of the Eleventh Century was the vault if it was constructed of stone rather than wood.

Tunnel or barrel vaulting dates from the time of The Pyramids of Egypt to the Carolingian period (the time of Charlemagne). This is known as a simple vault. It is a cross section of a half of cylinder and the most common type used in the Romanesque church. The weight of the roof is supported by the walls.

The compound vault is two simple vaults intersecting one another (see diagram next page). It is called a groined or cross vault. This was used when an area could be divided into squares, such as the aisle, and the weight was concentrated at the four corners.

The third type of Romanesque arch used was the dome, usually in the apse or where the transept intersected the nave. The dome was characteristic of Byzantine architecture.

Therefore, in the Romanesque church, the wide area over the nave was usually barrel or tunnel vaulted and the larger the area, the heavier the supporting columns became. Thus the nave was usually long and narrow and divided by a center aisle. Cross vaulting was used over the side aisles and the weight of the vault was divided between the columns which divided the aisles

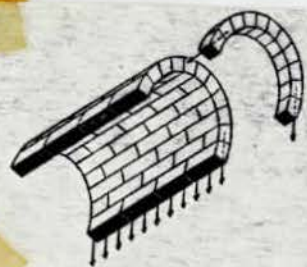


FIGURE 9 (left). Barrel Vault.  
FIGURE 10 (above). Cross Vault.



from the nave and the outside walls. Sometimes a half barrel vault was used over the side aisles which is a fourth of a cylinder. The groined or cross vault evolved into the ribbed vault of the Gothic Era.

The columns on either side of the nave usually did not conform to classical proportions. They were sometimes stouter or very tall and slender, their size being governed by the proportions of the nave. Many times they were square instead of round giving the effect of being a pilaster. Their capitals consisted of foliated or geometric ornaments sometimes interspersed with grotesque animal forms.

There was little decoration in the interior, usually confined to a horizontal geometric design circling around the entire area or leaf and animal motifs around the architrave. These few decorations were emphasized by the severely plain stone background. Later some of the churches had frescoes painted directly on the stone.

Windows in the typical Romanesque church were also long and narrow following the proportions of the nave. Thick lower walls were needed to support the weight of the vaulting so usually the windows were located in the clerestory, apse or the transept. Although most of the windows were of clear glass, there was little light, and the interior was dark and somber in appearance.

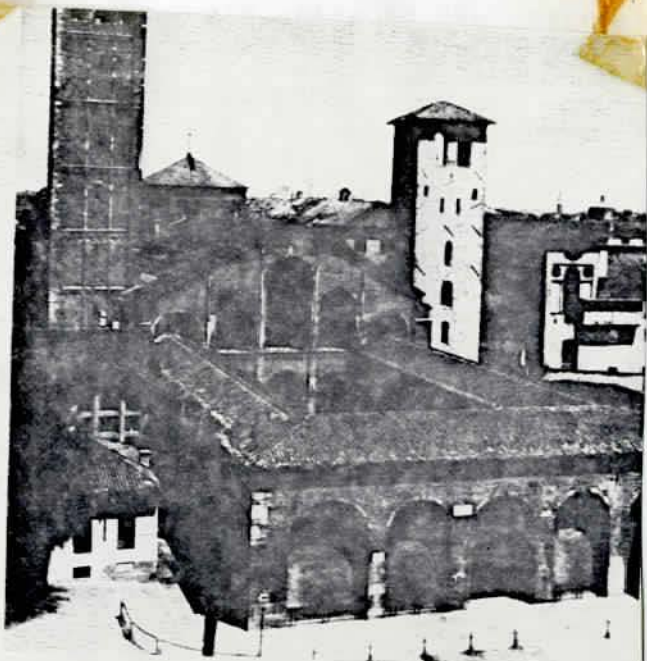
Stained glass windows were used in the Twelfth Century.

However The Cistercian Order of monks, always noted for their

austerity, revolted against what they considered the over extravagance of color and figure work. In 1159 it was decreed all windows installed which were made of colored glass before the decree should be removed within three years. Another decree was passed in 1182 to the same effect and finally in 1240 it was decided that all windows should be made of white glass without crosses or pictures. Therefore, the use of stained glass was very limited in the Romanesque churches.

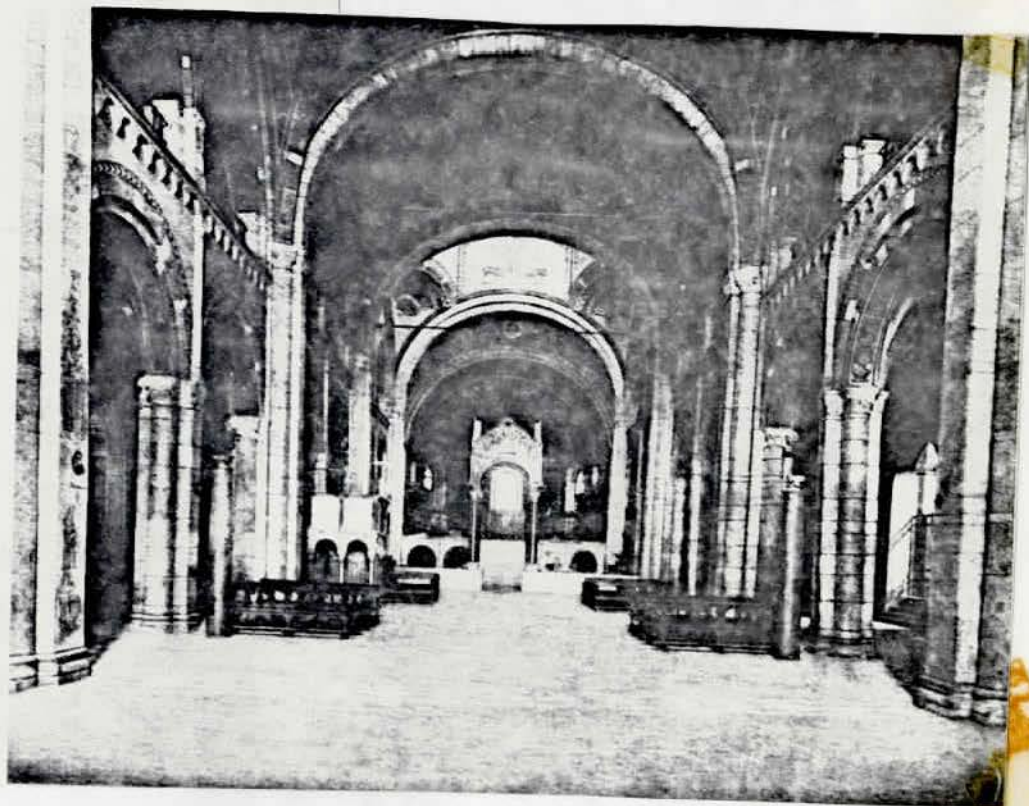
The earliest Romanesque style arose in Lombardy, particularly because timber was scarce for roofing. A system of building was devised whereby each rib over the nave had a pier to support it. This pier or column had a pilaster or colonnette in it to correspond to each rib in the vault. The main piers carried the weight of the nave vault and part of the weight of the aisle vault. Arches were built between the piers to allow light into the interior, although it still remained extremely dark. This type of construction was seen at Sant' Ambrogio in Milan. Called the Lombardy style, it spread throughout western Europe.

The Lombardy style in Italy was contrasted by the Tuscan Romanesque style. I have seen two churches in this style and they are entirely different in appearance. One is the Cathedral of Santa Maria at Pisa and the other is the Baptistry at Florence. The Cathedral was begun in 1063 and the plan is essentially that of an early Christian basilica which grew



above: 343. S. Ambrogio, Milan.  
Late 11th and 12th centuries

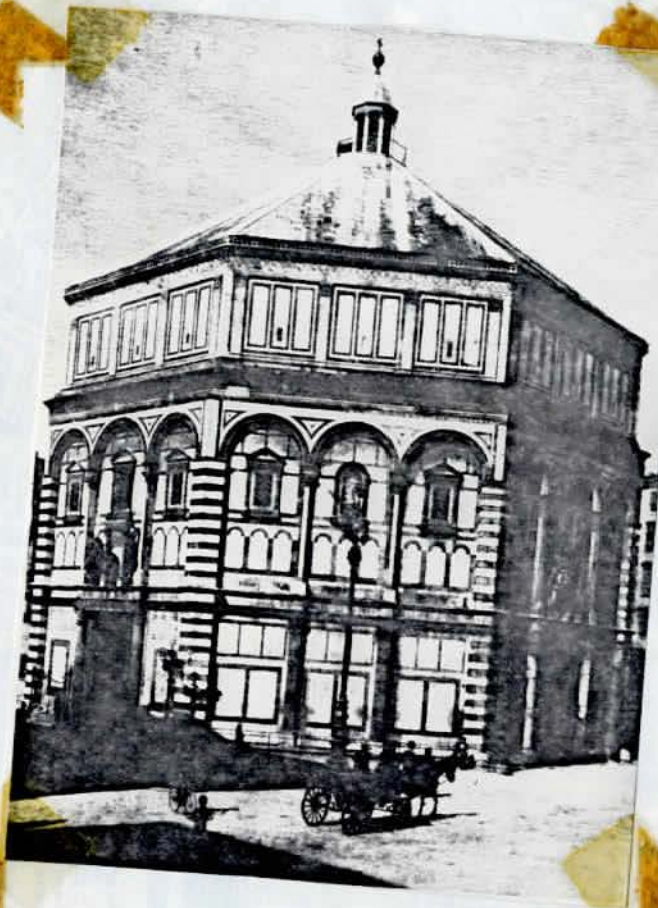
right: 344. Interior,  
S. Ambrogio, Milan



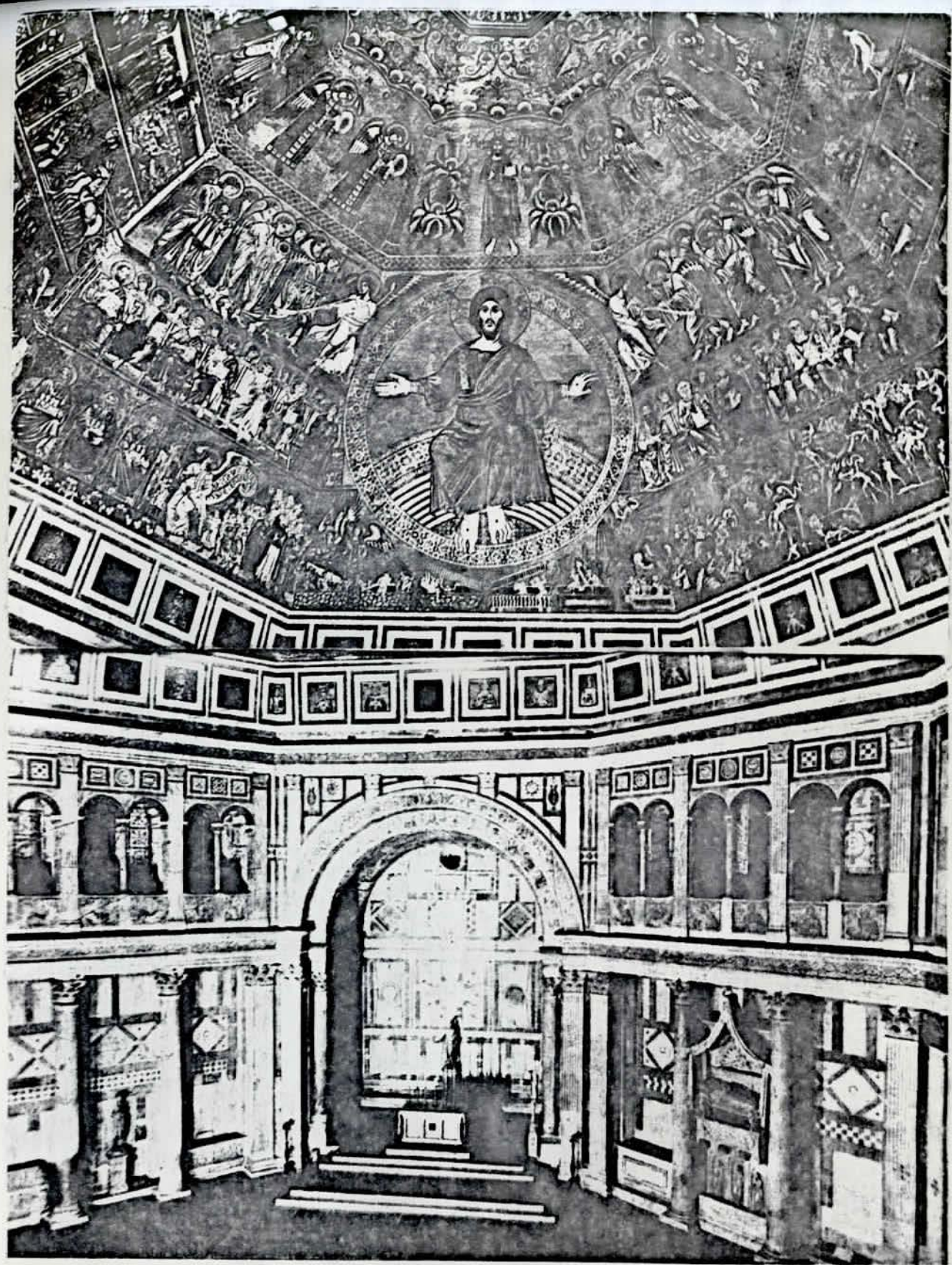
into a Latin cross by the addition of two transept arms. The crossing is marked by a dome but the rest of the roof is of wood except the aisles which have groin vaults. However, the nave roof was raised high above the aisles to produce a clerestory and the cathedral had much better lighting. The interior is made of white and green marble with classical Corinthian columns.

The Baptistery in Florence is an octagonal shaped building constructed in the first half of the Eleventh Century. In 1265 the poet Dante was baptized there and still today most of the Florentine children are baptized there. It was built of marble taken from Roman ruins and has a diameter of twenty six meters. It is particularly famous for its golden doors by Chiberti.

In Germany there are a great many Romanesque churches, most of which originally had timbered roofs. I have also had the opportunity to see these and the churches I will discuss in the following paragraphs. The most famous of these are the Cathedral of Worms built between 1170 and 1230, Speyer Cathedral built in 1080 and Mainz in about 1100. The most unusual feature of German Romanesque is that some of them, such as Worms, were built with a western and an eastern apse having the entrance on the side. Worms has two towers on each end and another at the intersection of the transept and nave.



EXTERIOR OF BAPTISTERY AT FLORENCE



Baptistery - Interior with view of mosaics



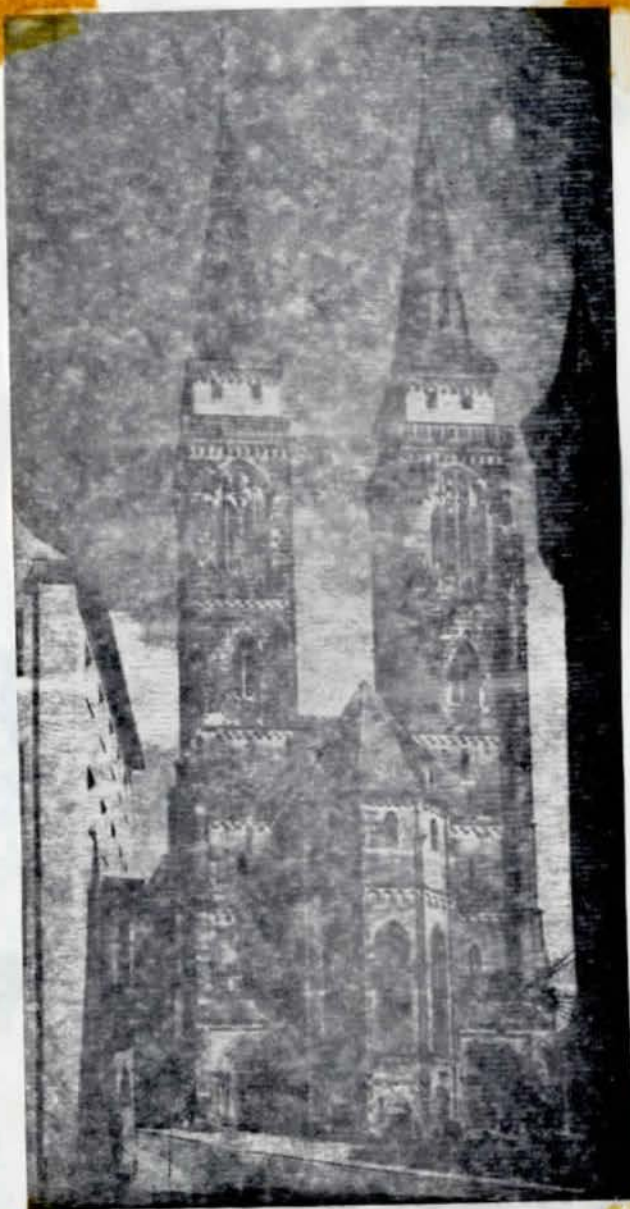
345. Speyer Cathedral  
(from the east). Begun 1030

St. Michael at Hildesheim, begun in the early Eleventh Century, had two transepts, two chancels and two apses.

An example of late Romanesque architecture is St. Sebald's in Nürnberg begun about 1225-30. The nave was consecrated in 1256 and the towers were completed by 1273. Also surviving from this period is the Eucharius Chapel of the St. Egidien monastery. Only the chapel remains from the fires of 1696 and 1945. The vaults are supported by two pillars, each of the aisles having six bays. In Nürnberg any surviving Romanesque buildings have been rebuilt or added on because of the destruction from war and it is difficult to recognize the Romanesque style in the interior, however, the exterior of St. Sebald's appears quite typical. Usually in the narthex of every church is a photograph showing its original appearance.

The Abbey Church of St. Peter is Salzburg's only Romanesque Church. Originally it was a three-aisled basilica with a raised transept, built in 1130. The Saxon influence is shown in the alternating columns and square pillars. The interior was decorated with frescoes which can only be seen in the north aisle as they were whitewashed in the late Sixteenth Century. There was also an original flat wooden ceiling which was raised and finally vaulted in 1756. An eight sided dome was built over the crossing and the interior was redecorated in the rococo style. The exterior remains Romanesque in style with a magnificent doorway of alternating blocks of Adnet and Untersberg marble.





② The St.-Sebaldu-Kirche



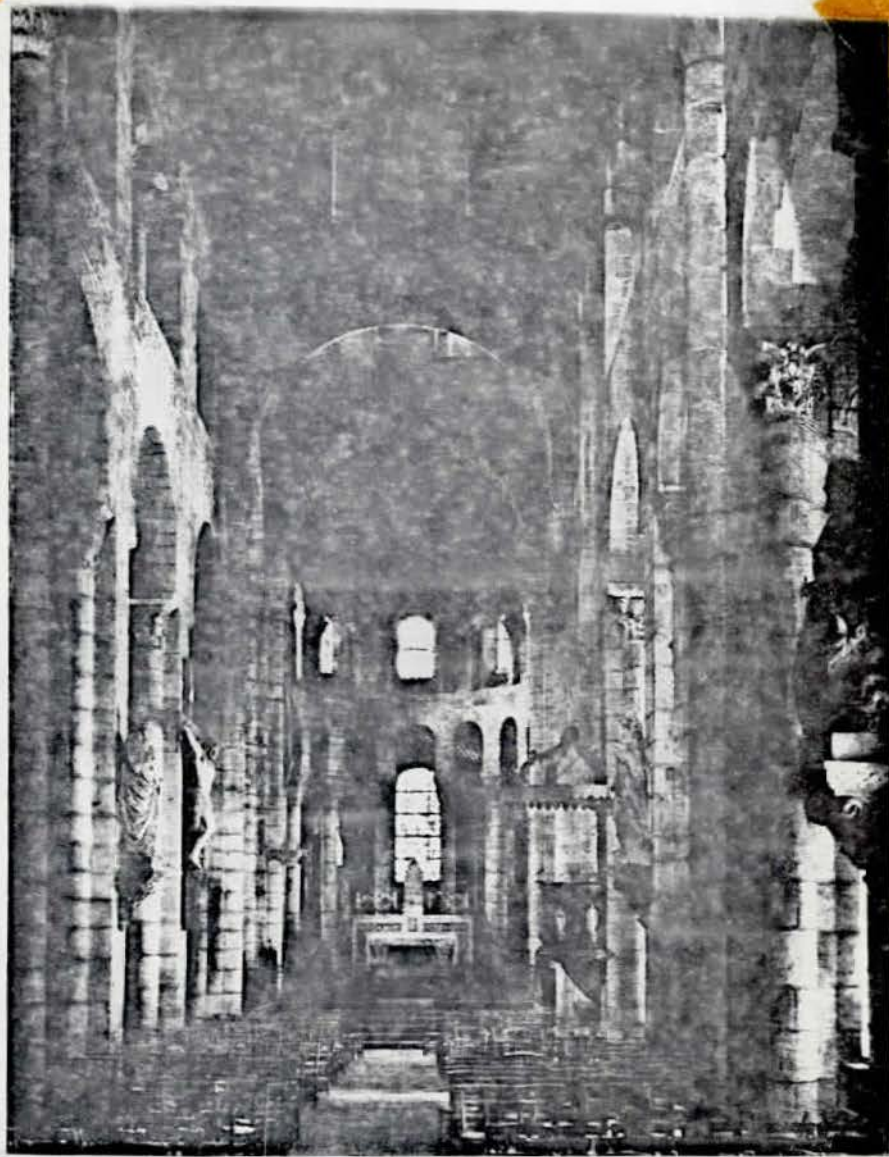
Abbey-Church  
of  
St. Peter,  
Interior

SALZBERG, AUSTRIA - AFTER ROCOCO STYLE DECORATION

In France there have been distinguished more than fifteen styles of Romanesque architecture because France was the last stronghold of the manorial system and every section had an individual style. However, most of the churches did have the typical cross vaults over the aisle and barrel vaults over the nave. At Notre-Dame (Clermont-Ferrand), 110 miles west of Lyon, there is a two storied octagonal lantern above the crossing of the nave and transept. The nave is covered by solid masonry shaped on the outside to form a gabled roof and on the inside a barrel vault. Because of the heavy weight on the walls there is no room for clerestory windows leaving the interior particularly dark. This church was begun in 1099 and completed in the Thirteenth Century having massive piers dividing the semi-circular arches and beautifully sculptured capitals.

Northern France had little Romanesque construction as it was not until the Twelfth Century that this area became interested in construction and then its finest examples are of the Gothic style.

When William the Conqueror went to England in 1066, he transported the Romanesque style, however here it was called the Norman style. Durham Cathedral was begun in 1093 and completed in the beginning of the Twelfth Century. It is situated on the side of a river near the Scottish border. It was said to have been there as a church but also as a fortress for protection against the Scots. The exterior is almost all original with the exception of the central tower. The two western towers are among the



CHURCH OF NOTRE-DAME-DU-PORT AT  
CLERMONT-FERRAND

One of the most famous French Romanesque churches, this structure was begun in 1099 and completed in the thirteenth century. Of special interest are the barrel vault over the nave, the massive piers, the semicircular arches, and sculptured capitals.

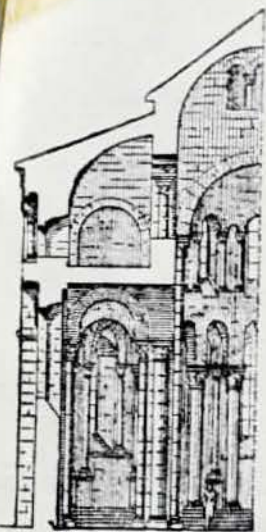
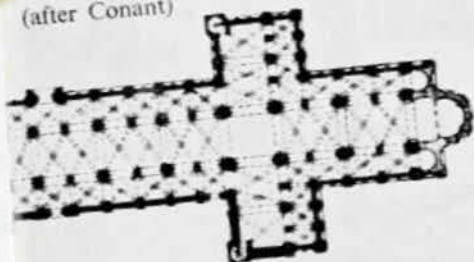


FIGURE 11. Section of  
Notre-Dame (Clermont-  
Ferrand).

Plan of Durham Cathedral, 1093-1130.  
(after Conant)



1. Nave (looking east), Durham Cathedral



outstanding architectural triumphs of the world. The interior has a seven part vault and represents the earliest use of a ribbed groined vault over a three story nave. The aisles are the usual groin vaults, almost square in shape, while the bays of the nave are oblong in shape. Every other pier is cylindrical in shape while the alternating piers are square, surrounded by a bundle of pilasters. With the arches between spaced wider apart, it allowed room for clerestory windows. Although this is one of the most massive Romanesque structures, the beauty of this style is found in its strong and majestic proportions.

With the foregoing as the stylistic background for the analysis of the Second Presbyterian Church architectural style, lets return to the late Nineteenth Century and the appearance of the Romanesque style architecture in the United States.

"The year 1886 marked a turning point not only in the history of Missouri's architecture but that of the whole nation. It was then that one of the strong personalities in architectural history, Henry Hobson Richardson, succumbed to a fatal illness at the age of forty seven. He had brought the whole country to thinking in terms of the Romanesque style for all classes of buildings."<sup>3</sup>

Richardson was born in the Parish of St. James, Louisiana in 1838. He graduated from Harvard in 1859 and studied in Paris. The Civil War swept away his family fortune and he returned to

Paris once again seeking employment and became a government officer. In 1865 he returned to the United States and in 1867 became the partner of Charles Gambrill until 1867. It was during this period that he designed the Trinity Church in Boston, which is considered one of his greatest achievements.

The plan of the church is in the shape of a Greek cross rather than Latin cross. The distance from the apse wall to the facade is only 39 feet longer than the distance between the two walls of the transept. The central tower weighs nineteen million pounds, the weight of which is carried on four piers. This tower is an adaptation and enlargement of the central tower of the Cathedral of Salamanca, the exterior design is borrowed from the Churches of Auvergne and the west portals are from the church of St. Gilles in Provence. He decided on the style of the tower because the church is fronted on three streets and he thought the pyramidal central tower would look good from all sides.<sup>4</sup>

Not only did the United States adopt the Richardsonian Romanesque style but also so did Canada. During the 1880's Windsor Station was built in this style in Montreal, the library at McGill University, the Ontario Parliament building and the earlier buildings of the University of Toronto. But in Canada it is usual that while they would use the Romanesque style for banks, stations and public buildings, they would always use Gothic style for churches.

After Richardson's death, he requested that his practice be turned over to three young men in his office, Shepley, Rutan and Coolidge. The senior member George F. Shepley was born in St. Louis (the uncle of Ethan Allen Shepley, former chancellor of Washington University). After his graduation from the Massachusetts Institute of Technology, he entered Richardson's office and a few years later married his daughter. It was only natural that after receiving several commissions in St. Louis that he would establish a St. Louis office.

In 1893 John Lawrence Mauran had completed the Chicago Public Library and the Art Institute of Chicago. He was sent to St. Louis to head the St. Louis branch of Shepley, Rutan and Coolidge. Previously he had graduated from the Massachusetts Institute of Technology in 1889 and had traveled abroad, completing his architectural education. In 1896 he was to oversee the construction of the chapel built by Shepley, Rutan and Coolidge on Westminster and Taylor. During the next years he built the Holmes home on Portland Place and the St. Louis Union Trust Company in 1900. Also in 1900 he opened his own company and became partners with Russell and Garden, during which time he built a great number of churches. In 1911 the firm changed to Mauran, Russell and Crowell. It was during this important period that the firm designed the St. Louis Country Club (1914), Laclede Gas and Light (1913), Hotel Statler (1917), Federal Reserve Bank (1923-24) and Southwestern Bell Telephone (1926). In 1920 Mr. W. Oscar Mullgardt was made an



associate. He was elected National Treasurer of the American Institute of Architects and President from 1915 until 1918.<sup>5</sup>

Another notable architect at this time was Theodore Carl Link who was born in Wimpfen, Germany in 1850. He studied architecture and engineering at the Ecole Central in Paris, at Heidelberg and London. However, he did not graduate. In 1870 he came to the United States and worked in New York and Philadelphia. In 1873 he came to St. Louis and was made Assistant Chief Engineer at Forest Park. Later he was appointed superintendent of public parks for the entire city. From 1876 until 1883 he worked in Philadelphia. When he returned to St. Louis he won first prize in the competition for the Union Station which was built under his supervision in 1893-94. He built the Second Presbyterian Church in 1898-99, St. John's Church in 1902, worked on the Louisiana Purchase Exposition in 1904 and formed the partnership of Link and Trueblood in 1914, which later became Link and Cameron. Among his many elected offices was the President of the St. Louis Chapter of the American Institute of Architects. He died on November 12, 1923.<sup>6</sup>

In 1873 another man was born in St. Louis who would become a prominent architect and admirer of Henry Hobson Richardson's architecture. This man was Louis LaBeaume. His great-grandfather had settled in St. Louis in 1790 after his arrival from France. The architect, fourth of his name,

studied at Columbia University in New York and these studies were continued in Europe, by apprenticeship in the leading architectural offices of Boston and by extensive foreign travel. He returned to St. Louis in 1902 to become a member of the designing staff of the Louisiana Purchase Exposition after which he opened his own office under the firm name of Mariner and LaBeaume. The firm dissolved in 1912 and was succeeded by the firm of LaBeaume and Klein. He was an artist as well as an architect and during his career designed many of the outstanding buildings in St. Louis. Included in his list of accomplishments are at least ten churches, the Educational Building of the Second Presbyterian Church (of which he was a member), many buildings at Lindenwood College (among which was Nicolls Hall), the Central YMCA (1926), Kiel Auditorium, St. Louis Maternity Hospital (1927) and St. Lukes Hospital.<sup>7</sup>

It was said that he was one of the men who had built the city and the surrounding area into a great industrial and cultural metropolis.<sup>8</sup> An example of this and an interesting note concerning LaBeaume's career is that during the depression (1934) Mayor Dickmann of St. Louis asked Mr. LaBeaume to draw up a plan for the memorial at the river front. The plan called for a large statue of Thomas Jefferson looking out over the river, there were three museums, other buildings, gardens with pools and fountains and at either end a tall obelisk, each

surrounded by statues of the founders and pioneers. This was undoubtedly one of the first plans for the development of the riverfront.<sup>9</sup>

The architects who designed the buildings of the Second Presbyterian Church had three things in common. All were prominent St. Louisans, all were actively engaged in the building of the 1904 exposition and all were admirers of the Richardsonian Romanesque style of architecture.

By European standards The Second Presbyterian Church is considered small. However, Romanesque buildings may be on a grand or intimate scale, but the size is always in unity with the environment. From its receding arched entrance to its arched altar, the Second Church is a classic example of Romanesque architecture.

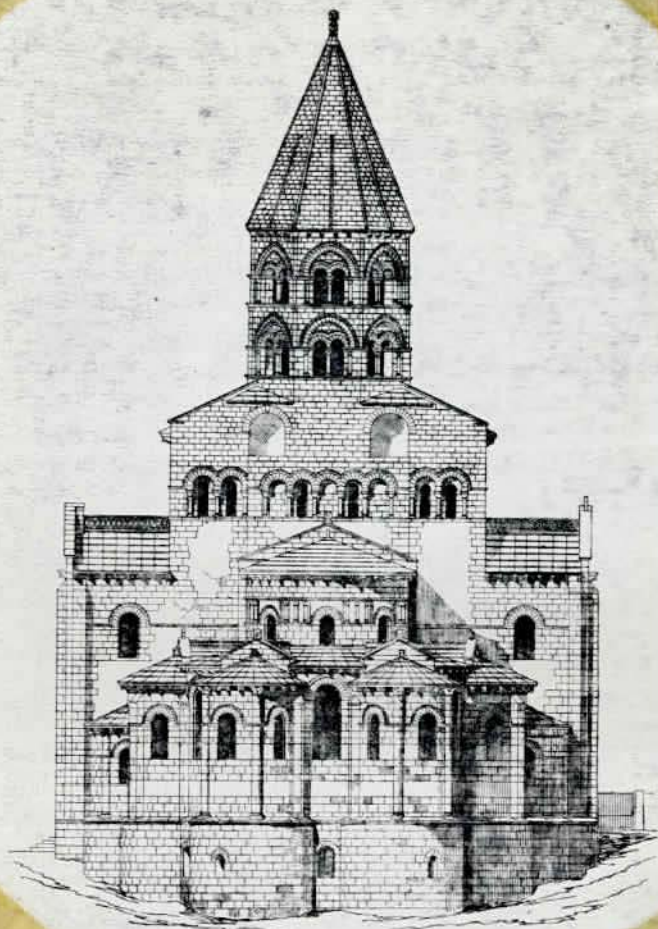
The exterior design was borrowed from the churches of Auvergne. The prototype of a great many fine churches in the United States was Notre-Dame-du-Port in Auvergne built by Bishop Stephen II. Like Notre-Dame, the exterior of the Second Church consists of an unusually simple, undecorated massive framework. Only the simplest lines are used, straight horizontal lines, circles and semi-circles. On this framework are placed arches, columns and pilasters of every imaginable size and shape. The final touch is added by the stone sculptural decoration which is usually confined to the cornices, arch moldings and the tympana surmounting doorways.

Also typical of the Romanesque style are the square twin towers flanking the entrance and the eight sided lantern. By the use of corner circular towers on the lantern, even it appears rounded rather than eight sided.

A connection has been established between the portals of St. Gilles-du-Gard and the Second Church. The relationship is apparent in the receding arched doorway with its geometric designs and the abundant use of columns. The arched windows are usually in groups of two separated by round columns with decorated capitals.

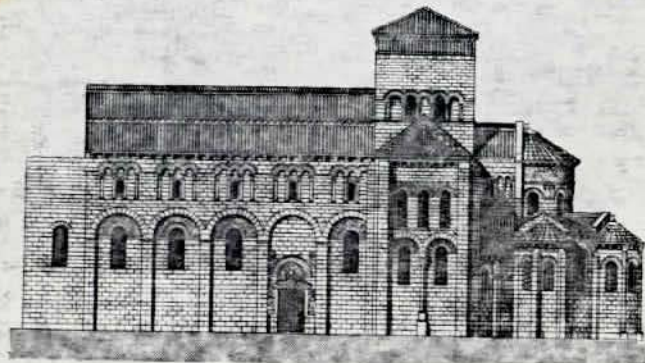
Similar sculptural decorations appear in the interior on the arches and the continuous horizontal molding. Every section is divided by its own arch supported by Corinthian style columns. The Romanesque style only used this style column with generously decorated capitals. All styles of vaulting are used in the Second Church, however, as a result of improved building techniques the span of the arches are broader allowing the nave additional width. The result being the nave is shorter and the transepts longer.

Although the Second Church is on a smaller scale than Twelfth Century European churches, it retains the massive elegance of the Romanesque style.

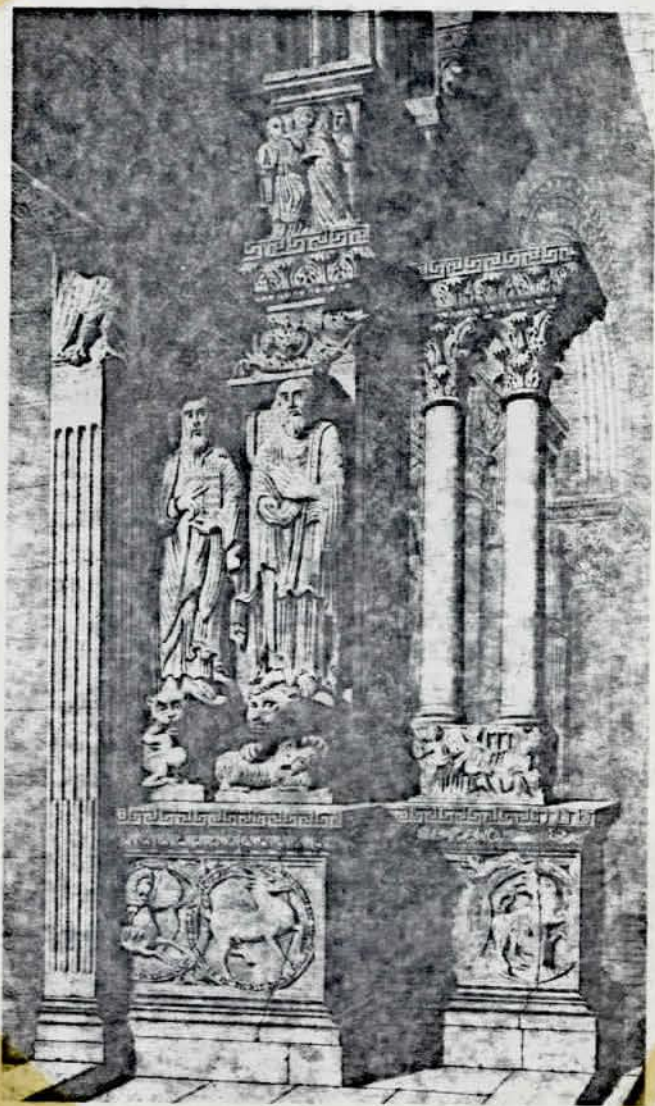


Orcival: Notre-Dame du Port. Oblong central feature.

Clermont-Ferrand: Notre-Dame du Port. Side view.



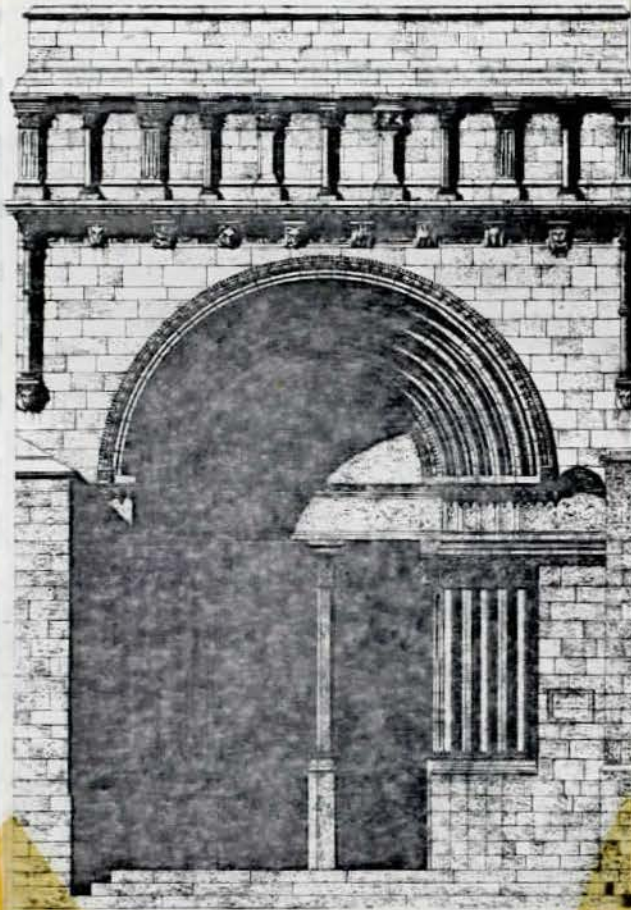
St Gilles-du-Gard: Church. Portal.



TARASCON

The use of stained glass was known in the west long before recorded history begins. It is known that, especially in the east, chips of colored glass were suspended in oil and used for windows. This was done in the Cathedral of Aachen (792-805) and in the Basilica of St. Marthe at Tarascon (969-988).

**Tarascon (Bouches-du-Rhône) : Ste Marthe. Door with sculptured cornice and arch moldings.**



Due to the fact that as I have seen great extent of the Gothic period greatest in the initial forms. As it is necessary to give the appearance were usually was usually of red and It was glass when passed through the kiln would produce a yellow used for golden ornamental decorations. The windows were were filled with angels, flowers or birds. Canopies of glass were used over the narrative portion of the window and

## STAINED GLASS

The use of stained glass was known in the ages before recorded history begins. It is known that, especially in the east, chips of colored glass were inserted in wood and used for windows. The windows in the Cathedral at Reims have the distinction of being the first mentioned in recorded history (969-988). The first example of figure windows are at Augsburg, Germany, which I was able to see on my recent trip.

Due to the restrictions of the Cistercian Order of monks, as I have mentioned before, stained glass was not used to a great extent in the windows of Romanesque churches. However, the Gothic period, even the early part, was probably the greatest in the history of stained glass.

Initially white glass was painted with floral or ornamental forms. As Gothic windows were extremely large it became necessary to support the glass panels with iron armatures which gave the effect that the glass receded. These armatures were usually round or oval in shape and the subject matter was usually stories from the Bible enclosed in a floral border of red and blue colors.

It was discovered that silver nitrate painted on light glass when passed through the kiln would produce tones of yellow used for golden ornamental decorations. The borders now were filled with angels, flowers or birds. Canopies of glass were used over the narrative portion of the window and





STAINED GLASS WINDOW IN CATHEDRAL AT AUGSBURG

these became so large they overshadowed the figures.

During the late Gothic period, the glory of the early glass, which was its color and leading, was overshadowed by the painter. The leading was sparingly used and the painter produced effects of drapery and marble by using unevenly colored glass. During the early Renaissance, the painter began using enamels which were not permanent. Enamel is a mixture of ground colored glass, gum and water, fired on to the surface of glass. Painting continued in popularity until the windows grew more and more opaque. Rather than colored glass, white glass was painted. Finally by the end of the Eighteenth Century the art of glassmaking and glazing declined until there were few craftsmen in the field. The Nineteenth Century brought about a brief Gothic revival. However, the decline in quality left the field open for the ingenuity of talented, creative Americans.

During the 1840's there was a revival of Gothic church architecture in the eastern United States and much of the stained glass was imported from England, the style being a canopied window over a narrative portion of glass. In the 1880's The American Opalescent school developed producing what is called "art glass." This type of work goes back to the enamels of the Sixteenth Century in Europe. The designs became picturesque by the use of the milky, semi-opaque opalescent glass. Landscapes attempted perspective by layering the glass over the window.

About the turn of the century, during the height of the Opalescent School, there was a revival of interest in stained glass as it had been done in the Twelfth and Thirteenth Centuries. Charles Connick, who made some of the greatest contributions to stained glass in the United States, created a modern adaptation of early medieval windows, using monochromatic glass in shades of blue and ruby. Connick also lectured and wrote books on stained glass which led to its popularity in this country.

Another firm which made great contributions to the popularity of stained glass was the Emil Frei studios of Munich and St. Louis. His firm began about the time of the World's Fair in St. Louis, 1904. He followed the same technique used by Charles Connick. He came to St. Louis from San Francisco and as the popularity of his windows increased he opened another office in Munich, Germany. Since his death, his son Robert Frei, has continued the St. Louis office, but he has broken from the medieval window designs and has produced free patterns and abstract designs.

One of the most dedicated designers and the greatest innovator in stained glass in the United States was Louis Comfort Tiffany. Born in New York in 1848, he was a talented artist and decorator, who had the great fortune to be born into the wealthy jewelry family who owned Tiffany and Company. He studied in Europe and the Orient, first to become an artist and next to design and decorate public buildings and homes.

He was never a conformist and during the Art Nouveau period to art at the turn of the century his decorating was extremely popular. These two vocations led to his interest and final success in the stained glass industry. He produced glass which had been unseen before his time, changing the color and the texture of the glass.

Previously glass had been monochromatic and a multicolor effect was produced by putting two pieces of the glass side by side or by the addition of paints and stains. Three things disturbed him about these methods. First, nothing in nature was of one color and therefore the glass was untrue to life. Secondly, paint affected the transmission of light and third, the glass lacked an iridescent color. He eventually was successful and the new varieties of glass were patented as Favrite glass.

He devised new ovens and new methods of heating the glass whereby it would cool slowly to keep it from becoming brittle, which enabled him to distribute chromatic materials throughout a fused mass. He produced a translucent polychromatic glass which varied from almost transparent to opaque, the basic color being altered by the addition of other colors. His main object was to create colors having the appearance of the object they represented.

Among the variations of internal color patterns are striations and mottles. A striated sheet of glass is basically lines which may be arranged longitudinally or go in different

directions, sometimes swirling. Striated glass could be used to represent flower petals, clouds, trees and fruit.

Mottled glass has splotches, speckles and dots of different sizes. This is produced by the addition of a different color or by varying the tone of one color. Small mottles are known as spot mottling and large mottles might have small spots of a different color.

The color of the glass is affected by the density of color, the thickness of glass and also by illumination. The color appears different when it is exposed to transmitted light opposed to reflected light. A dull color in transmitted light might appear lustrous by reflected light. Glass which does not appear the same in transmitted light as it does in reflected light is called dichroic glass and Tiffany produced this glass particularly for use in lamp shades.

Another important characteristic of Tiffany glass is its texture. He produced ridged textures. Included in this group is Drapery glass which has deep ridges and grooves on both sides of the glass. Sculptured glass has smaller ridges. Rippled glass was used in lamp shades and the ridges are uniform whether high or low. Finally, fibrillated glass has tiny ridges and hair thin grooves which are usually parallel to each other.

One textured glass is called Nodular. Nobby has large round or oval protuberances, whether spaced far apart or in two of the windows in the sanctuary are the work of Hall

clusters; next smaller size is called pebbled; decreasing still further is called stippled, pinhead and finally pinpoint. Bubble glass has air inside the glass and softens the color.

The last group is called Ridged-Nodular texture. Undulating glass has long ridges and raised nobs, whether they are sharp and angular or smooth and rounded. Configured glass is the same but more uniform in texture.

Another style of glass is fractured glass which was made by an altogether different method. While the glass was hardening, splinters or pieces of a different colored glass were pressed into the surface. This was the glass which allowed nature scenes to appear realistic. Just as the sky is never uniformly blue neither was Tiffany fractured glass and its most important use was for backgrounds. Every form of nature could be represented by glass, including the glass jewels representing flower centers, and this is Favrite glass.

Fortunately the Sanctuary of the Second Presbyterian Church, unlike the original Romanesque churches, have seventeen large stained glass windows, three of which are rose windows. There are also twelve clerestory windows. The Chapel has twelve stained glass windows and from the original building, a stained glass ceiling.

Representing the outstanding stained glass companies, two of the windows in the sanctuary are the work of Emil

Frei studios. The rose window in the south is the work of Charles Connick. These were made in 1931 and are examples of the modern adaptations of the Twelfth and Thirteenth Century church windows. Predominantly red and blue monochromatic glass is used resulting in vivid color combinations. All the remaining windows except one and those in the clerestory, are the work of Tiffany. Their beauty lies in the texture of the glass and the type of glass used for the object it represents. These windows date from 1897 until 1922 and many are signed by Tiffany or Tiffany Studios.<sup>10</sup>

From an artists viewpoint, the Tiffany glass is usually considered the better of the two and is the more expensive. However, the monochromatic glass is more colorful than the softer Tiffany glass which resembles the colors of nature. The combination of the two styles of glass used in one area produces a striking color contrast which is extremely eye appealing for its interest and variation.

On the following pages is a complete list and description of each of the windows in the sanctuary and its symbolism.<sup>13</sup>

Come Unto Me located in the chancel - Tiffany Studios - 1922.

Christ, the Light of the World located in the west transept -  
Louis C. Tiffany - 1922.

John the Baptist - West transept - Tiffany Studios - Before 1914.

Suffer the Little Children - west transept - Tiffany - 1917.

The Christian Soldier - Rose window, west transept -  
Tiffany Studios - 1922.

Rebekah at the Well - North wall of East transept - believed  
to be a Tiffany but unsigned - By 1900.

The Resurrection Group - Three windows forming a triptych -  
East transept - Tiffany Glass and Decorating Company -  
1897.

The Glorious Ascension - Rose window, east transept - Tiffany -  
1897.

Servant of God - South wall of East Transept - Tiffany - 1897.

David, the Sweet Singer - East aisle - Tiffany - 1900.

The Great Physician - East aisle - 1897 - Tiffany.

Ruth - East aisle - Emil Frei Studios, Munich - 1931.

Christ's Ministry as Interpreted by the Four Evangelists -  
Rose window, south wall - Charles Connick - 1931.

The Love of God - West aisle - Emil Frei Studios, Munich - 1931.

The Good Shepherd - West aisle - Probably 1913 - Thought to  
be made by Church Glass and Decorating Company,  
Cincinnati, Ohio.



most of the decorative windows... Her Works Do Follow Her - In the Clerestory - Thought to be a Tiffany - Date Unknown.

Her Works Do Follow Her - In the Clerestory - Thought to be a Tiffany - Date Unknown.

Peter - In the Clerestory - Designed by Rodney Winfield

Four of the windows are modern adaptations of 19th century stained glass, in which stain... for Frei Studios, St. Louis - 1955. In addition to these there are ten more clerestory stained glass windows which greatly resemble the glass of the stained glass ceiling in the chapel.

The lantern windows were replaced by Frei Studios in 1955.

ALL WINDOWS

St. Luke's - Date circular window... The design of the window... The window is a circular window... The window is a circular window... The window is a circular window...

Christ, the Light of the World - The window is a circular window... The window is a circular window... The window is a circular window...

Most of the sanctuary windows are iridescent enameled glass marked by a variety of rich primary and secondary colors. In addition to the foundation glass in this type of window, secondary layers are placed over various parts either to produce a sense of depth, or to sharpen or subdue detail and color intensity. The best known creator of this type of glass was Louis Comfort Tiffany, son of the famous jeweler, who invented his own glass-making process. Instead of painting the color upon the surface and burning or fusing it in, he worked his pigment directly into the glass and produced draperies or other shadings by forcing pot-metal glass, while in a molten condition, into wrinkles or folds. The sculptured effect sometimes resembles a bas-relief. He called his product Favrite glass. Most of our enameled glass windows are from the Tiffany Studios.

Four of the windows are modern adaptations of 12th century stained glass, in which stain, usually of the primary colors only, was added to clear molten glass, and secondary hues were obtained by a close juxtaposition of two primaries. However, in our stained glass windows secondary colors have been used. Medieval glass was used to secure a deep, glowing, rich luminosity which ennobled the whole interior of a building, and pictorial quality was a secondary consideration.

The names of the windows were published in an article dated May 26, 1939 and republished on June 13, 1941 in "The Second Presbyterian", a church paper of the time. They also appear in an undated inventory of the windows. Several of the windows are included in "A Partial List of Windows Designed and Executed by Tiffany Studios", a 1910 publication of the Tiffany Studios. The Tiffany names are not the same as those published in the church paper, but the List includes enough information that the windows can be identified. The names appearing in the church paper have been used in the following descriptions.

#### THE CHANCEL

Come Unto Me This circular window facing the sanctuary illustrates the text of Matthew 11: 28: "Come unto me, all ye that labour and are heavy laden, and I will give you rest". The arms of the enthroned Christ are stretched out to the world, and the halo focuses attention on the face, as well as enhancing the color of the robes and illuminating the wings of the kneeling angelic figures on the left and right. There is a crown over the head of Christ, just under the molding around the window, and palms and laurel are at his feet. The figure to the viewer's left, crowned with a gold laurel wreath, holds a scroll which bears the text of James 3: 18: "The fruit of righteousness is sown in peace of them that make peace". The text of the scroll to the viewer's right is an adaptation of James 1: 25: "Whoso looketh into the perfect law of liberty & continueth therein shall be blessed indeed". The figure holding this scroll wears a gold fleur-de-lis crown. The window was executed by the Tiffany Studios in 1922. According to the inventory it is a memorial to Samuel J. Nicholls, D.D., LL.D., pastor from 1865 to 1915.

#### THE WEST TRANSEPT

Christ, the Light of the World This window to the viewer's left is similar in theme and design to Holman Hunt's famous painting in Oxford, England, although it is not an exact copy. There is a remarkable expression of patient waiting on the face of Christ, whose left hand reaches up to knock on the strong door which has no outside latch. He holds a shepherd's staff and a lantern in his right hand. According to a description of the window by the Tiffany Studios at the time of its installation the lantern glow "is dimmed only by the glorifying rays from the halo above his (Christ's) head". A photograph of the window in the church records shows a halo of light rays

emanating from behind Christ's head, and the lantern appears to be somewhat brighter than the rest of the window. However, this is not now apparent, probably because of the low intensity of the artificial light which has been the only source of illumination since the completion of the building next to the west wall in 1931. John 8: 12 appears at the bottom of the window, which is in memory of Hugh L. and John D. Ranken. The signature "Louis C. Tiffany 23" is in the lower right corner. Our records show that the window was executed and installed in 1922 along with the chancel window and the large circular window above.

*not listed*

John the Baptist The center window depicts John the Baptist at the River Jordan in a pleasant setting of sky, trees and water. The top of his staff is a draped cross. The window is inscribed "Tiffany Studio N.Y.". The Tiffany List includes a "Scott Memorial Window 'John the Baptist'" in our church, but the window itself bears a memorial inscription to George Silas Drake across the top.

*listed wrong.*

Suffer the Little Children The window to the viewer's right depicts Christ shepherding and blessing little children, illustrating the text of Matthew 19: 14, Mark 10: 14, and Luke 18: 16. The window, a memorial to John Andrew Holmes, is signed "Tiffany Studio 1917".

*not listed*

The Christian Soldier The predominant color of the large circular window above is bleu de nil (this same color appears between each of the two sets of angelic wings in the chancel window). At the time of its installation the Ecclesiastical Department of the Tiffany Studios where the window was designed and made released the following news item in New York and St. Louis:

*not listed*

A favrile glass transept window, the subject of which is "The Christian Soldier", is to be given to the Second Presbyterian Church of St. Louis, Missouri by Mrs. Jackson Johnson of that city, in memory of her son, Jackson Johnson, Jr.

In the center foreground is the winged figure of the Christian Soldier, standing atop the world, his head and shoulders touched by the after-glow of the setting sun. He is clad in full armor, a heavy crimson cloak over his shoulders; and bears in one hand a spear, while the other rests upon his shield on which is embossed the cross. His figure, outlined clearly against the iridescent tones of the sunset sky, is significant of strength, and his face of spiritual beauty and character.

From the purple and blue haze of the valley behind him, rugged mountains rise and are crested with sunlight, while just back of them the sky is streaked with deep tones of crimson, gold and green.

At the base of the window is the inscription:

"In loving memory of Jackson Johnson, Jr., 1897-1918".

THE EAST TRANSEPT

Rebekah at the Well This Old Testament scene in the north window is a memorial to Daniel Baker Clark and his wife, Harriet Williams Clark. The window illustrates the climactic 18th verse of Genesis 24: "And she (Rebekah) said (to Abraham's servant), Drink my lord; and she hasted, and let down her pitcher upon her hand, and gave him drink". A photograph of the sanctuary published in 1908 shows that this window was in place. It is believed to be a Tiffany window although it is not signed. The Tiffany List includes a "Clark Memorial Window 'Woman at Well'". It is not listed under "Second Presbyterian Church" but rather is the only window listed under "St. Louis

Church".

The Resurrection Group These are the three eye-level windows in the east wall. There is a bronze memorial plaque to Samuel Miller Breckbridge and Virginia Castleman Breckbridge on the center sill. The window on the right is inscribed "copyright 1897 Tiffany Glass & Decorating Co. N.Y.", and the Tiffany List includes "Breckbridge Memorial Window 'Resurrection'" in our church. The church paper names these windows, from left to right, as "Gethsemane", "Angel at the Tomb", and "The Palm". However, these designations appear to be inaccurate. A careful examination of the three windows reveals that they are three panels of the same scene depicting the discovery of the empty tomb, and if the three panels could be pushed together they would make a single picture. The figure on the left does not have a beard, but does have a woman's hair style. The ~~slab~~ pavement appears in all three panels, and in each one the same flowering plant is seen pushing its way up in the cracks, and undoubtedly is symbolic of the resurrection. The step up from the pavement to the empty tomb in the right panel is continued into the center panel, and the low stone wall in the center panel continues into the left. There is a small chest in front of the kneeling woman which probably contains the ointment intended for the burial preparation. The same roses are seen growing in all three panels. The dark green hillside which emerges from above the right center of the center panel and continues up into the upper right corner is the background in the upper left portion of the right panel. The rock outcropping that begins in the center panel ends in the left panel. The horizon lines and the sunrise match in these two panels. The angelic figure in the center panel who is announcing "He is not here; for he is risen" appears to be speaking to the woman. The woman and the angelic figure to the right both have directed their attention to the center figure. The scene does not accurately depict the event as recorded in any one of the four gospels (Matthew 28: 1-8; Mark 16: 1-8; Luke 24: 1-10; John 20: 1), but rather appears to be a synthesis of all four accounts.

The Glorious Ascension This is a rose window by reason of its circular shape and the stone tracery around its exterior circumference, and illustrates Luke 24: 51: "And it came to pass, while he blessed them, he was parted from them, and carried up into heaven". On a bright sunny morning there is a blaze of white light emanating from the halo which dominates the window. Various colors are subtly worked into the whole design, and are not as evident as they are in the other Tiffany windows. The lettering on a plaque underneath the window which was obliterated during the last sanctuary renovation marks the window as a memorial to John James Roe and Martha Ann Roe. The Tiffany List, however, records a "Copelin Memorial Window 'Ascension'" in our church.

Servant of God The south window is described in the church paper as ...filled with symbolism as the servant of God representing the Church stands with the sword of the spirit, lighting the world with his erect torch (also a symbol of joy) while about his neck hangs the key of the Kingdom and in his possession a crown of glory.

The window, in memory of Major George F. Herriot, is inscribed "copyright 1900 Tiffany Glass & Decorating Co. N.Y.". The Tiffany List includes "Herriott Memorial Window 'Faith'" in our church.

David, the Sweet Singer This first window south of the east transept depicting David and his harp is in memory of Katherine Rice Lemoine and Susan Wade Guy, and is signed "copyright 1900 Tiffany Glass & Decorating Co., N.Y.". David's cape is especially fascinating. Although the garment is red, there are small irregular areas of yellow, and in other areas the glass is so thick that it is almost opaque. The numerous folds in the glass, as in the other Tiffany windows on the east side, are, for the most part, on the interior surface. The strings of the harp are thin metal rods laid across the surface, and are not actually a part of the glass. A close inspection of the cape reveals what appears to be a brocade effect. The Tiffany List includes "Guy Memorial Window 'King David'" in our church. 1914

The Great Physician The middle window on the east wall, according to the church paper, depicts Jesus healing the woman bowed with infirmity 18 years as recorded in Luke 13: 10-17. Because of the subtle workmanship the figure of Jesus is highlighted, thus making him the dominant figure, even though there are five other figures in the scene that are equally prominent. The window, in memory of Henry Hodgen Mudd and Elizabeth Albright Mudd, is inscribed: "copyright 1897 Tiffany Glass & Decorating Co. N.Y.". The Tiffany List includes a "Cook Memorial Window 'Christ Healing Peter's Wife's Mother'". This raises some questions. This window obviously is a Mudd memorial because the Mudd names are part of the glass. But this window and the one in the List both illustrate an incident in Christ's healing ministry, and there is nothing in this window that definitely identifies the woman healed as the one bowed with infirmity. On the other hand, the next window is a Cooke memorial, and is identified by a bronze plaque on the sill. That window (Ruth) was installed long after 1910 and definitely is not from the Tiffany Studio. This raises the question as to whether the Ruth window replaced an earlier one by Tiffany ~~and~~ which now is lost. The bronze plaque may be much older than the present Ruth window. Not recorded  
1914

Ruth This last window on the east wall is in marked contrast to the other windows so far covered in this guide because it is stained glass. The small circular medallion at the bottom tells the Biblical story of Ruth refusing to leave Naomi: "And Ruth said, Entreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God: Where thou diest, will I die, and there will I be buried: the Lord do so to me, and more also, if aught but death part thee and me." (Ruth 1: 16, 17). The departing figure of Orpah is seen ~~departing~~ to the left of Ruth and Naomi. The large picture shows Ruth gleaning ~~in~~ in the field of Boaz, who stands behind her to the viewer's left instructing one of his young men (Ruth 2: 9). Four small figures to the left and right of this central group are those of Elimelech (Elimelech), Naomi's husband; Neomi (Naomi), Ruth's mother-in-law; Obed, Ruth's son by Boaz; and Isai (another name for Jesse), son of Obed and father of David. The angelic figures on either side of the circular medallion and either side in the half-circle are decorative and are placed there to aid the composition. The trunk of a tree, probably a date palm, rises up in the background of the central panel and the branches and fruit reach into the half-circle. At the extreme top is David with his harp. The window, a memorial to Frankie Cooke, is signed: "Emil Frei, Inc." (Emil Frei was a student in St. Louis and Memphis, Tenn.) 15-16

\* Among the windows of the aisle

The Love of God This stained glass window, also signed "Emil Frei, Inc.", is opposite the Ruth window. In the central panel is the figure of Christ holding a child in his arms, and on either side the symbols Alpha and Omega are woven into the intricate design. Down the side panels are pictured the four Evangelists with their traditional symbols: to the viewer's left are Matthew and the winged man, and Luke and the winged ox; to the right are Mark and the winged lion, and John and the eagle. Below the central figure enclosed in a medallion is the scene of the crucifixion. As in the Ruth window, angelic figures on either side of the medallion and on either side in the half-circle have been included to aid the composition. At the extreme top in a band held by an angel are the words "Faith, Hope, Charity". These three virtues are symbolized below through the cross (Faith), the anchor (Hope), and the heart (Charity).

The Good Shepherd The other window on the west wall is a pictorial reference to John 10: 11 and is a memorial to Daniel Reece Wolfe. Although it is enameled glass like most of the other windows in the sanctuary, according to the church paper it is not believed to have been executed by the Tiffany Studios, and it is not signed. A close examination reveals that the folds and wrinkles in the primary glass are not exposed to the interior surface but are covered by secondary layers. Like the other enameled glass windows on the west wall, the picture is carried up into the half-circle, whereas the pictures in the enameled glass windows on the east wall end at the half-circle, and each half-circle consists of a design suggesting a fan-light. Like all the other eye-level enameled glass windows, it is framed on the sides by patterned mosaics in colors that are compatible with those in the picture.

1914  
2nd 3rd

THE CLERESTORY

The only two pictorial windows are the pair above David, the Sweet Singer, on the east side.

Her Works Do Follow Her This enameled glass memorial window on the left depicts a single draped figure placed in an ethereal background and is a memorial to Isabella Anderson. It takes its name from the inscription at the top. There is no evidence as to the studio that produced ~~this window~~.

Peter This is our mystery window. The church paper makes no mention of it, and there is no specific information about it in any church record. However, there is correspondence from both the Emil Frei and the Charles J. Connick Studios indicating that in the early thirties the church contemplated depicting the twelve apostles in the twelve clerestory windows. The solitary figure in this window undoubtedly is Peter: he is holding a key in his left hand, and with his right hand he is pointing to a church building. A dove is descending just above his left shoulder. All this suggests a pictorial expression of Matthew 16: 16-19. There is no information as to the studio that produced this window, which apparently was the only one of the twelve apostle windows that was installed.

*East window by Frei - Studied done by Robert Winfield*

This large circular window in the south wall above the choir balcony and surrounded by organ pipes was designed and executed by Charles J. Connick of Boston, and was installed in 1932. After Mr. Connick designed the window, he wrote the following to Mr. Louis LaBeaume, a St. Louis architect and member of Second Church, on February 3, 1931. Mr. Connick refers to this as a "rose window". Early pictures of the exterior of the south wall show that originally there was tracery around the circumference like that on the exterior of the circular east window. However, the tracery was subsequently removed. In order to assist the viewer in locating the various parts of the window in Mr. Connick's description, numbers and letters referring to the diagram on the last page are in parentheses and underlined. 1929

As I developed the material for the design of the rose window, I came to feel that the best way to express the theme we have in mind is to symbolize Christ's ministry as interpreted by the Four Evangelists, with Saint Paul (1) as the central motive. I have represented him with his ancient symbol, Saint Gamaliel (1a) and Saint Sergius Paulus (1b). This representation of Jew and Gentile is particularly significant.

In the circle surrounding the central theme are the Four Evangelists, Matthew (2), Mark (5), Luke (4) and John (3), each with the book and pen, their traditional Evangelical symbols. Accompanying each one are two parables from their gospels related especially to Christ's ministry and the care of his flock. Those with Saint Matthew are "The Goodly Pearl" (13: 45) (2a) and "The Sheep and Goats" (25:31) (2b). For Saint John I have a symbol of "The Light of the World" (8: 12) (3a) and "The Good Shepherd" (10: 14) (3b). Saint Luke is represented by the "Good Samaritan" (10: 30) (4a) and "The Prodigal Son" (15: 11) (4b); and for Saint Mark, "The Sower" (4: 3) (5a) and "The Householder" (13: 34) (5b). These figures and Parables are surrounded and defined by a golden radiance suggesting their divine inspiration, and are accompanied by seraphim, whose ruby wings symbolize Divine Love and Adoration.

I have designed the traditional symbols of the Four Evangelists in the intervening diagonal spaces: the Winged Man for Saint Matthew (6), the Winged Lion for Saint Mark (7), Saint Luke's Ox (8), and Saint John's Eagle (9); each with a halo, and cloud forms at his feet. The vine motive throughout the background symbolizes Christ and Christians, the True Vine - "I am the Vine, Ye are the branches".

It might not be amiss to say that I have kept in mind the traditional color symbolism which has come down to us through the ages and still retains its beautiful significance. Blue is the color of Heavenly Wisdom, Meditation, Contemplation, Loyalty and Enduring Friendship; while red is the color of Divine love, Passionate Devotion, Self-sacrifice, Martyrdom, and Courage. Gold is the color of Achievement, Fruitful lives, and the Riches of Heaven. Green symbolizes Spring Time, Victory, and Hope, while white is the color of Faith, Peace, Beauty, and Serenity.

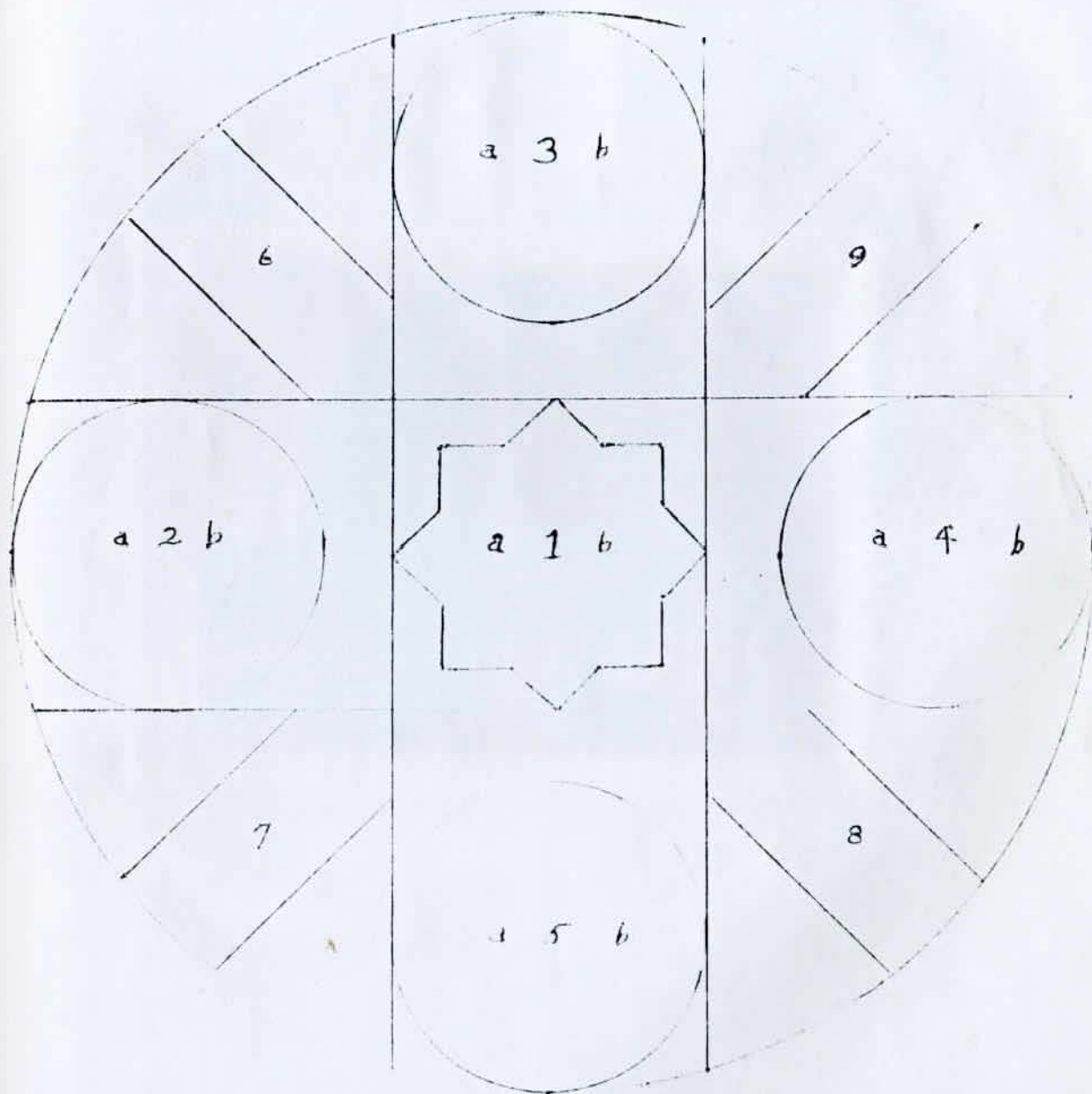
Around the entire composition is the inscription: "In witness of the vision, ideals and influence of John W. MacIvor, D.D., Pastor of the Second Presbyterian Church, 1930". ...

I think the arrangement of the iron sculpture in the rose window will be particularly effective. I have kept in mind the general color

scheme of my Doughboy window with considerable warmth, supported by enough fine pure blue to balance it.

The "Doughboy window" may be a reference to The Christian Soldier. However, this is only a conjecture as we have no information as to whether Mr. Connick, who established his own studio in 1913, collaborated in its creation, or whether he had any other reason to express an affectionate regard for it.

5/25/75



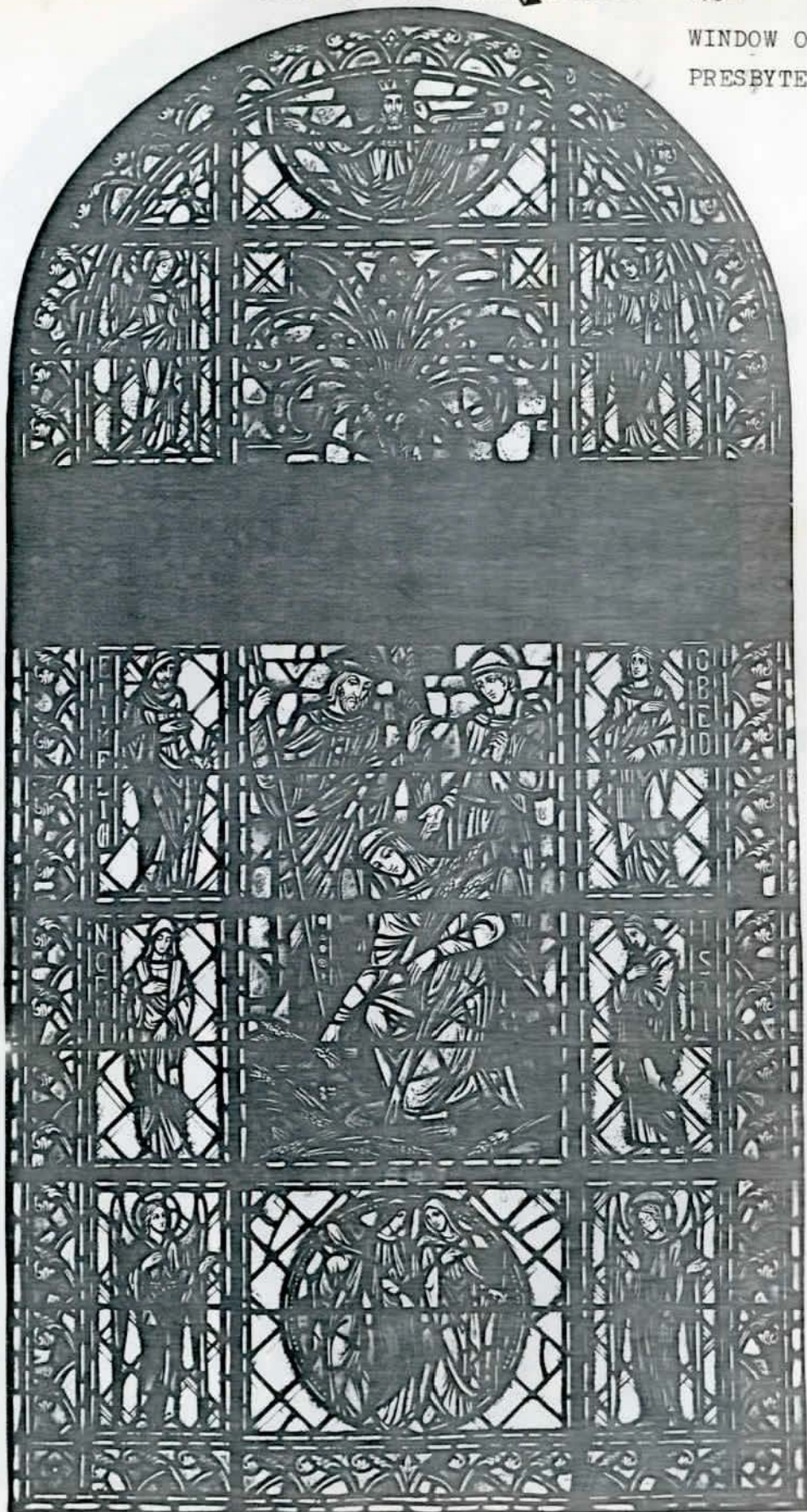


THE SOCIETY OF AMERICAN ARCHITECTS  
RECORD OF THE PAST, 1907

WINDOW FOUND AT MISSOURI HISTORICAL SOCIETY  
FROM 1840 SECOND PRESBYTERIAN CHURCH ST. LOUIS, MO.

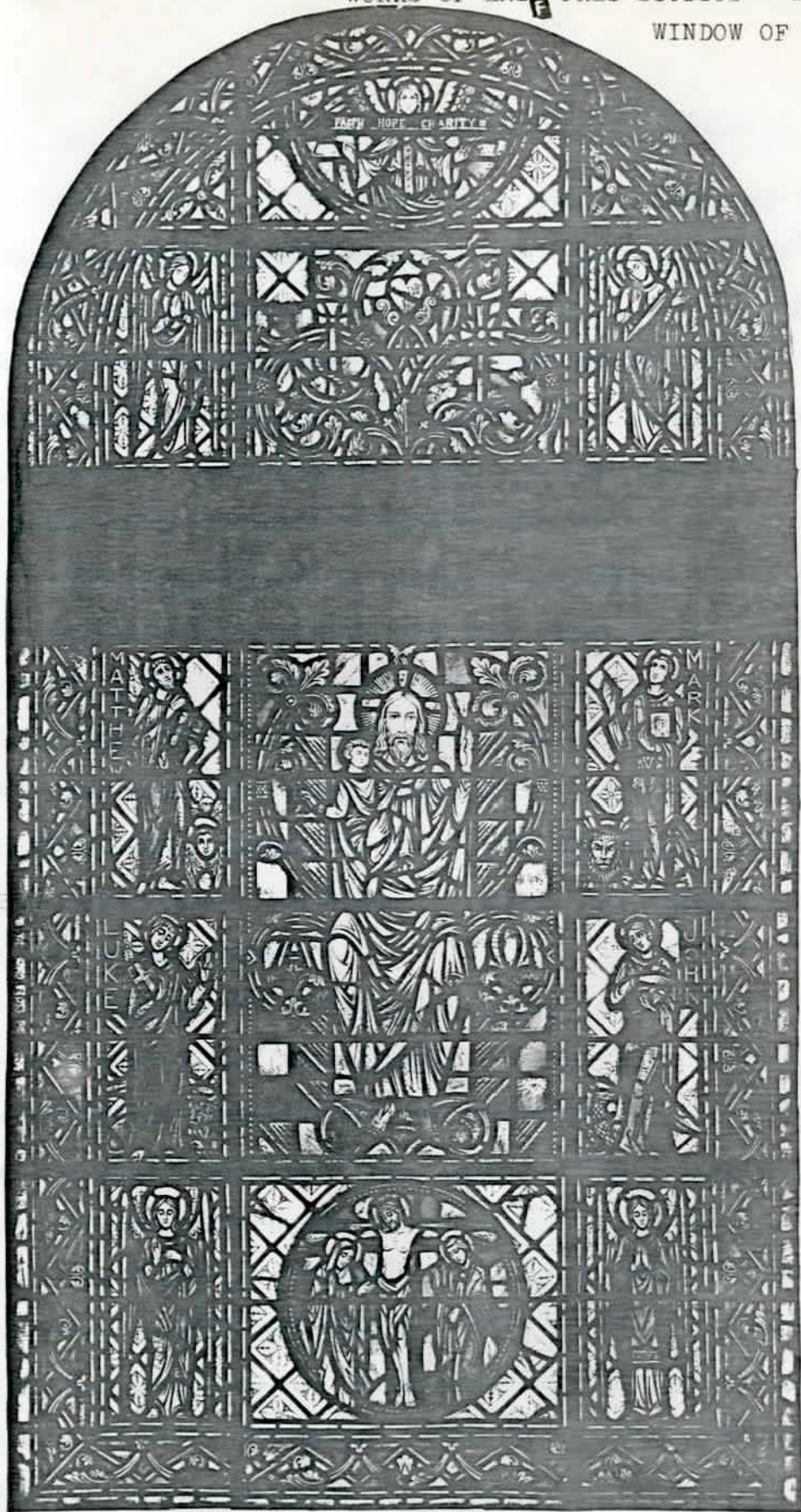


2nd Presbyterian Ch. St. Louis, Mo.



2ND PRESBYTERIAN CH. A  
ST. LOUIS MO.

M. 207



2ND PRESBYTERIAN CH. ST. LOUIS MO.

17206

## HISTORY OF THE SECOND PRESBYTERIAN CHURCH

On October 10, 1963, the 125th anniversary, the Second Church was called "The Grandmother of many churches."<sup>12</sup> It has always been one of the oldest, largest and most influential Protestant congregations in St. Louis, noteworthy for its sizeable and distinguished number of leaders in religious, civic, social and business affairs of the city. It has also been continuously blessed with financial abundance.

The first attempt to organize the Second Church was November 23, 1832, when twenty nine members were dismissed from the First Presbyterian Church to organize a separate society under the name of the Second Presbyterian Church of St. Louis. The Reverend E. F. Hatfield was called as pastor of the new congregation, however, he was called east three years later and a replacement could not be found. The members returned to the First Church.

On October 10, 1838, sixty members of the First Presbyterian Church and two additional people, totalling sixty two, successfully organized the new Second Church. The first services of the newly organized church were held in a frame building located on Fourth Street opposite the court house, a building known as Shepherd's School House. After meeting briefly at a building on Fifth and Pine Streets, the congregation purchased the land at the corner of Fifth and Walnut Streets from Pierre Chouteau for \$10,800. Building began in March, 1839, designed by the architect, Mr. Lucas Bradley and was completed

and dedicated on October 11, 1840 at the cost of \$42,000.<sup>13</sup>

During the 1938 One hundred year anniversary, Dr. William C. Covert opened the centennial celebration by saying "The nation was in the greatest financial crisis in 1838 and the country seemed to be heading for bankruptcy and in spite of the handicaps, 62 charter members bravely began their adventure for God and faith." He also spoke of other tribulations of 1838 such as a doctrinal schism in the church, trouble with indian tribes and slavery which was becoming a problem.<sup>14</sup>

During this financial crisis the congregation possessed adequate funds to build the church debt free and already their membership included such prominent people as Elder Hamilton R. Gamble, Governor of the State, Mr. Willis King, Mr. William Holcomb and Mr. Joseph Charless, publisher of the first Missouri newspaper.<sup>15</sup> It was similar in

On October 5, 1839 Reverend William Potts was installed as the first permanent pastor. He had previously come to Missouri on horseback from Philadelphia. He was a disciplinarian and was austere and puritanical in his views of Christian conduct. Offending members of the congregation were often reprimanded and sometimes excommunicated for misconduct.

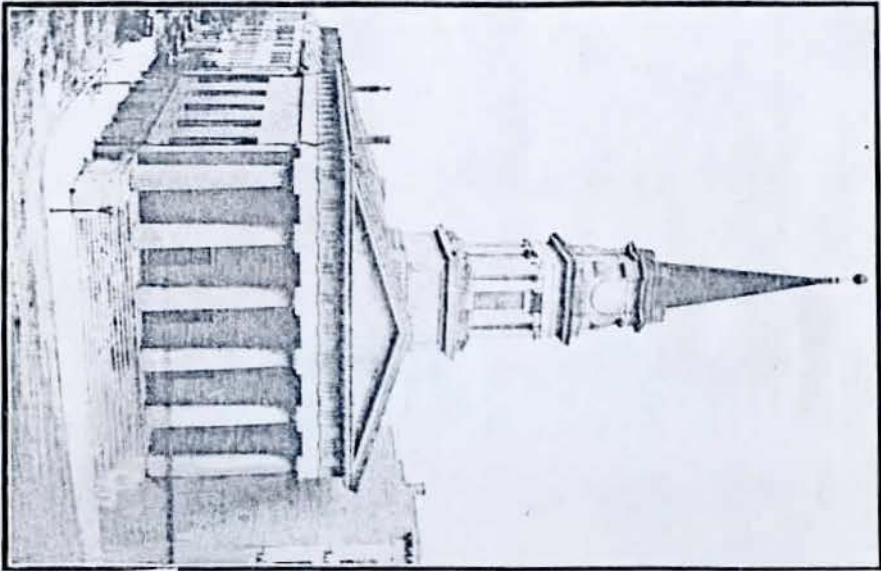
These offenses ranged from missing Sunday services to murdering a man on the street. One elder was reprimanded for renting a house to be used for gambling, another for opening a beer saloon (in a state of 40 distilleries, many of which were closed), and even as late as 1863 many members were reprimanded

for attending a coming-out party for one of the member's daughter.<sup>15</sup> However during his thirteen years as pastor, until his death in 1852, more than 900 people became members of the Second Church.<sup>16</sup>

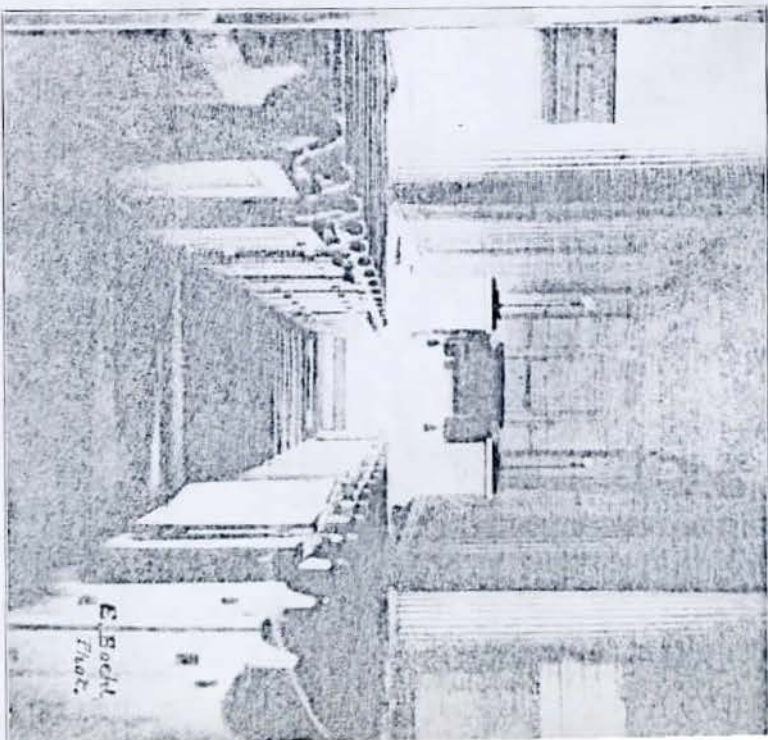
After Dr. Potts died the vacancy was filled by Reverend Nathan Rice who served from April 24, 1853 until September 15, 1857. He was followed by Dr. James H. Brooks who began his service in February, 1858 and continued, without installation, as pastor-elect until July, 1864 when he accepted the pastorate of the Walnut Street Presbyterian Church. Again the pastorate remained vacant until the Reverend Samuel J. Niccolls from Pennsylvania was formally installed on March 5, 1865.

The church on fifth and Walnut Streets became a landmark in the city of St. Louis, the steeple, towering above the court house, could be seen for miles.<sup>17</sup> It was similar in appearance to a classic Greek structure, fronted with doric columns and a handsome pointed tower. It was said that the year of 1839 was a notable one in Missouri's architectural history, particular mention being made of the Second Church. In the "Mississippi Valley Illustrated," edited by Lewis F. Thomas and printed in 1841, it said: "A person coming from the Rocky Mountains or one who had never seen any building dedicated to the Deity, beyond a frame meeting house in the woods, would be struck with the grandeur and magnificence, both exterior and interior, of the Second Presbyterian Church; and probably feel the same degree of

1840 SECOND PRESBYTERIAN CHURCH



First Edifice, Fifth and Walnut Streets.



Interior First Edifice, Fifth and Walnut Streets.

PICTURE FROM "THE ST. LOUIS STORY"



Fourth Street, South of Washington Avenue, about 1845, showing First Presbyterian Church and Spires of Christ Church and Second Presbyterian Church, and (old) Dome of Court House.



awe as one going from St. Louis to Rome would experience in first beholding St. Peters." Whether or not this was extravagant praise, it was said that regretfully this beautifully proportioned building was torn down only twenty-eight years after its completion, while the congregation moved to a new building that had little architectural merit.<sup>18</sup>

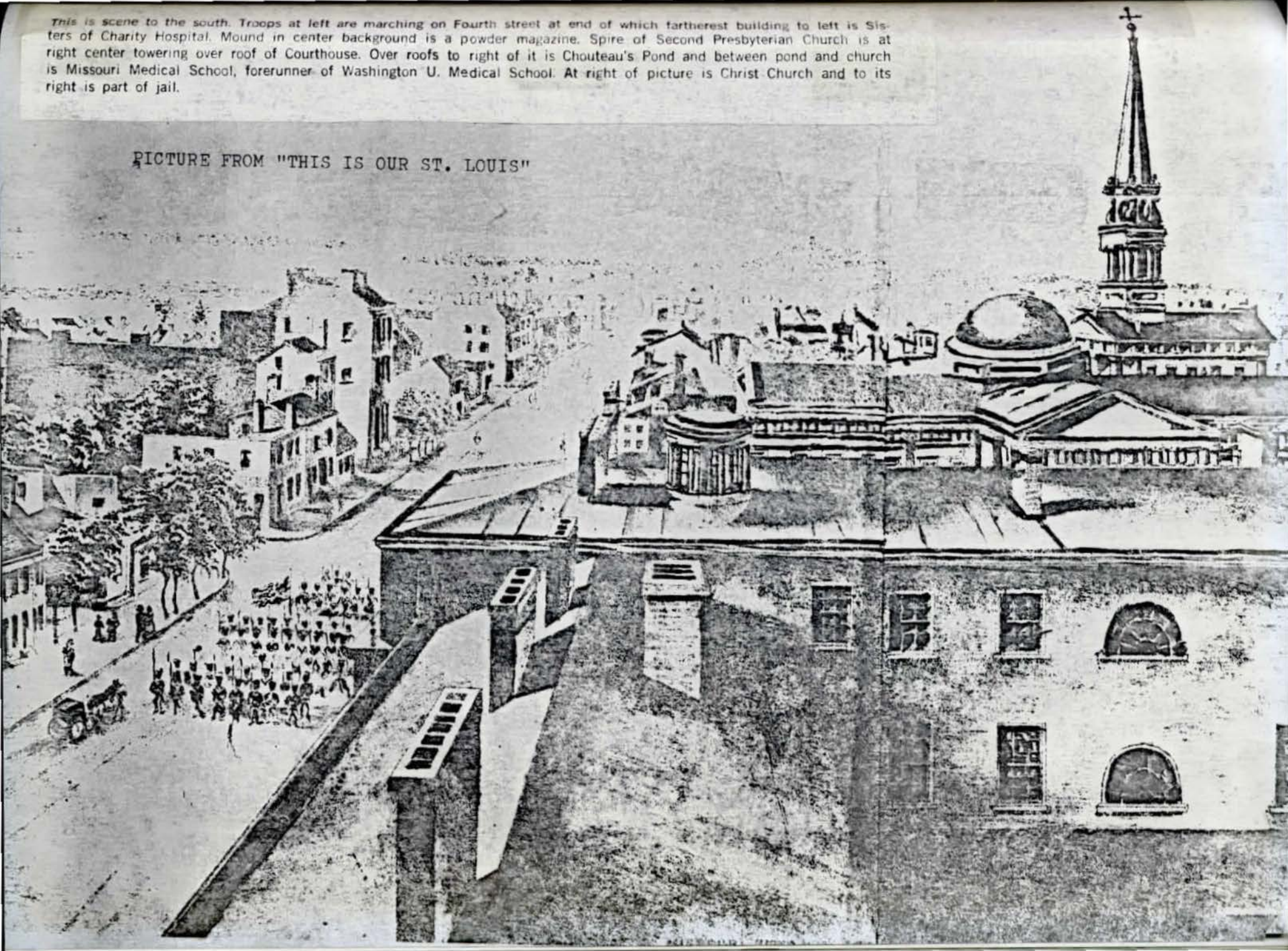
The new building which had little architectural merit was located on Seventeenth and Lucas Place. Construction began in 1867 and the cornerstone was laid on March 23, 1869. The lot had cost \$30,000 and the building \$160,000. The architects were Randolph and Brothers and the completed building was dedicated on December 25, 1870.

However, before the congregation was to occupy their new home, many historic events had taken place. By 1864 the growth of the downtown business district prompted the congregation to build a new church at Sixteenth and Walnut Streets. However, Missouri was a border state and the Civil War had split the congregation's sympathies. Dr. Brooks along with many of the members (164 people) left the church and called the church on Sixteenth and Walnut Streets The Walnut Street Presbyterian Church.<sup>19</sup>

The division of sympathies was also displayed at the site of the temporary place of worship used in 1838 on Fifth and Pine Streets. In 1861 it was the place where Southern sympathizers hid and fired into the ranks of German soldiers from the United States arsenal. The Union soldiers returned fire, killing three and wounding many others. This act caused severe measures

*This is scene to the south. Troops at left are marching on Fourth street at end of which farthest building to left is Sisters of Charity Hospital. Mound in center background is a powder magazine. Spire of Second Presbyterian Church is at right center towering over roof of Courthouse. Over roofs to right of it is Chouteau's Pond and between pond and church is Missouri Medical School, forerunner of Washington U. Medical School. At right of picture is Christ Church and to its right is part of jail.*

PICTURE FROM "THIS IS OUR ST. LOUIS"



to be taken against all rebel sympathizers.<sup>20</sup>

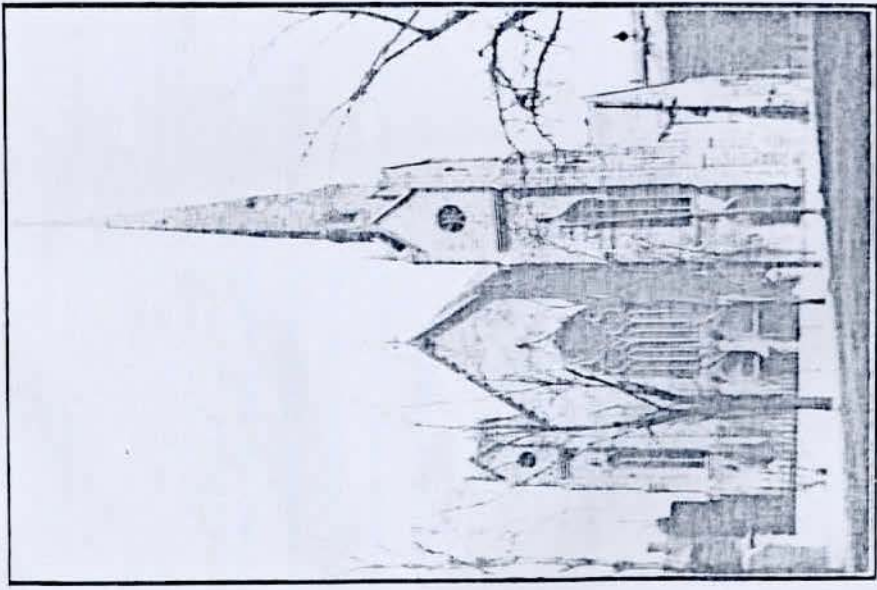
After the congregation split, as mentioned before, Reverend Samuel J. Niccolls became pastor and would remain in that position for the next fifty years leaving his mark upon the congregation as well as the entire city.

The congregation did not move into the new sanctuary, located at Seventeenth and Lucas Place, until 1868. It was located in one of the most fashionable and exclusive neighborhoods of the time.

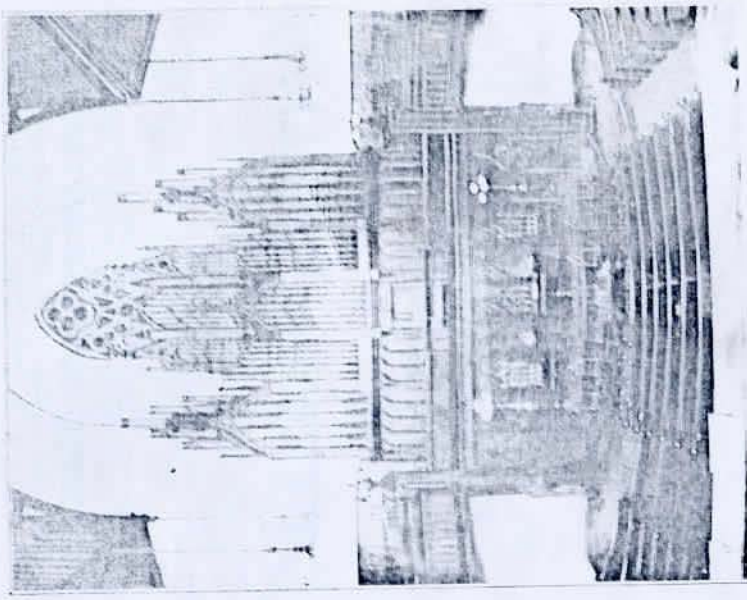
This edifice was built of rough unhewn stone in the Gothic Revival style with a tall steeple. It had stained glass windows, Gothic reredos behind the pulpit and the interior woods were predominately cherry, walnut and bird's eye maple. Much of the woodwork was trimmed with vermilion and gold. The pews were arranged in semi-circles and the galleries were divided into boxes and furnished with easy chairs.<sup>21</sup> This church was vacated in 1897 and sold to the Scottish Rite.

Once again the church decided to move west because of the encroachment of trade and manufacturing. This move, combined with the leadership of Dr. Niccolls, was the beginning of the most influential periods of the Church. It is a period of special interest to me as I have spent countless hours at the public library reading the St. Louis Globe-Democrat concerning the events of 1895 and 1896.

1868 SECOND PRESBYTERIAN CHURCH



Second Church, Sixteenth and Union Place



Interior of Church, as given in the Photo

The Pews of this Church will be sold and rented Thursday, December 29th, at 7 o'clock, P. M.

The Church will be open for inspection during that day.

SECOND PRESBYTERIAN CHURCH,

SABBATH, DECEMBER 25th, 1870,

Dedicatory Services.

"Glory to God in the highest, and on earth peace, good will toward men."

January In 1890 a lot was purchased near Vandeventer and Lindell as a location for a new church. It was decided later that the area near Westminster and Taylor was more desirable and a committee was appointed to raise \$12,000 for the purpose of building a new church at this site.

March On March 12, 1895, a reception was held honoring the thirtieth anniversary of Dr. Niccolls' pastorate. The event which marred the evening's pleasure was the burning of a drapery. The event which made the evening memorable was the building committee report. They had raised over \$18,000 and this amount would be added to the \$15,000 received from the sale of the Vandeventer and Lindell Avenues property and would be sufficient to build the new chapel.<sup>22</sup>

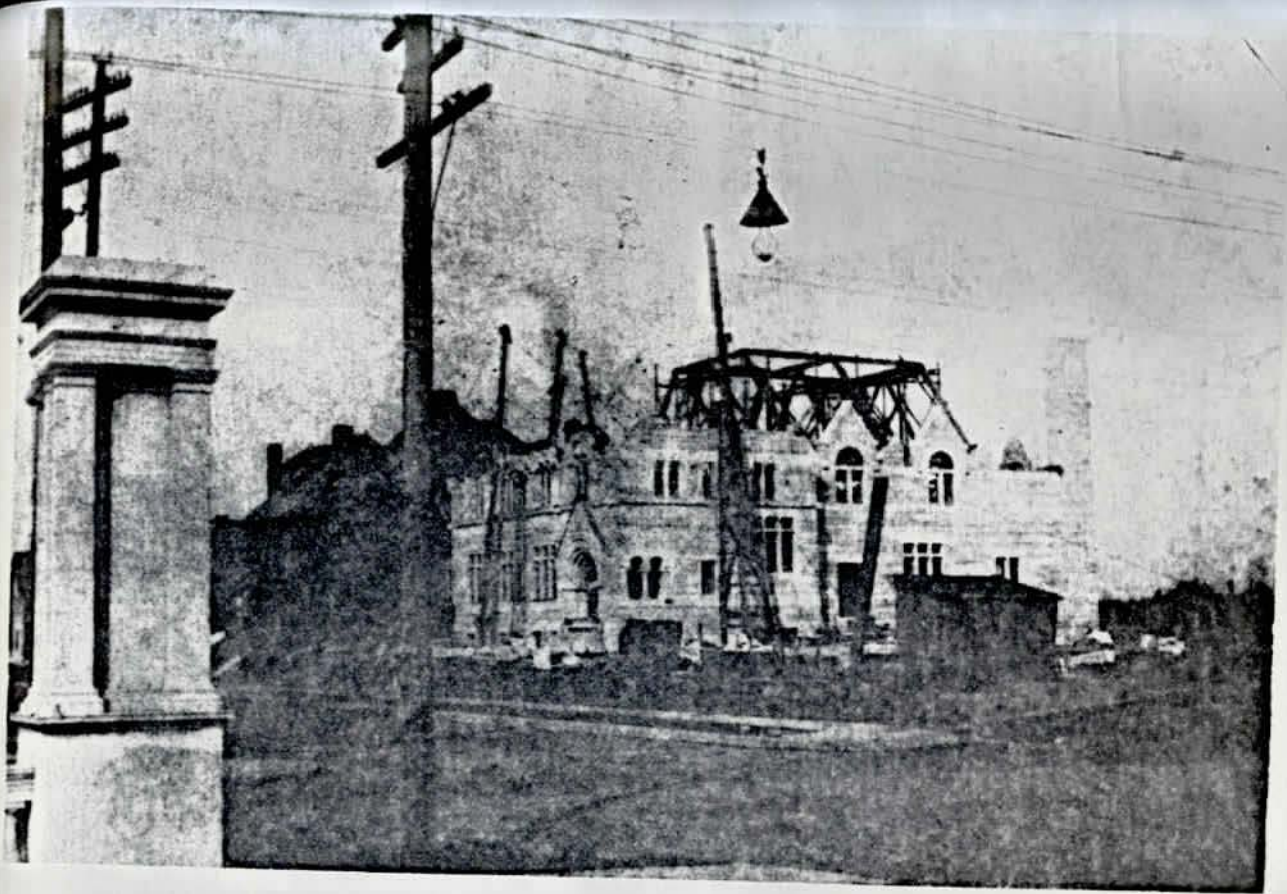
On May 10, 1895 the plans were submitted to the congregation. The new building was to be located on a lot 150 feet by 145 feet, at the Westminster and Taylor location. The total cost was expected to be about \$105,000. The plans were designed by the Boston firm of Shepley, Rutan and Coolidge, the main building having a seating capacity of 900 and the chapel would seat 600.<sup>23</sup>

The year of 1896 was an exciting year in the life of the church as well as the city. It was an election year, a tornado year and the beginning of preparations for the fair of 1904. Dr. Niccolls actively participated in these civic affairs as a representative of his church. The following are some of the more important events of 1896:

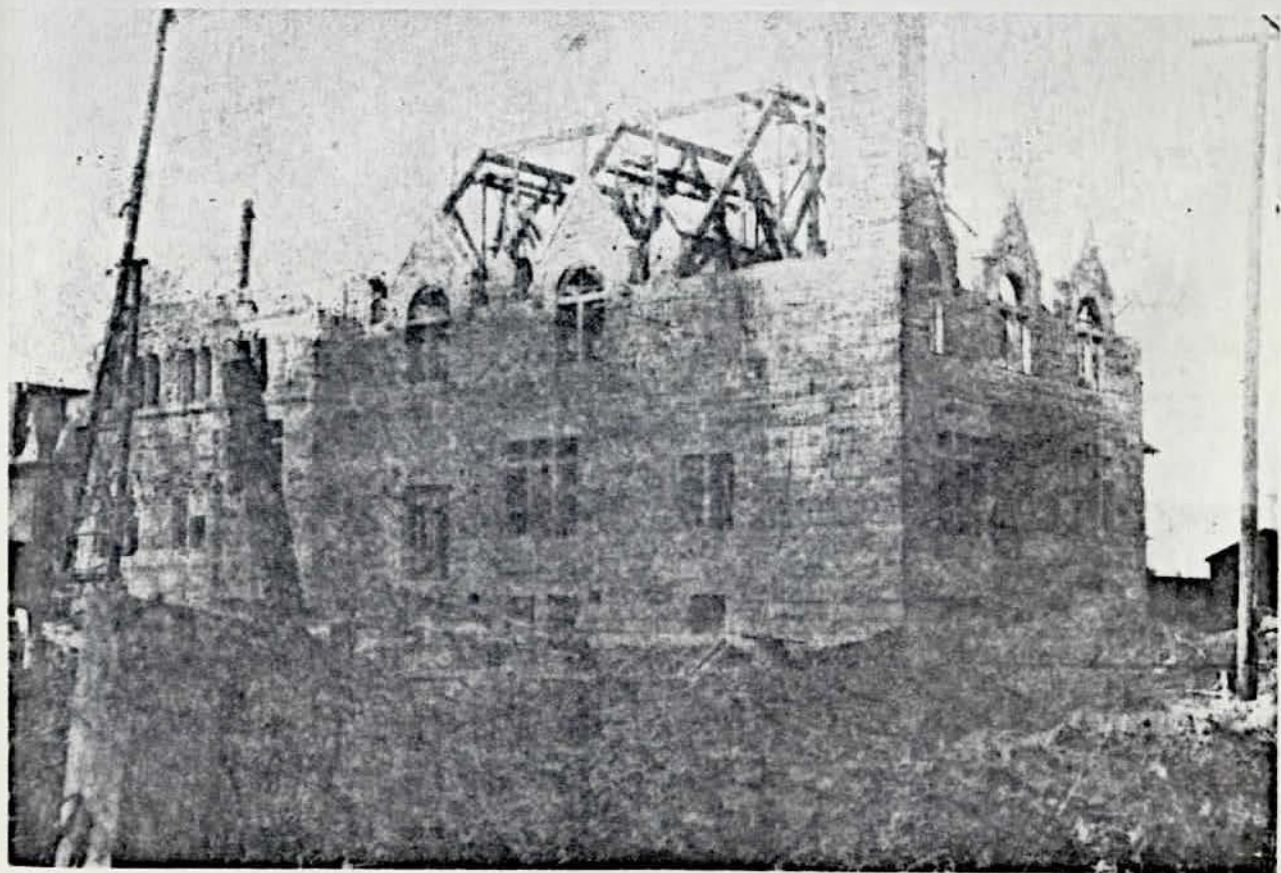
- January 5 - Mass meeting held at the Second Presbyterian Church in the interest of the Armenian sufferers.
- January 22 - Republican National convention to be held June 16 in St. Louis.
- February - New coliseum to be built.
- March - Construction begun on Second Presbyterian Chapel.
- April 15 - Scottish Rite members hold meeting to consider purchase of the Second Presbyterian Church building on Seventeenth and Lucas Streets.<sup>24</sup>
- May 15 - Civic Federation Crusade, a vigorous campaign for honest and efficient municipal government, Dr. Niccolls is first speaker.
- May 16 - Dr. Niccolls sermon "The secret of steadfastness and peace in life."
- May 21 - Congregational meeting at Second Church Dr. Niccolls is attending the Presbyterian General Assembly in Florida. The chapel is almost completed.
- May 27 - Coronation of Nicholas II of Russia.
- May 28 - "St. Louis in Ruins" - city struck by cyclone and destroyed - over 100 people were killed and countless others were injured - pictures were of taking bodies to the morgue.
- May - Church members wonder about the delay in moving into their new chapel.<sup>25</sup>
- November 15 - First service held in new Second Presbyterian Chapel. Dr. Niccolls will preach. First session of Sunday

- June 1 - Dr. Niccolls appeals for help for tornado victims and collects funds. He reported all of his congregation escaped injury.
- June 19 - McKinley nominated as Republican presidential candidate from colliseum in St. Louis.
- June 28 - Merchants Exchange Relief Committee established for tornado relief work. Dr. Niccolls is on committee.
- July 3 - An article comparing the Second Presbyterian Church to the Trinity Church of Boston and a picture of the new church and chapel appeared in "The Architectural Record" stating it was designed by Shepley, Rutan and Coolidge.<sup>26</sup>
- July 10 - New Chapel completed except for inside furnishings. Church expected to move after the summer is over in time for the fall meeting of the presbytery to be held in the church.
- July - William Jennings Bryant becomes Democratic Presidential Candidate.
- July 18 - Reverend Cleland B. McAfee, President of Park College will fill pulpit of Second Church until Dr. Niccolls returns from vacation on September 10.
- September 13 - Dr. Niccolls still vacationing in the Adirondacks.
- September 21 - Dr. Niccolls preaches first sermon after returning from vacation in which he gives advice to the voters.
- November 15 - First service held in new Second Presbyterian Chapel, Dr. Niccolls will preach. First session of Sunday

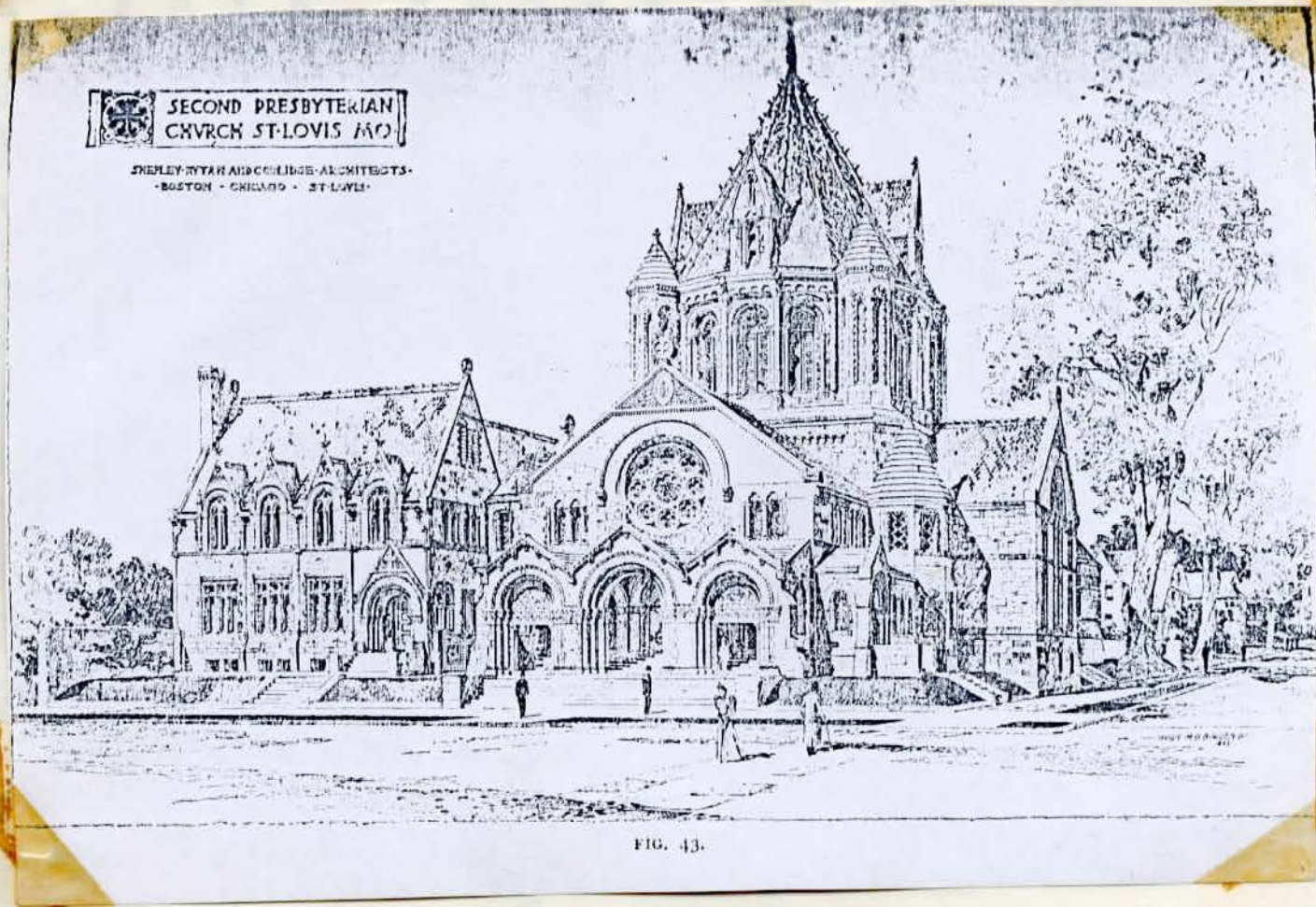




CONSTRUCTION OF CHAPEL 1895-1896



SECOND PRESBYTERIAN CHURCH AS SHOWN IN "THE ARCHITECTURAL RECORD"



Most of the School at 9:30 A.M. Chapel is dedicated. The  
November 16 - Women in the pulpits of St. Louis Churches.  
shape in groups Miss Rebecca Krikorean from Armenia spoke at  
center of the Second Church. the second level the windows are  
December 12 - First Sunday morning service in new chapel.<sup>27</sup>

central portion of the chapel received most of its lighting  
THE CHAPEL BUILDING  
from the ceiling and of course this was provided by the three  
secti The exterior of the chapel has remained as it was in 1896  
with the exception of covering the skylights with wood.

a cen The entrance into the chapel was in the center of the hallway  
on the east. Above the hall, on the second floor, was a gallery  
extending over the first floor, which could be reached from  
stairs located on the north and south ends of the hallway.

There were also galleries on the north and south ends of the chapel,  
the level of which was raised toward the rear. These galleries  
could on occasion be separated into four classrooms by using  
portieres. The area beneath the galleries, on the first floor,  
could be made into three classrooms by the use of rolling  
partitions. At the extreme south of the west wall was a handsome  
stone fireplace and to balance this, on the north end of the  
west wall were three windows. The platform, raised on seven  
steps, was located at the center of the west wall. The balconies  
were made of wood and were supported by wooden pillars. The floor  
was also made of wood.

Lighting was provided by fixtures located on each pillar  
supporting the balcony and also around the walls under the  
balcony.

Most of the illumination was from the outside. Around the chapel on the first floor most of the windows were square in shape in groups of three. There was also a bay window in the center of the north wall. At the second level the windows are positioned in each bay and are arched in groups of twos. The central portion of the chapel received most of its lighting from the ceiling and of course this was provided by the three sections of stained glass windows which were covered by three skylights in the roof. It is thought that there might have been a center light fixture which could have hung from the central portion of stained glass.

The only alterations to the chapel were made during the building program of 1929 and 1931. They are as follows:

1. Entrance into the chapel is now at the extreme north and south ends of the east hallway.
2. The north and east galleries were removed as were the columns which supported them.
3. The south gallery was extended. At the first floor level are the offices of the receptionist, assistant minister and the library (or fireplace room). At the second level are choir rooms.
4. The west wall was completely removed. At the south end of the west wall is the door into the educational building. There are now six matching stained glass arched windows on the east and west walls done by Emil Frei studios in 1931.

The sanctuary was completed and dedicated on November 25, 1900.

It cost \$275,000. The dedication services were memorable for those who attended. The seating capacity was 1100, however now there is an arched permanent raised altar area. 1500 people were present. During the evening an electric wire burnt out on Boyle Street. Thus the church was in darkness and there was no responsive reading. The organ operated on electricity and there was no singing or music. However, even minus all activity, I imagine all fifteen hundred people were proud of their new debt-free church.

5. The bay was removed from the north or rear wall and now there is an arched permanent raised altar area. 1500 people were present. During the evening an electric wire burnt out on Boyle Street. Thus the church was in darkness and there was no responsive reading. The organ operated on electricity and there was no singing or music. However, even minus all activity, I imagine all fifteen hundred people were proud of their new debt-free church.

6. Buff Indiana Oolitic limestone used for interior stonework.

7. New lintels and beams furnished.

8. Wrought iron railings on balcony, steps to second floor and on doors into chapel.

9. Plaster work, present wainscots removed and plastered.

10. New ceiling of celotex with perforations used inbetween wooden beams.

11. Beams stained and hand painted with religious insignias.<sup>28</sup>

were two identical massive bronze tablets framed in marble, placed there by two old par...

#### THE SANCTUARY

The massive Romanesque church at Westminster and Taylor was designed by the St. Louis architect, Theodore C. Link, the prominent designer of the Union Station.

Ground was broken for the Sanctuary in 1898 and the cornerstone was laid at 5:00P.M. June 24, 1899 by Mr. William

H. Thompson, President of the Board of Trustees. The chapel was overflowing with dignitaries, the congregation and friends.

Dr. Niccolls presided over the ceremony and it is interesting to

note that one of the items he put in the cornerstone along with

the Bible was a copy of the June 24, 1899 Globe-Democrat newspaper

a copy of which I have given to the Second Church for their files.<sup>29</sup>

The sanctuary was completed and dedicated on November 25, 1900. It cost \$200,000. The dedication services were memorable for those who attended. The seating capacity was 1100, however 1500 people were present. During the evening an electric wire burnt out on Boyle Street. Thus the church was in darkness and there was no responsive reading. The organ operated on electricity and there was no singing or music. However, even minus electricity, I imagine all fifteen hundred people were proud of their new debt-free church.<sup>30</sup>

The interior of the church was modernized Romanesque architecture, in cruciform shape, with ribbed, vaulted ceiling, clerestory and a lantern forming the center.

The auditorium or sanctuary's main entrance was on Westminster Place. Upon entering the church, on either side, were two identical massive bronze tablets framed in marble, placed there by two old parishioners, Mr. and Mrs. Carlos Greely and Mr. and Mrs. Samuel Copp. Glass paneling separated the narthex from the nave. The pews were in a semi-circular arrangement with the center aisle pews facing directly toward the altar. They were made of walnut and cushioned in green. The floors were of mosaic tile and the rostrum was carpeted.

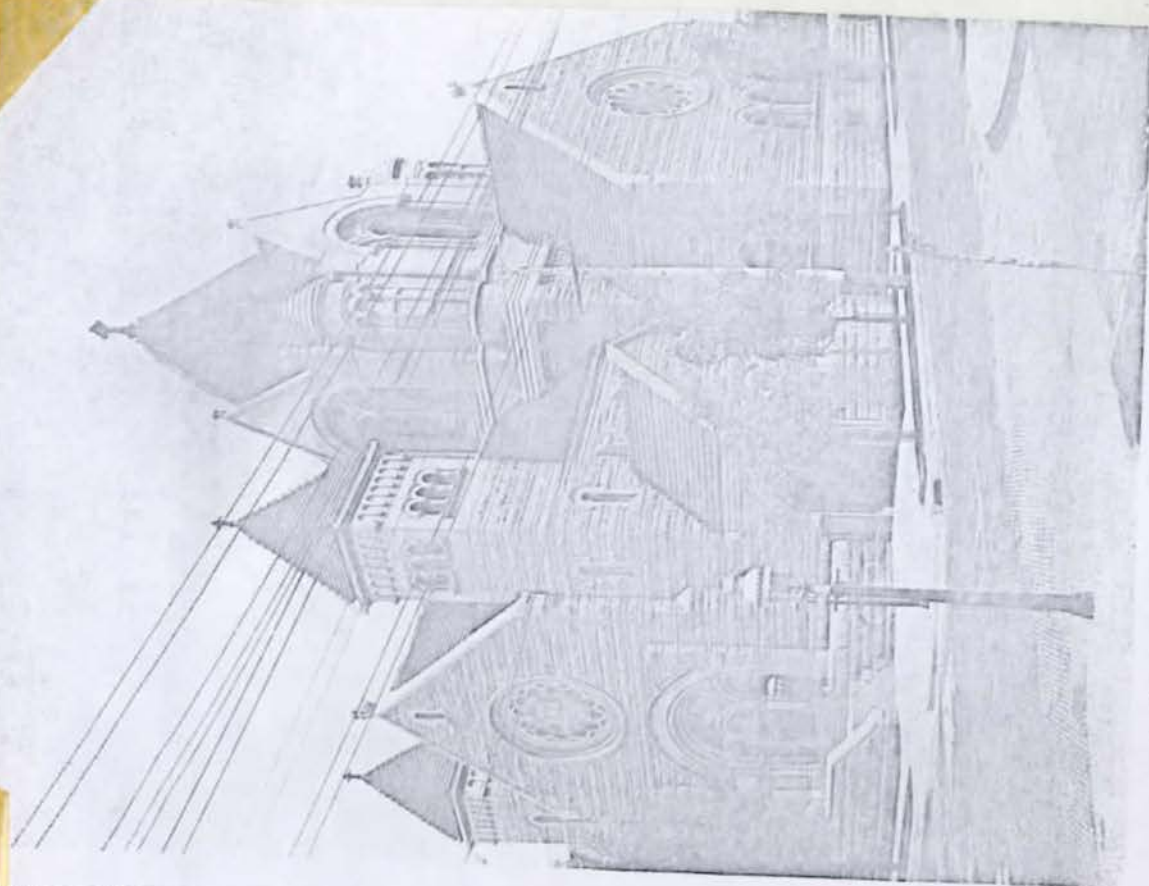
The original altar design shows a semi-circular chancel area in the north. There was a half dome of glass panels in front of three round windows. The pulpit was in the center of the altar and around this was an arch with the words painted "To Him Be Glory and Dominion Forever and Ever, Amen."



The Chapel, Second Presbyterian Church, St. Louis

Built in 1896

Shepley, Rutan & Coolidge, and John Lawrence Mautan, St. Louis  
Architects

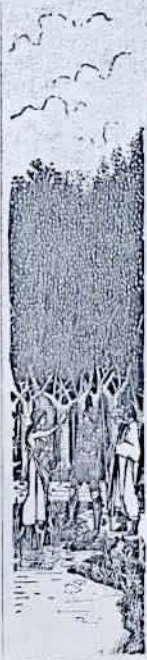


Auditorium, Second Presbyterian Church, St. Louis  
Built in 1898-99

Theodore C. Link, St. Louis, Architect

These buildings comprise the third home of the congregation

.....Dedicatory Services. ❀❀❀❀❀



Second Presbyterian  
Church,

Westminster Place and Taylor Avenue,  
ST. LOUIS, MO.

November Twenty-fifth,  
Nineteen-hundred.



"Ebenezer:—Hitherto hath the Lord helped us."



CHANCEL OF  
SECOND PRESBYTERIAN CHURCH  
1900



The choir was located in the balcony to the south above the narthex and facing the pulpit. The three-manual, electro-pneumatic organ with consol detached was built by Hock-Hastings Company of Boston at a cost of \$12,000.<sup>31</sup>

The sanctuary was said at the time to be one of the most beautiful and artistic pieces of church architecture in the country.

The exterior of the sanctuary is in near original condition, however there have been many alterations to the interior.

1913 - 1. During the summer the interior of the church was entirely redecorated, the accoustic properties perfected by a special treatment of the walls and arches and the pews were equipped with earphones.<sup>32</sup>

Prior to 1915- 1. Removal of three bull's eye windows behind the semi-circular chancel.

2. Walls painted.

1922 - 1. Replacement of the original semi-circular chancel with half dome of art glass panels with a square plan chancel topped with a barrel vault.

2. Installation of stained glass rose window on the rear wall of the chancel. Made by Tiffany and dedicated to Dr. Samuel J. Niccolls.

(many of the stained glass windows were in their position when the original church was built, however, I will discuss the installation of the other stained glass windows in a later portion of this paper.)

3. Replacement of the centrally positioned pulpit with an altar and the pulpit moved to the west side of the chancel.
- 1923 - 1. New organ installed by Hillgreen-Lane and Company, Alliance, Ohio.
- 1963 - 2. Choir moved from the rear balcony to either side of the new altar.
- 1920's - New wall openings in side of chancel to accommodate the organ.
- 195 - 2. An oak railing added along the top step of the chancel.
- 194 - 3. Rearrangement of pews from semi-circular plan to parallel rows.
- 194 - 4. Glass paneling separating narthex from the nave was replaced by a wall broken by wooden doors.
- 194 - 5. Walls were painted and decorated.
- 194 - 6. The elaborate designs above the four arches of the lantern were removed.<sup>33</sup>
- 1940's - 1. Removal of the words painted on the arch of the chancel.
- The Second Church
- 1954 - 1. New organ installed
- 1955 - 1. Lantern windows replaced by Frei studios, St. Louis.
- 1959 - 1. Removal of oak chancel rail.
2. Communion table positioned in center of altar.
3. Choir moved from sides to center rear of chancel.
4. Organ moved.
5. Pews refinished.

6. Walls repainted
  7. Suspension of an Italian gold mosaic cross over the altar in center of chancel, given in memory of William R. Orthwein, Sr. by friends and family, made by Frei Studios.
- 1963 -
1. Sanctuary was air conditioned.
  2. Gold cross mounted on rear wall of chancel.
  3. Choir and organ moved to rear balcony which had been extended further into the nave.
- 1965 -
1. New organ installed by Schanz Organ Company and donated by the late Mrs. J. Howard Holmes.<sup>34</sup>

Not only has the church building received many compliments from the press but also the congregation. "This church is the center of a very large religious influence in the city. Its members are not only from wealthy business circles, but comprises many of the most eminent among the different professions. Culture, piety and good works abound with this body of Christians. Their pastor is noted as an organizer and promoter of the various activities of the church."<sup>35</sup>

This famed pastor was Dr. Samuel Jack Niccolls who served The Second Church for fifty years and the City of St. Louis. He was born in Pennsylvania on August 3, 1838. He was educated at Eldersridge Academy, Pennsylvania, Washington and Jefferson College, and graduated at nineteen years of age in 1857. He then attended Western Theological Seminary and was ready for

70th Anniversary

ministry in 1860. The Civil War broke out. He was Chaplain in the 126th Pennsylvania Regiment. He came to the Second Church at the age of twenty six, in January 1865, three months before the assassination of Lincoln and remained pastor until his death in 1915.

He became known as "the Presbyterian Bishop of the West." He was an eloquent speaker, a scholar, an able administrator and a leader. He preached throughout the country and during his fifty years as minister he preached to every president since Lincoln.

In 1872 he was elected Moderator of the General Assembly of the Presbyterian Church, at the age of thirty three, the youngest man to hold that position. He was President of the Board of Lindenwood College for twenty-seven years; President of Board of Directors, McCormick Theological Seminary; Member of the College Board and President of the Church Extension Society. He lived at 8 Hortense Place, St. Louis. 36

In 1915 he celebrated his fiftieth anniversary. He had presided in all three of the church's sanctuaries and at this time the church as well as the city honored him.

Every summer he spend his vacation fishing in the Adirondack Mountains. He died on August 20, 1915 just a few months after his fiftieth anniversary. 2500 people attended the services at the Second Church and Rev. John L. Roemer, President of Lindenwood College gave a prayer which in itself was said to be a sermon. 37

November 10 1915  
St. Louis  
No. 8

70th Anniversary  
Number

Second Presbyterian  
Church Record



Taylor Avenue & Westminster Place

Whatever things are true,  
Whatever things are honest,  
Whatever things are just,  
Whatever things are pure,  
Whatever things are lovely,  
Whatever things are of good report;  
If there be any virtue, and if there be any  
praise, think on these things.  
Philippians 4-8.

A. D.  
November, 1908  
St. Louis

Volume 11

No. 8

CHAPEL SECOND PRESBYTERIAN CHURCH

1915



Reception Saturday Evening, March 6, 1915.



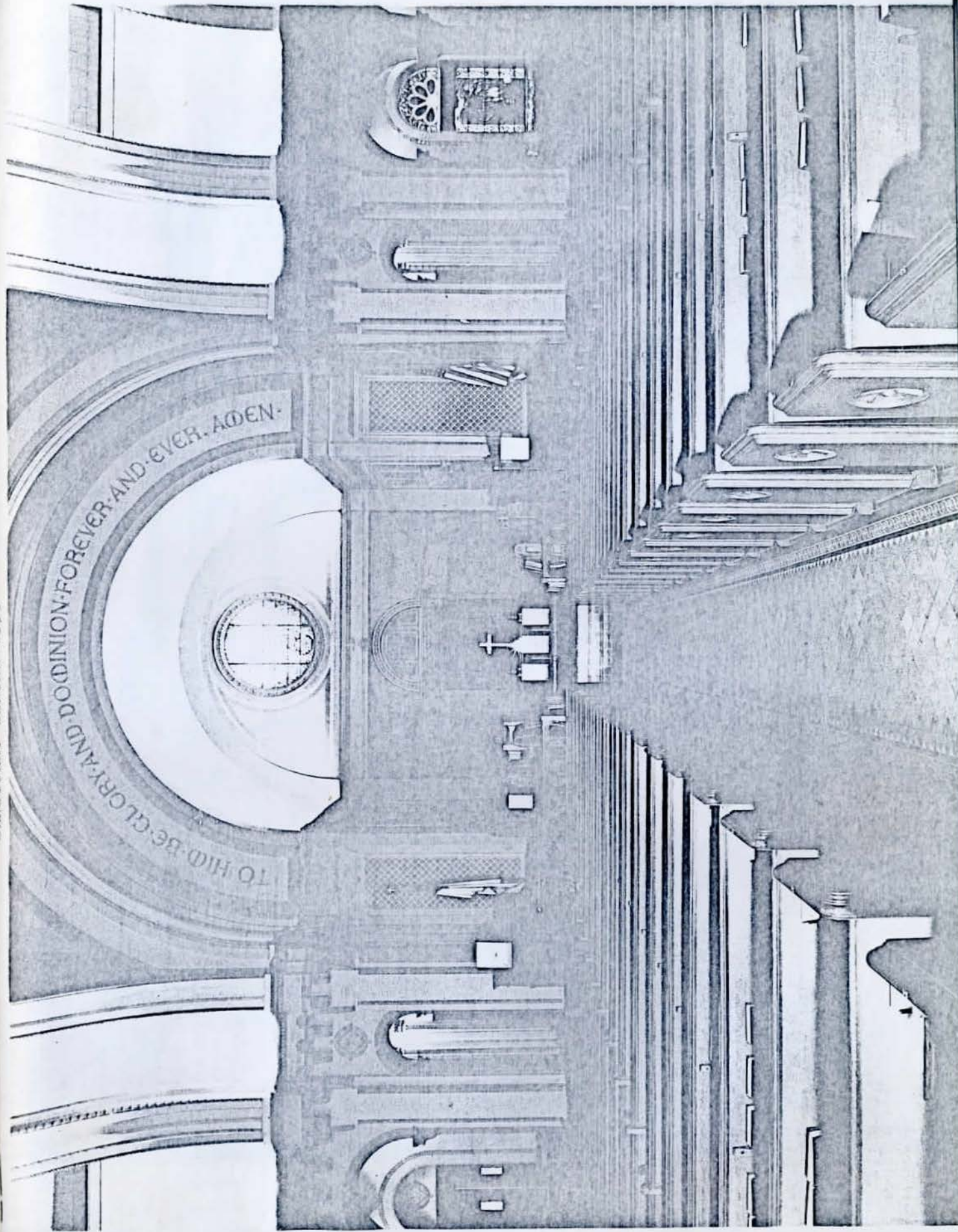
*Second Presbyterian Church, U. S. A., Saint Louis, Mo.  
Westminster Place and Taylor Avenue*

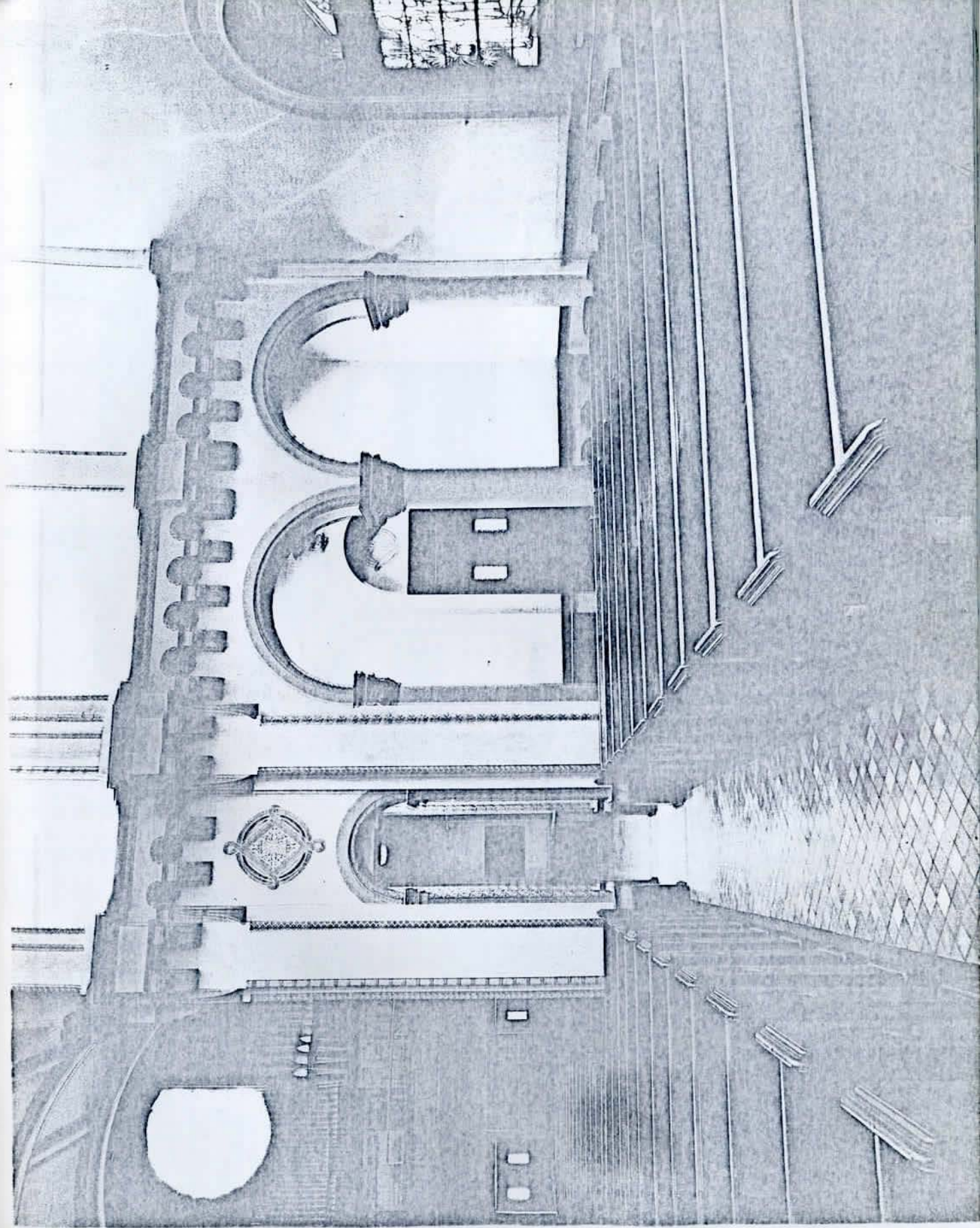
THE Second Presbyterian Church of St. Louis was organized one hundred and ten years ago, on October 10, 1838.

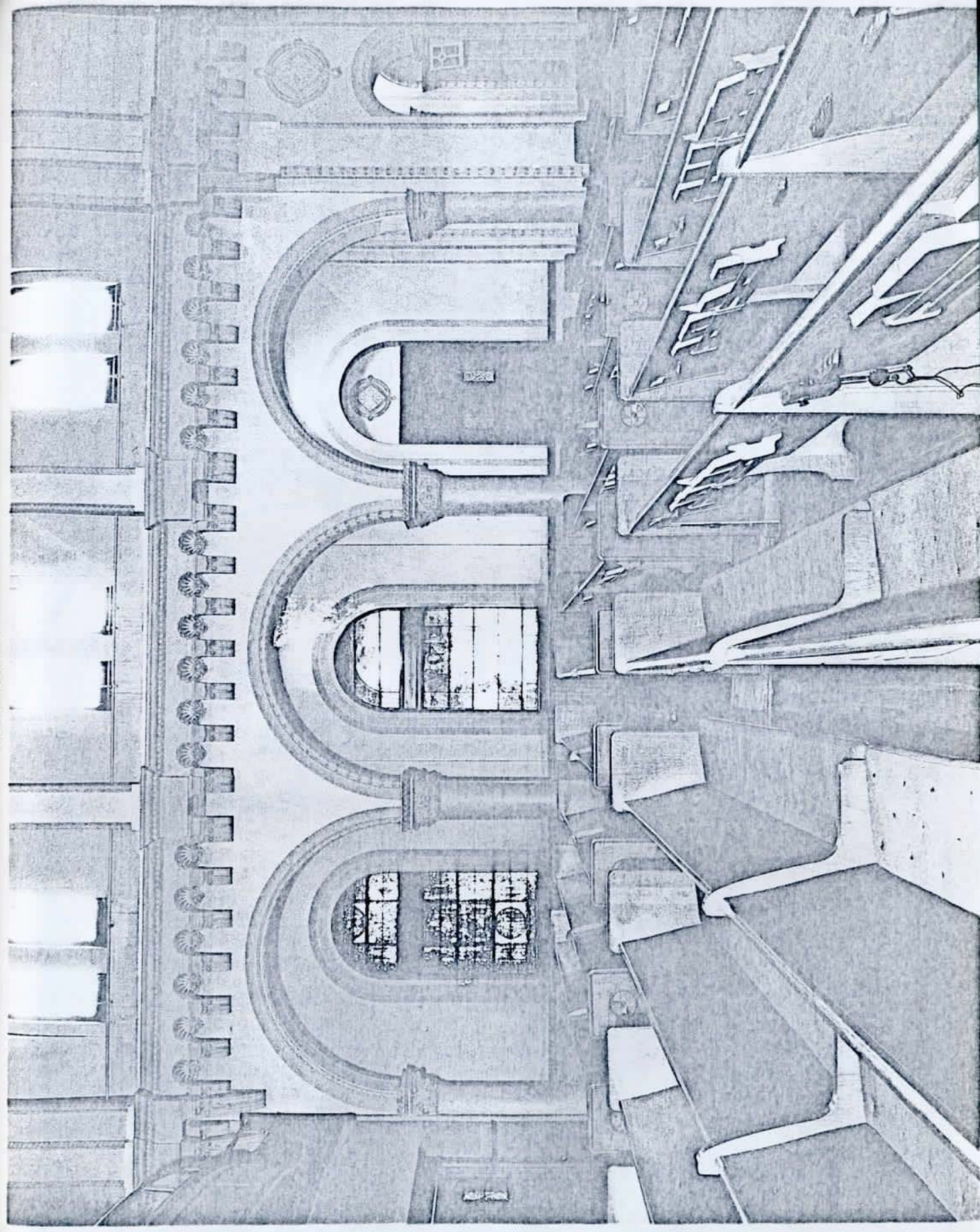
During the first thirty years the church edifice was at Fifth and Walnut Streets—and from 1868 until 1900, at Seventeenth Street and Lucas Place.

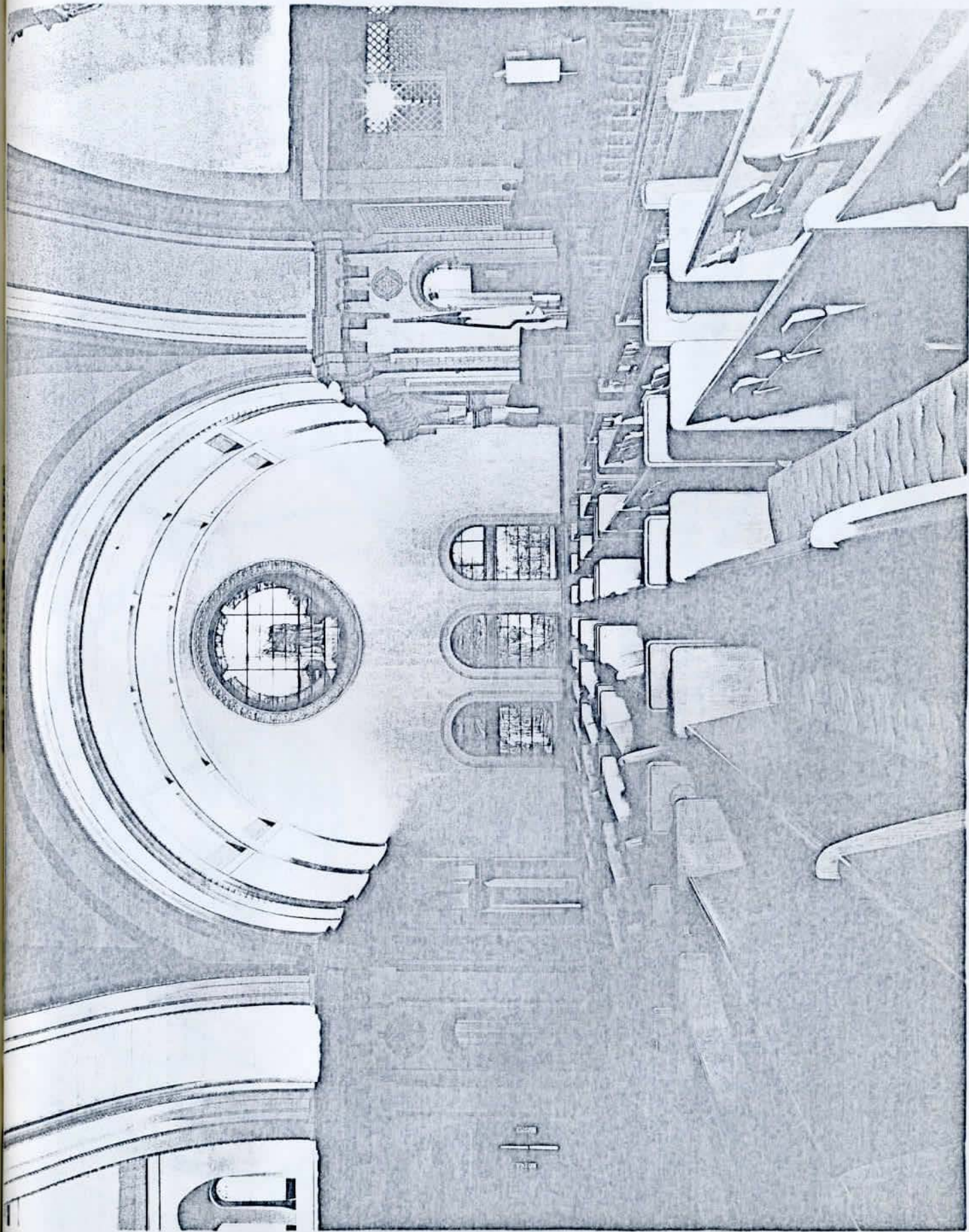
The present beautiful building at Westminster Place and Taylor Avenue, the third in the church's long history, was dedicated November 25, 1900.





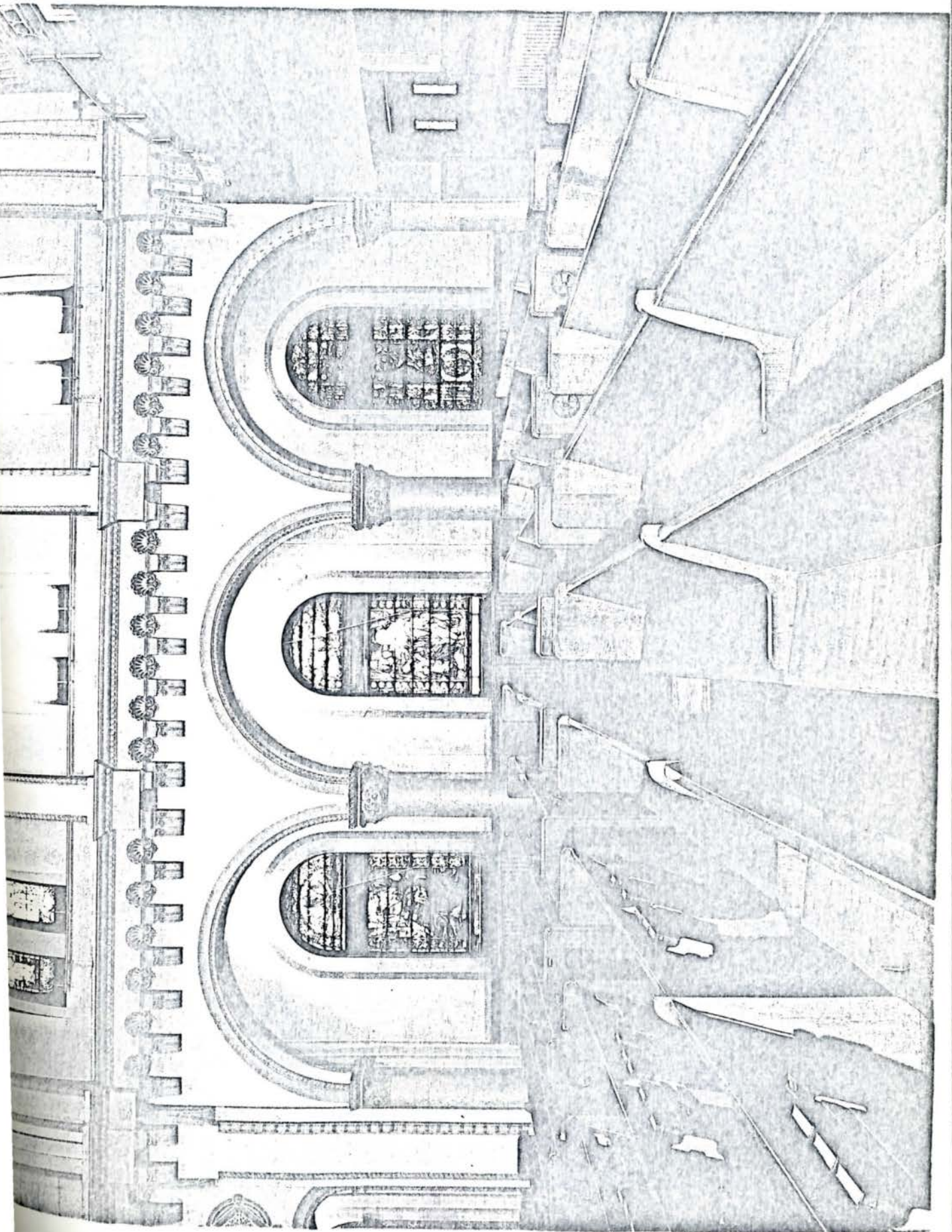


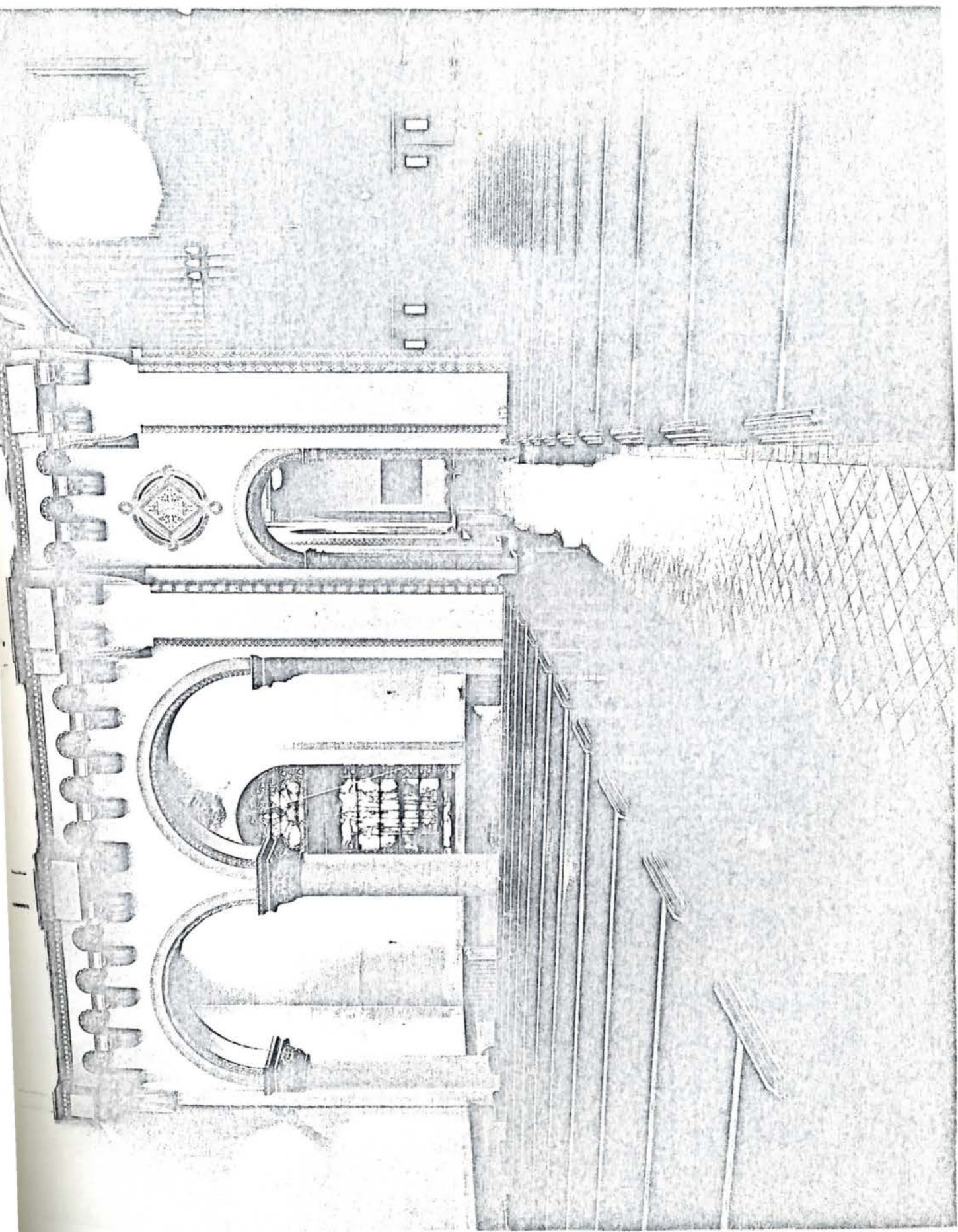




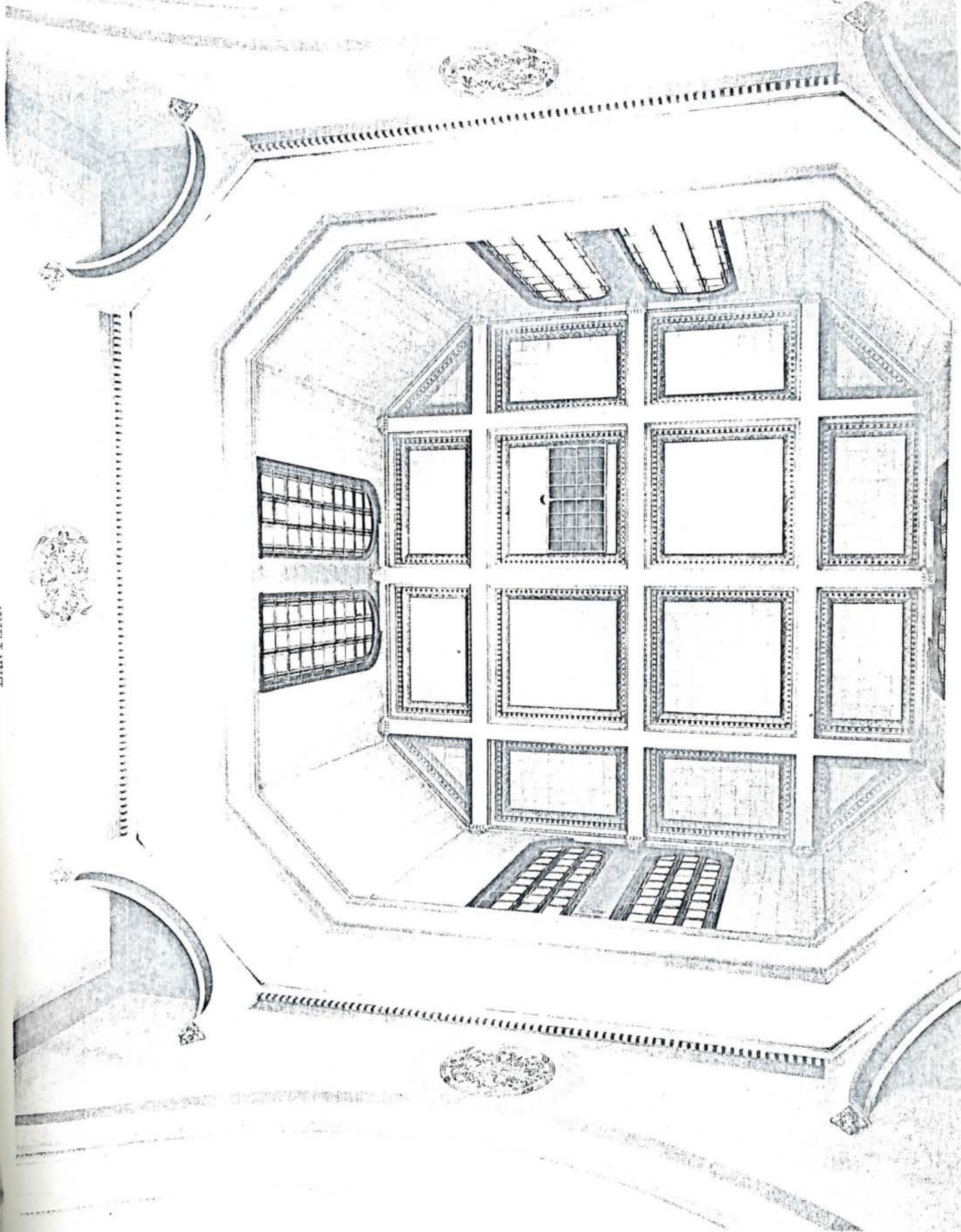


TIFFANY WINDOWS EAST WING

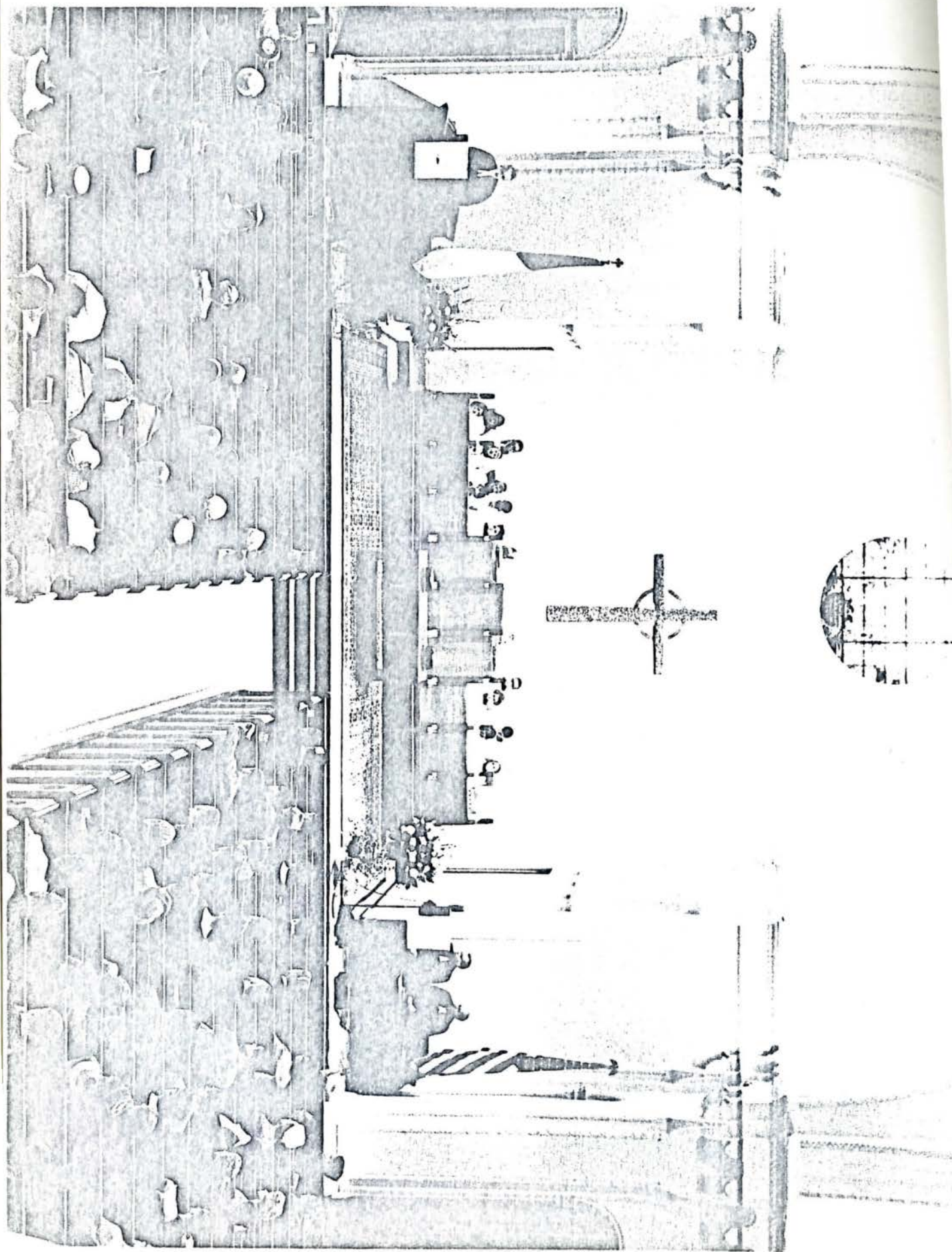




LANTERN







## THE EDUCATIONAL BUILDING

In 1900 when one of the older Elders entered the new church building when it was dedicated, he said: 'Daughter, we ought to buy the lot next door, tear down that old house, and build a church house for the boys and girls of this neighborhood.' He did not live to see his dream come true, but his daughter had the privilege of assisting in raising funds for the building.<sup>38</sup>

In 1929 the building west of the chapel was torn down and plans for the building were submitted and accepted by October, 1929 from the architects LaBeaume and Klein and the cost was \$270,000.

The most remarkable fact concerning this building was that the congregation had a fund raising campaign. In one week they raised \$450,000! \$160,000 of this went to Greeley Memorial Church for a new building. Among the gifts was \$100,000 donated by Mrs. Margaret Butler, widow of Col. James Guy Butler. Dedication week began January 18, 1931.<sup>39</sup>

During the time of this building program for the educational building and the extensive alterations to the chapel, Dr. John W. MacIvor was minister of the Second Church. He served from 1916 until 1944 and he was also the pastor when the church celebrated its One Hundredth anniversary in 1938.

Another interesting event took place in June, 1927. Boy Scout Troop No. 6 was chartered on October 20, 1920 and it met at the Second Church. Part of this troop formed the Guard of Honor for Col. Charles Lindbergh in a parade in June, 1927.

There was also an active Women's Association, Young people's group and a dramatic club which presented many plays.<sup>40</sup>

Dr. James W. Clark was born in Glasgow, Scotland in 1891. In 1910 he went to Canada and worked as student missionary for settlers and lumberjacks. During World War I he was awarded the Military Cross at the battle of Amiens. He was installed as pastor of the Second Presbyterian Church on September 15, 1944 and served until 1955. He was Chairman of the Board of Lindenwood College, a member of the Board of Directors of McCormick Theological College and Westminster College at Fulton. He was probably best remembered as conductor of the Protestant Hour every Sunday morning from 9:00 A.M. to 9:30 A.M. and also preached many services on KSD television. It was during this period that the Second Church celebrated its 110th anniversary.

During the rededication of the church on September 25, 1959, the 125th anniversary in 1963 and the 130th anniversary in 1968, Dr. W. Sherman Skinner was the pastor, serving from 1955 until June, 1970. Not only did the years change but the congregation changed and Dr. Skinner was to direct the path that the church would follow until the present day. An extensive study was made by the pastor and congregation as to whether the church should move. The always wealthy and fashionable church was no longer situated in a wealthy and fashionable neighborhood. The once magnificent homes were now converted to apartments. In 1961 the members voted to stay in the central west end and undertake

the extensive program of neighborhood service.<sup>41</sup>

The capable successor to Dr. Skinner is Dr. Orville L. Brotherton who came to the church in 1971 and is the Pastor at the present time.

Every past minister of the Second Church has been a diligent servant to his congregation and an outstanding leader in the community. Dr. Brotherton continues this legacy today. Along with his entire staff, he is involved in the betterment of the neighborhood and is always available for assistance and help.

In a recent news article concerning integration he said 'the role of the church is to open itself to all human beings and not to judge the superficial differences between persons such as the color of their skin.'<sup>42</sup> The doors of the Second Church are open to everyone: the neighborhood children use the gymnasium for sports, the needy receive food and clothing, the academically deficient receive tutoring, the elderly receive planned activities, the sick receive care and the disturbed receive counselling. Everyone is welcome in the church and to participate in it. Black or white, rich or poor, everyone is served.

Nov. 20-21, 1976

15A

## Church integration

I WAS DEEPLY grieved (over the incident in Plains, Ga.) because it gave an image of the (Southern Baptist) convention that is not accurate," he said.

The Plains Baptist Church, like the Tower Grove Baptist Church, belongs to the Southern Baptist Convention. The Rev. Mr. Lewis said the Plains Baptist Church's forbidding blacks to attend Sunday services and to become members was an exception to general Baptist policy.

However, he said he knew of a few Baptist churches in the South with a discriminatory policy and suspected these churches were smaller congregations or were located in small towns.

According to the Rev. Mr. Lewis, there are between 200 and 250 blacks of a total congregation of 1,000 members at the Tower Grove Baptist Church. He said the black members are mostly youth who are

provided transportation to the various religious activities by the church.

**THE REV. MR. LEWIS** said race was never considered in admitting new members to the Tower Grove Baptist Church. The only requirements, he said, were a public confession of faith in Jesus Christ and baptism by immersion.

The United Methodist Church has

had difficulties integrating certain congregations in neighborhoods where blacks are moving in, according to the Rev. Dr. John N. Doggett Jr., district superintendent of the St. Louis North District of the United Methodist Church.

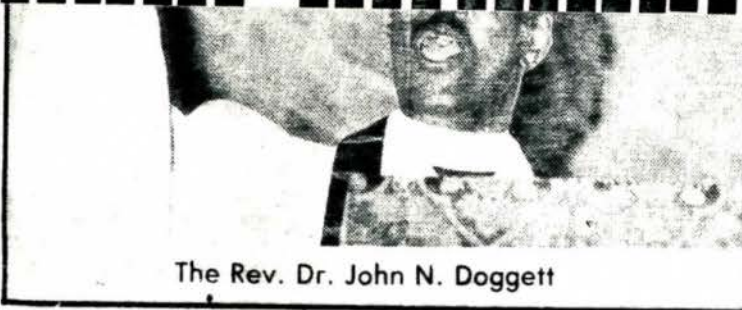
The solution to the problem has been establishing a "Transitional Ministry Task Force" to counsel both the present members and the

house just in back of you," he said. "But that's the pain, glory and joy of personal growth."

The concern for integration in the Roman Catholic Church is not based on the makeup of the congregation but rather the number of black priests, says the Rt. Rev. Msgr. John A. Shocklee, executive secretary of the St. Louis Archdiocesan Commission on Human Rights.

**MSGR. SHOCKLEE** said dioceses formerly discouraged young black men from entering the diocesan seminaries with the result that most blacks, aspiring to the Catholic priesthood joined the Society of the Divine Word, a religious order in the South.

"We're now paying for the mistakes of the past," he said. "If they (blacks desiring to become Catholic priests) were rejected one time, they won't forget it. We'd be delighted now to have more black priests."



The Rev. Dr. John N. Doggett

Scattered thro- church. I realized the original  
 plans would be of the Greatest assistance to me and I began looking  
 for them. I traced the architects from John Lawrence Mauran  
 who had worked for the Boston firm of Shepley, Putan and Coolidge

to the St. Louis firm of Henmi, Zobel and Fott in this manner.

John Lawrence Mauran opened his own firm in 1900 to become Mauran, Russell and Garden, in 1911 it became Mauran, Russell and Crowell, in 1920 William Oscar Mullgardt became a partner, later known as Mauran, Mullgardt and Schwarz, followed by Schwarz, Henmi and Zobel, to become Henmi, Zobel and Fott.

I followed the outlined procedure to arrive at my conclusions concerning the Second Church.

1. The original plans and specifications were found September 29, 1975. Copies of which are now in the possession of Second Church.
2. Located the plans and specifications for 1929 building program which included alterations to chapel.
3. October 2, 1975 I looked at the stained glass ceiling.
4. Called or wrote to all available glass companies.
5. Contacted, interviewed or wrote to all available old members of the church.
6. Contacted all living people connected with the architects.
7. Discovered a stained glass window at the Missouri Historical Society which was taken from the original Second Church of 1840.
8. I made several trips to Europe and of particular importance was my trip to Germany where I had the opportunity to see many Romanesque Churches.

9. From the attached resource list, I researched and studied all subjects I have written about, particularly architecture and stained glass.
10. Attached is also a partial list of telephone calls made and copies of correspondence.
11. Many times there were false leads and some of the more important ones were -
  - a. That the ceiling was covered because of weather conditions.
  - b. It was covered because of the installation of electricity.
  - c. Information could be found from old photographers in the city.
  - d. An old member, Miss Bettie Fauntleroy from South Carolina said the ceiling was not visible in 1917.

At this point I had decided there had been two ceilings under the stained glass, the present one and one before the year of 1917.

#### CONCLUSIONS

Many of these conclusions are based on my own conjecture from inquiries.

1. Who made the stained glass ceiling?

It was made by a glass manufacturing company, not by an individual artist. After contacting the more prominent glass companies, I had Robert Frei and Mr. Griffith from Mithra Glass Company see the ceiling. They are authorities on stained glass and their opinion coincides with mine.

I have also written to several glass manufacturing companies and the President of Kokomo Opalescent Glass Company, Mr. Lawrence G. Coles, expects to be in St. Louis in March and he would like to stop and see the stained glass. In the meantime, he is looking through his files to see if he had delivered a large amount of amber and white stained glass about the time the chapel was built. Kokomo Glass Company has been in business since 1888 and is one of the oldest glass companies in the mid-west. I also believe whoever made the lantern and clerestory windows also made the stained glass ceiling as there is a great resemblance between them.

2. The ceiling was installed when the chapel was built in 1896 as can be seen on the blueprints and two available pictures showing the actual construction work.
3. When was it covered by another ceiling and why?

On June 7, 1976 I spoke to a Mr. Elmer Lehr, who is now an insurance broker. When he was a young man, his father owned Kellerman Construction Company, and he was an employee. This firm was the contractor for the 1929 building designed by LaBeaume and Klein. Mr. Lehr was the last person to leave the chapel when the building was completed. Mr. LaBeaume cautioned his workers to be careful not to break the stained glass when they put the beams of the present ceiling up. The present ceiling was installed



from below and hand painted. I believe the ceiling had not been covered until 1931 but without illumination it appeared black and went unnoticed by the congregation.

4. Why was there a change of architects from those who had designed the chapel in 1896 and the sanctuary in 1900?

Shepley, Rutan and Coolidge had designed a sanctuary for the Second Church, however, they retained Theodore Link, designer of the Union Station. When Mr. Mauran left Shepley, Rutan and Coolidge, his importance declined around the turn of the century, while Link's increased and the church may have wanted the more prominent of the architects. Also, several railroad officials were members of the Second Church and their association with Link through the Union Station might have influenced the church's choice. Finally, Mr. Link was in between jobs and Mr. Mauran was occupied with the building of the St. Louis Union Trust Building.

5. What architectural changes had taken place in each of the church buildings?

These were listed in the section concerning the history of the churches.

6. What is the history of the stained glass windows in the sanctuary and chapel?

This was answered under the section on stained glass, however, there is one window on the west side of the nave which appears to be a Tiffany but it is not, although it might be Tiffany glass but done by another artist. Mr. Lee Cook who is 83 years old and was a glass artist for the Jacoby Company told me it was made by the Church Glass and Decorating Company.

On September 25, 1973, Second Presbyterian Church was officially designated a Landmark of the City of St. Louis by the St. Louis Landmarks and Urban Design Commission. Additionally, the congregation hopes to completely restore the main church buildings in celebration of its 140th anniversary in 1978. <sup>43</sup>

Although this completes my work for Lindenwood, there is additional work to be done at the Presbyterian Church. Some of these are the following:

1. Locate the Church Glass and Decorating Company.
2. Obtain a recorded conversation with Mr. Lehr.
3. Locate the glass manufacturing company which made the ceiling.
4. Continue Library work to locate events in old newspapers pertaining to important events in the history of the Second Church.

At this writing, The Second Church has retained the architectural firm of Wedemeyer, Cernik and Corrubia to design a plan of building restoration and perhaps the removal of

the stained glass ceiling to a location where the congregation will be able to enjoy its beauty.

Copies to -

Dr. Orville Brotherton,

Pastor, Second Presbyterian Church

Mr. John Wehmer, The Lindenwood Colleges

January 24, 1977

PERSONAL CONTACTS

1. Mr. William Seibert, Heritage St. Louis
2. Mr. Edward Gordon, Architect, 11960 Westline Industrial, St. Louis
3. Mr. Harry Niehaus, plasterer
4. Mr. Russell, Architect, St. Louis
5. Mr. W. Oscar Mullgardt, Architect, St. Louis
6. Mr. H. VanHoefen, Architect, St. Louis
7. Mr. Richard Henmi, Architect, St. Louis
8. Mr. Robert Frei, Stained Glass Studios, St. Louis
9. Mr. Julius Gewinner, Associated with Mr. Emil Frei, Stained Glass
10. Mr. Wilbur Campbell, Architect with Svedrup and Parcel
11. Mr. Charles Hutt, Architect with Richard Henmi
12. Mr. Nolan L. Stinson, Architect of 1959 alterations in Second Church
13. Mr. Rembert LaBeaume, 7534 Westmoreland Place
14. Miss Cherbonnier, niece of Mr. L. LaBeaume, 16 Kingsbury Place
15. Mr. Kenneth Wischmeyer, Architect, formerly with Mr. LaBeaume
16. Miss Lelia Dill, Bethesda Dillworth home, formerly secretary to Mr. L. LaBeaume
17. Mr. John McGuire, Post-Dispatch
18. Mrs. Betty Lou Custer, American Institute of Architects, former member
19. Other Brothers, Unique Art Glass Company, St. Louis
20. Miss Connie Ford, Union Electric Company
21. Mr. Andrew Love, 16 Westmoreland Place, thought to have a book on Second Church
22. Mr. David Breed, Attorney and former member
23. Mrs. Ruth Link
24. Mrs. Stadler, Missouri Historical Society

PERSONAL CONTACTS (continued)

25. Mrs. Kendall Perkins, Betty McIvor Perkins, Dr. McIvor's daughter
26. Mr. Jane Pelten, Deaconess of church
27. Mr. Carter Lewis, formerly associated with Union Electric
28. Mrs. Mason, St. Louis Law Library
29. Mr. Robert Bard, Second Presbyterian Church Historian
30. Mr. Orville Brotherton, Pastor Second Presbyterian Church
31. Jules Pierlow, Photographer, St. Louis
32. Mr. J. Roger Johansen, 4501 Lindell
33. Frank B. Hall, Inc. formerly W. H. Markham Company Insurance
34. Mr. Arnold E. Cope, 818 Audabon Dr.
35. Dr. Spivey, Presbyterian Minister
36. Dr. Steward, Presbyterian Minister
37. Dr. Smylie, Presbyterian Minister
38. Mr. Thomas Lytle, Member of church 1910-1918
39. Mr. Walter Baumgarten, Member of church
40. Mrs. Martha Hilligoss, Central Library
41. Mrs. Betty Fauntleroy, Spartenberg, South Carolina, former member
42. Mrs. T. Wesley Ayers, former member
43. Mr. Arthur Holly Compton, Member of church
44. Mr. William Bodley Lane, Architectural restorer, Sappington House
45. Mr. Gerhardt Kramer, Restored DeMinel House
46. Mr. Margaret Shapleigh, Church Member
47. Professor James F. O'Gorman, Harvard University
48. Mr. Unland's daughter, formerly with LaBeaume
49. Mr. Albert McGinnell, Gatesworth Manor, Church member 1898

PERSONAL CONTACTS (continued)

50. Mrs. Curdon G. Black, Church member 1902
51. Mrs. J. Chambers
52. Dr. Samuel B. Grant, Church member 1901
53. Mr. John Holmes
54. Mrs. Ben Adams
55. Mr. J. Roth
56. Mr. John Morrison
57. Mr. Harold McCarthy
58. Mr. Elmer Lehr, formerly Kellerman Construction Company
59. Mr. Oliver Oppliger, formerly Jacoby Glass Compan
60. Mr. Griffith, Mithra Glass
61. Mr. Lee Cook, Stained glass artist with Jacoby Company
62. Mrs. Naomi Mundi, former secretary Jacoby Company
63. Mrs. Mason, St. Louis Law Library
64. Mr. Earl Hahn, Davis Art Glass Company
65. Mrs. Andrew Shinkle, former member
66. Mr. J. Stanbring, St. Louis Weather Department
67. Mrs. McLeod Stephens, former member
68. Mr. John Shewmaker, Attorney, St. Louis
69. Mrs. Amy Sweig
70. Mr. Rueford Pickins, Professor Emeritus, Washington University
71. Mr. Richard Bliss, Architect, Wedemeyer, Cernik and Corrubia

RESOURCE LOCATIONS

1. St. Louis Public Library, 1301 Olive St., St. Louis
2. St. Louis County Library, 1640 So. Lindbergh, St. Louis County
3. Missouri Historical Society, Lindell and DeBaliviere, St. Louis
4. American Institute of Architects, 919 Olive Street, St. Louis
5. Heritage St. Louis, 722 Chestnut Street, St. Louis
6. St. Louis Law Library, Civil Courts Building, St. Louis
7. St. Louis Building Permit Office, St. Louis
8. Archives of Second Presbyterian Church

CORRESPONDENCE

1. Shepley, Bulfinch, Richardson and Abbott, Architects, Boston
2. Charles J. Connick, Designers and workers in stained, leaded and faceted glass, Boston, Mass.
3. Wilbur H. Burnham Studios, Designers and Craftsmen of stained glass, Wakefield, Mass.
4. J & R Lamb Studios, Northvale, New Jersey
5. Mr. George F. Pettengill, Hon. AIA Library Emeritus, The American Institute of Architects, Washington, D.C.
6. Professor J. F. O'Gorman, Harvard Library, Gloucester, Mass.
7. Mr. Kenneth R. Canfield, Kansas City, Missouri
8. Mr. Douglass Chand Tucci, Architectural Historian, Boston
9. Mrs. Bettie Lee Fauntleroy, Spartanburg, South Carolina
10. Mr. John Bryan, Architect and Author, Chillicothe, Missouri
11. Jacoby Division, T. C. Esser Company, Milwaukee, Wisconsin
12. Mr. John Fadel, Stained Glass, Kansas City, Missouri
13. Mr. Frank Hoppercroft, Hoppercroft Studios, Kansas City, Missouri
14. Mrs. Joann Meierhoff, Kansas City, Missouri
15. Kokomo Glass Company, State and Market Streets, P. O. Box 809, Kokomo, Indiana





# Wilbur H. Burnham Studios

Designers and Craftsmen of Stained and Faceted Glass

458 MAIN STREET

WAKEFIELD, MASSACHUSETTS 01880

WILBUR H. BURNHAM, JR.

Telephone (617) 246-0113



November 17, 1975

Mrs. Richard Hartig  
8827 Woodfox Drive  
Sunset Hills, Missouri 63127

Dear Mrs. Hartig:

I am in receipt of your letter of October 27th, regarding the stained glass panels discovered in the attic of the Second Presbyterian Church.

Unfortunately I cannot assist you in discovering the name of the designer. 1896 was before my father's time, although there were several stained glass studios in Boston at that time, none of which are in existence today.

May I suggest that you contact Professor Douglas Tucci, the Archivist of the Boston Public Library, as he has a wealth of information on art and architecture in the State of Massachusetts.

*Handwritten note:* called 20th Nov - A

Very truly yours,  
*Wilbur H. Burnham, Jr.*  
Wilbur H. Burnham, Jr.  
WHEjr/b

DOUGLASS SHAND TUCCI  
*Architectural Historian*

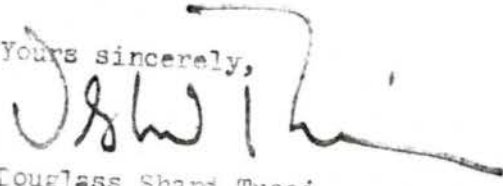
SIX WILBUR STREET  
JONES HILL  
BOSTON, MASSACHUSETTS 02125

14 December, 1975

Dear Mrs. Hartig:

I am sorry to say I know nothing of the church in question. Nor would it be possible to guess at what glassman might have done it: one old firm is Lamb though.\*As you say the church chapel is by Richardson's successors I have sent your address to Hugh Shepley here in Boston, who is the senior partner of the present firm, outlining your request. He will know if there are any firm records, which is the only reasonable hope I can hold out to you. Sorry to be of so little help.

Yours sincerely,



Douglass Shand Tucci

\* J and R Lamb Studios  
Tenafly, N.J.

SHEPLEY BULFINCH RICHARDSON AND ABBOTT

ARCHITECTS

ONE COURT STREET BOSTON MASSACHUSETTS 02108 RICHMOND 2-1400

23 December 1975

Mrs. Richard E. Hartig  
8827 Woodfox Drive  
Sunset Hills, Missouri 63127

Dear Mrs. Hartig:

Mr. Douglass Shand Tucci has asked me to write you about the Second Presbyterian Church in St. Louis.

I have conducted a search through our records, which, I am sorry to say has produced no results. We have no drawings of the building and no correspondence or financial information. The only thing we know is that our predecessors, Shepley Rutan and Coolidge, did design the building around 1896.

I am sorry not to be more helpful about this, but as you can imagine over a span of 80 years, drawings and records occasionally do get mislaid!

With best wishes for the holiday season,

Sincerely yours,



Hugh Shepley

cc: Mr. Tucci

THE AMERICAN INSTITUTE OF ARCHITECTS

January 7, 1976

Mrs. Richard E. Hartig  
8827 Woodfox Drive  
Sunset Hills, Missouri 63127

Dear Mrs. Hartig:

Although I really don't know anything about the Second Presbyterian Church or the stained glass ceiling of the chapel, I have done considerable looking and have come up with a couple of points that you do not mention.

John A. Bryan in "Missouri's contribution to American architecture" lists John Lawrence Mauran as being associated with Shepley Ruten & Coolidge on the chapel. Apparently he was the local representative of the firm.

Charles J. Connick in his "Adventures in light and color" N.Y., 1937 has the following: p. 373 Second Presbyterian Church (LaBeaume and Klein, Architects) Rose window by Connick. Windows by Tiffany.

Where he got those architects from is a problem. It would almost seem as if he got two churches mixed up some how.

In Tiffany Studios "List of Tiffany windows" [1972 reprint of 1910 original, p. 78 Second Presbyterian Church [St. Louis, Mo.]  
✓ Breckenridge Memorial Window, "Resurrection."  
✓ Cook Memorial Window, "Christ Healing Peter's Wife's Mother."  
Copelin Memorial Window, "Ascension."  
✓ Guy Memorial Window, "King David."  
✓ Herriott Memorial Window, "Faith."  
Scott Memorial Window, "John the Baptist."

If you haven't already done so I would suggest that you check with the successor firm, Shepley Bulfinch Richardson and Abbott. Mr. Joseph P. Richardson, FAIA is the principal and the address is One Court Street Boston, Mass 02108. If they have any records surviving on the chapel, one would think they would show whether the glass ceiling was original or not and who the designer may have been. An alternate would be to see if Mauran's papers may have survived, but they seem a less likely source even if they have.

I think that the only really likely source for information as to when it was covered over would be the church's own records. One would assume that the minutes would show this at some point. Another alternative would be to check building permits for alterations, since it would seem to have been fairly substantial.

Mrs. Richard E. Hartig


January 7, 1976

p.2

Have you asked any of the long time members of the church if they can remember seeing the glass ceiling without the covering? If so this can give you a clue as to when it was covered, either by their recollections of the date when it happened, or by suggesting that it was before they became associated with the church if it had always been covered in their experience.

I wish we could be more hlep but I am afraid that the question is a little too special for our general sources, despite Miss Custer's kind estimate of our abilities. Perhaps my suggestions may give you some help though.

Sincerely yours,



George E. Pettengill, Hon. AIA  
Librarian Emeritus

*Wishes a lawyer.*  
*Standard religious education*  
BETTIE LEE FAUNTLEROY  
443 FOREST AVENUE  
SPARTANBURG  
SOUTH CAROLINA 29302

Jan. 5, 1976

Dear Mrs. Hartig:

Your letter reached me today. I wish I could shed light on the stained glass ceiling, however, I know nothing about it. It appears to have been a strange procedure to have covered it up!

I became a member of the Second Presbyterian Church in 1947, and I recall correctly. The covering up of the ceiling must have happened prior to that date for I recall nothing being done to the chapel after that.

Kathleen Lytle has been a dear friend for fifty years. Both of us are interested in spiritual things and we have kept in touch through the years. After completing my secular education

CHARLES J. CONNICK ASSOCIATES  
DESIGNERS AND WORKERS IN STAINED, LEADED, AND FACETED GLASS  
NINE HARCOURT STREET, BOSTON, MASSACHUSETTS 02116  
*Orin E. Skinner, President*

February 23, 1976

Mrs. Richard E. Hartig  
8827 Woodfox Drive  
Sunset Hills, Missouri 63127

Dear Mrs. Hartig:

The Davis Company installed many of our windows in St. Louis and vicinity. We do not know what kind of glass was replaced in the rose.

I do not find any record of the Isabella Anderson window.

Most of our work is signed and dated in very small lettering in the lower right corner.

We wish you all success in your investigations.

Cordially,



Orin E. Skinner

OES/hom

COPY

HENMI, ZOBEL & FOTT  
ARCHITECTS & PLANNERS

February 26, 1976

Dr. Orville L. Brotherton  
Second Presbyterian Church  
4501 Westminister  
St. Louis, Missouri 63108

Dear Dr. Brotherton.

We are transmitting to you 39 prints of drawings pertaining to the Second Presbyterian Church. These are the drawings that we reviewed with you some time ago and pertain to the original church plus the various additions made during the years.

We were requested by Mrs. Bartig to have these prints prepared, and this transmittal represents one complete set. It is my understanding that Mrs. Bartig desires to obtain prints of some of these drawings, and I suggested to her that she select what she would like to have from this master set which we are sending you. When she has made her selection, we would be happy to assist her in obtaining additional copies of what she desires.

We are also transmitting two copies of the invoice from the Commercial Blue Print and Photo Copy Co. in the total amount of \$142.00. Additional complete sets of these drawings will cost \$16.00 per set. It would be appreciated if you could forward payment in amount of \$142.00 directly to Commercial Blue Print and Photo Copy Co.

Please advise if we can assist you further.

Sincerely,

HENMI, ZOBEL & FOTT

  
Richard J. Henmi

RTH/laz

Enclosures

cc: Mrs. Helen Bartig



Buffalo and Erie County Public Library on Lafayette Square, with Soldiers and Sailors Monument in the foreground, Buffalo, New York.

Dear Mrs Hartig:

Last summer I answered a similar question posed by Prof. Overby of Heritage / St. Louis.

I have found no information about The Second Presbyterian Church in The Richardson archive at Harvard College. The Shepley Bulfink office in St. Louis kept its records, I suppose, and if they survive they are out there.

79062-c

Sincerely J.F. O'Grady

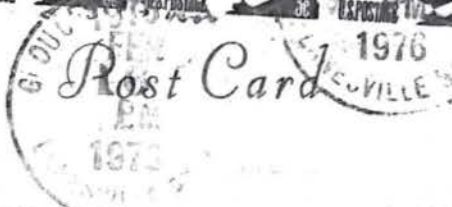
FRANCIS  
PARKMAN  
AMERICAN  
HISTORIAN  
U.S. POSTAGE



FRANCIS  
PARKMAN  
AMERICAN  
HISTORIAN  
U.S. POSTAGE



FRANCIS  
PARKMAN  
AMERICAN  
HISTORIAN  
U.S. POSTAGE



Pub. by Ernst-Sunburger, 192 S. Union Rd., Williamsville,

MRS RICHARD E HARTIG  
8827 WOODFOX DRIVE  
SUNSET HILLS  
MISSOURI 63127

July 5, 1976

Dear Mrs. Hartig,

The Presbyterian Church sounds beautiful, but I'm afraid I have no additional information that might help you. What I learned about stained glass was all in the story.

Some of the older St. Louis glass companies should have the old catalogues. Otherwise the public library should be of use. The catalogues are binders catalogues from the turn of the century.

Good luck on your project.

Anne Sutton Canfield

J&R **Lamb** Studios,  
151 Walnut St., Northvale, N.J. 07647. Phone (201) 767-3333.

July 6, 1976

Mrs. Richard E. Hartig  
8827 Woodfox Drive  
Sunset Hills, Missouri 63127

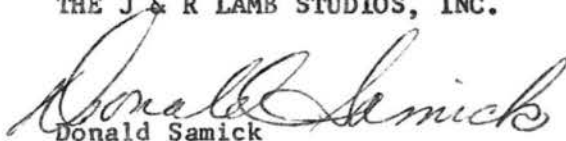
Dear Mrs. Hartig:

Thank you for your letter of June 21st regarding the 40 x 13 foot stained glass ceiling discovered recently in the Second Presbyterian Church in St. Louis, Missouri.

We have gone through our records and do not find any stained glass for this church. Good luck in your search.

Very truly yours,

THE J & R LAMB STUDIOS, INC.

  
Donald Samick

pd

# KOKOMO OPALESCENT GLASS COMPANY, INC.

*Manufacturers of Colored Sheet Glass*

P. O. Box 809

KOKOMO, INDIANA 46901

FOUNDED 1888

PHONE 457-8136  
AREA 317



January 27, 1977

Ms. Helen Gigi Hartig  
8827 Woodfox Drive  
Sunset Hills  
St. Louis, Missouri 63127

Dear Ms. Hartig:

I was quite interested in your letter telling of your discovery of the stained glass ceiling in your church.

Our company has been in business since 1888 in the manufacture of colored and opalescent glass. We have records of selling our glass to Tiffany in the late 1800s and early 1900s; however, we have not designed or made windows. We only manufacture the glass used in these windows.

If your windows are signed Tiffany, I know you realize they are very valuable and should be protected. There are also many windows of the Tiffany Style made by other artists of that era that are very good.

It is possible that in the next month or so I will be going through St. Louis and would like to stop by and see your windows.

Sorry I cannot give you any more information on your windows.

Sincerely,

Lawrence G. Coles  
President

LGC:in

# Second Church's Heritage

## GLEANINGS FROM A GRADUATE STUDENT

For more than a year Mrs. Richard E. (Helen G.) Hartig, a graduate student at Lindenwood College, has been accumulating material about our present buildings for her master's thesis, and last spring she wrote a delightful preliminary paper about her work entitled "A Mystery". Helen has done a prodigious amount of research at the St. Louis Public Library, Missouri Historical Society, Second Church and St. Louis City Hall, pouring over books, manuscripts, architects' plans, microfilmed newspapers, legal records and photographs, and finding and interviewing people who might have some scrap of information to offer. She has even spent some time in Greece and Germany accumulating background architectural information.

The principal mystery she writes about is the original glass ceiling in the Chapel. Who made it? What was its purpose? When was it covered and why? Helen has not found answers to these questions yet, but she has discovered several bits of information which were not included in the article on "The Buildings at Taylor and Westminster" in the November 6, 1975 issue of Seconds.

Two exciting events occurred on the evening of March 12, 1895 at a reception honoring Samuel Niccolls' 30th anniversary as pastor of Second Church. First, a drapery caught fire. That mishap was swiftly brought under control so that the evening's festivities were not marred. The second event was just as exciting as the first, but far happier. The committee appointed to raise \$12,000 toward the construction of the Chapel building reported receipts of \$18,000 and this sum, together with cash on hand of \$15,000 and the proceeds of the sale of the property at Lindell and Vandeventer (which had originally been chosen as the site of the present buildings) provided more than enough money to pay for the Chapel. Consequently, the building was completely free of debt before construction even began.

The Boston architectural firm of Shepley, Ruten and Coolidge which designed the Chapel had some roots in St. Louis, and one of its progeny is still here. George F. Shepley, the senior partner, was born in St. Louis and was an uncle of Ethan Allen Shepley, a chancellor of Washington University. George Shepley married a daughter of Henry Hobson Richardson who founded the predecessor firm. In 1893 the firm opened a branch in St.

FOOTNOTES (continued)

16. Thomas J. Scharf, History of St. Louis City and County, Vol. II, Philadelphia: Louis H Everts & Co., 1883, pp. 1704-1795.
17. Gill McCune, The St. Louis Story, p. 404.
18. John Albury Bryan, Missouri's Contribution to American Architecture, St. Louis; St. Louis Architectural Club, 1928, p. 11.
19. Harry M. Hagen, This is Our St. Louis, Knight Publishing Co. 1970.
20. Notes from Missouri Historical Society.
21. Program from the Heritage Tour, Second Presbyterian Church, November 23, 1975.
22. "Dr. Niccoll's Thirtieth anniversary," St. Louis Globe-Democrat, March 11 and 12, 1895.
23. St. Louis Globe Democrat, Religious Matters, May 10, 1895.
24. St. Louis Globe-Democrat, Year of 1896.
25. Second Presbyterian Church News, Vol. 1, No. 6, May, 1896.
26. Russell Sturgis, The Architectural Record, Great American Architect series 3, July 1896, pp. 38 and 39.
27. St. Louis Globe-Democrat, articles from year 1896.
28. LaBeaume and Klein, Specifications for Educational Building, October 15, 1929 and building plans of Shepley, Rutan and Coolidge, May 1896.
29. St. Louis Globe-Democrat, June 25, 1899, "Cornerstone laid."
30. Notes from Second Presbyterian Church Archives.
31. Charles Kirby, Notes on Church's History, 1938.
32. Fiftieth Anniversary of Dr. Niccolls' Pastorate: 1865-1915, St. Louis, March 5, 1915.

FOOTNOTES (continued)

33. Notes from Church Archives.
34. Seconds, Presbyterian News, September 25, 1959, Vol. IV, No. 2 "Sanctuary to be rededicated Sunday."
35. J. A. Dacus and James W. Buel, A Tour of St. Louis, St. Louis: Western Publishing Company, 1878, p. 114.
36. The Book of St. Louisans: St. Louis edited by John W. Leonard 1906, p. 429 and Fiftieth Anniversary of Dr. Niccolls Pastorate
37. St. Louis Globe-Democrat, August 21, 1915.
38. Edith Souther, Ten Decades, 1938.
39. Notes from Church Archives.
40. Notes from David Kendall Breed, former member and author of Trial of Christ.
41. St. Louis Globe-Democrat, John Brod Peters, Feb. 29, 1968, "Second Presbyterian Grows with St. Louis."
42. Albert Schweitzer, St. Louis Globe Democrat, November 20-21, 1976, "Church Integration."
43. National Register of Historic Places--Nomination Form, Prepared by William G. Seibert, Research Assistant, Heritage, St. Louis, St. Louis, Missouri.

## BIBLIOGRAPHY

- The Book of St. Louisans. St. Louis: Edited by John W. Leonard, 1906.
- Boyd, Betty. "Aggressive Spirit of Second Presbyterian Church," St. Louis Republic, June 15, 1914.
- Breed, David Kendall, notes from interview.
- Bryan, John Albury. Missouri's Contribution to American Architecture, St. Louis: St. Louis Architectural Club, 1929.
- Covert, Rev. William C., Centennial Program, 1938.
- Dacus, J. A. and Buel, James W., A Tour of St. Louis, St. Louis: Western Publishing Company, 1878.
- Encyclopedia Americana. Vols. 23, 25 and 26.
- Hagen, Harry. This is Our St. Louis, Knight Publishing Company, St. Louis: 1970.
- Heritage-St. Louis. National Register of Historic Places, Nomination Form prepared by William G. Seibert.
- Heritage Tour Program. November 23, 1975.
- Jordon, R. Turneaux. A Concise History of Western Architecture, London: Thames and Hudson Limited, 1969.
- Kilham, Walter H. Boston After Bulfinch: An Account of Its Architecture (1800-1900). Cambridge: Harvard University Press, 1946.
- Kirby, Charles, notes on church history, 1938.
- LaPeaume and Klein. Specifications for Educational Building of Second Presbyterian Church, St. Louis, October 15, 1929.



BIBLIOGRAPHY (continued)

15. McGuire, John M. St. Louis Post-Dispatch, September 8, 1975.
16. Missouri Historical Society. Reference and Pictorial Libraries.
17. Neustadt, Dr. Egon. The Lamps of Tiffany, The Fairfield Press, New York: 1970.
18. Orthwein, Walter F. "Grandmother of Many Churches: Second Presbyterian Celebrates 125th Anniversary of Founding." St. Louis Globe Democrat, October 5-6, 1963.
19. Pathe, Barbara. "Historical Notes," Part II, 1963.  
(Mimeographed, compiled for the church's 125th anniversary)
20. Peters, John Brod. "Reaching Out From the River Bank," St. Louis Globe-Democrat, February 29, 1969.
21. Photograph Collection. Church Archives.
22. St. Louis Globe-Democrat. "Dr. Niccoll's Thirtieth Anniversary," March 11 and 12, 1895.
23. St. Louis Globe-Democrat. Religious Matters, May 10, 1895.
24. St. Louis Globe-Democrat. Year of 1876.
25. St. Louis Globe-Democrat. "St. Louis in Ruins," May 28, 1896.
26. St. Louis Globe-Democrat. "Church Building, Cornerstone Laid," June 23, 24 and 25, 1899.
27. St. Louis Globe-Democrat. "Death of Dr. Niccolls," August, 1915.
28. St. Louis Globe-Democrat. "Church Integration," November 20-21, 1976.
29. Scharf, J. Thomas. History of St. Louis City and County, Vol. II Philadelphia: Louis H. Everts & Co., 1883.

BIBLIOGRAPHY (continued)

30. Schauberg, Verlag M. Dumont. A History of Architectural Styles. Cologne: 1969, English Translation by Pall Mall, Press Ltd., London: 1970.
31. Second Presbyterian Church Archives.
32. Second Presbyterian Church News, "Remembering the Days of Old," Vol. 2, November, 1908.
33. Second Presbyterian Church News, Vol. 1 Nov. 6, May 1896.
34. Second Presbyterian Church News, Vol. IV, No. 2, Sept. 25, 1959.
35. Shapleigh, Margaret. Member of Second Church.
36. Souther, Edith. "Ten Decades," 1938 (Scrapbook compiled for Church's centennial.)
37. Tiffany Studios. A Partial List of Tiffany Windows. New York: Tiffany Press, 1910.
38. "The Windows of the Second Presbyterian Church," Paper prepared for Church Records.