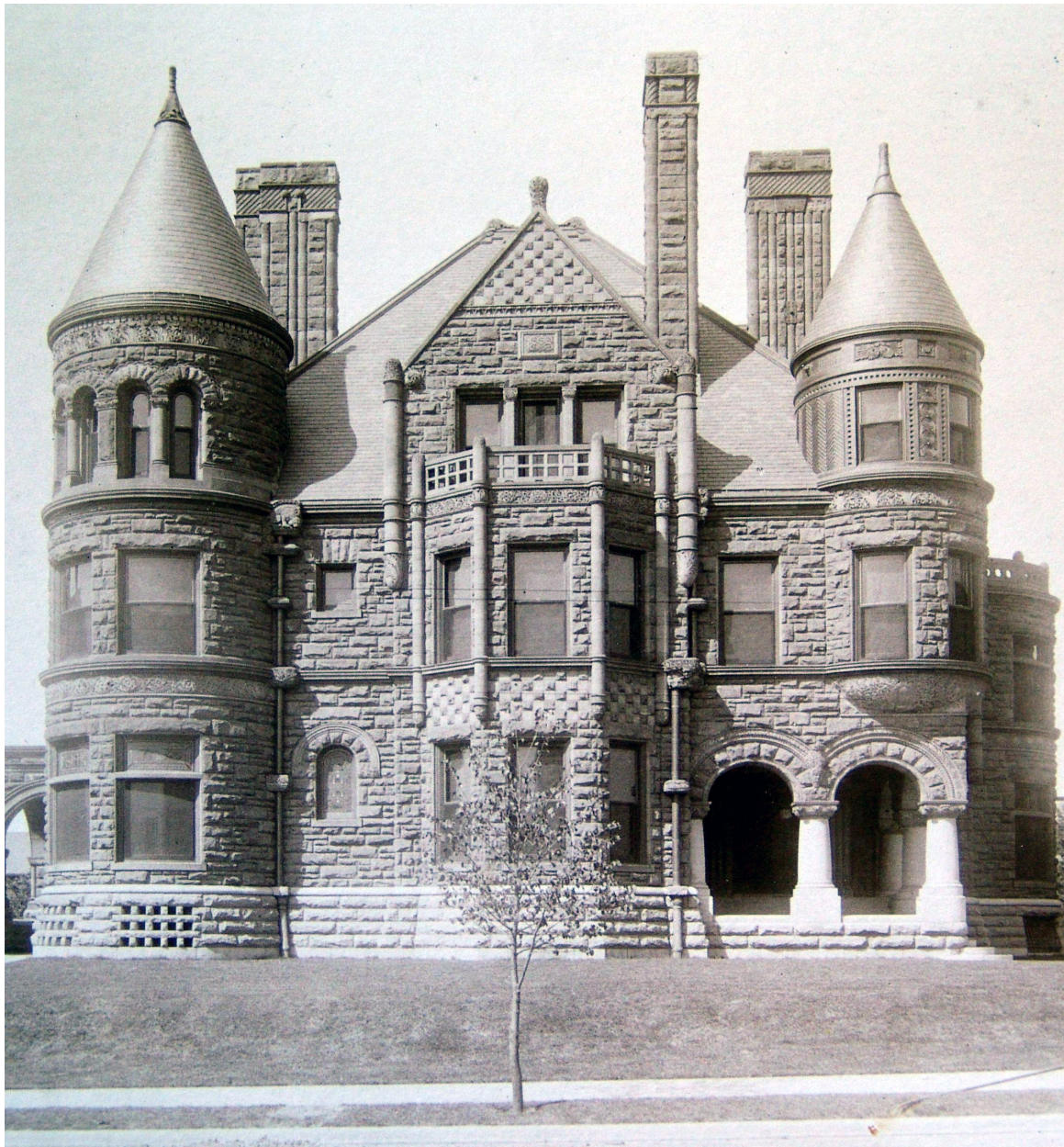


The Historic Samuel Cupples House



Self-Guided Tour

Table of Contents

- Acknowledgments.....Pgs. 3
- Fr. Maurice McNamee S.J.....Pgs. 4
- Gilded Age.....Pgs. 5-6
- Life of Mr. Samuel Cupples..... Pgs. 7-8
- The Cupples Company.....Pgs. 9
- R.M.S. Republic..... Pgs. 10
- The Cupples House Overview.....Pgs. 11-12
- Cupples House Servants.....Pgs. 13
- First FloorPgs. 14-24
- Second Floor..... Pgs. 25-36
- Third Floor.....Pgs. 37-44
- Pictures of Family.....Pgs. 45-47
- Original Pictures of the House.....Pgs. 48-55
- Cupples Family Chart.....Pgs. 56

Acknowledgements

The staff at University Museums and Galleries would like to acknowledge some people who have helped to make this beautiful home become what it is today. Without their and your generous help this home would not be possible.

Exterior– Cupples Company Manufacturing

Library– Two of Mr. Cupples Granddaughters, Mrs. Boudinot Connor & Maude Scudder Mcree

Music Room– Memory of Mrs. Webb Jay

Dining Room– Gladys Mcree Mcpheeters & Rosalie Mcree Ewing in memory of Gladys Cupples Scudder Mcree a Granddaughter of Samuel Cupples

Butlers Pantry– 1997 Portobello Road Committee

Flemish Room– Professor Emeritus John J. Andrews Mathematics in memory of Anna K. Andrews member Faculty Women's Club 1946-1981

First Floor Restroom– Dr. & Mrs. Stephen M. Ayers, Faculty Women's Club, & Clifford Willard Gaylord Foundation

Conservatory– Udell & Cecil Harris

Master Bedroom– Angela T. Breidenbach in memory of George C. Breidenbach

Third Floor– The Estate of Elanor Turshin and her family

Reverend Maurice B. McNamee, S.J.



- Born on June 5, 1909, Fr. McNamee was a native of Wisconsin. He came to St. Louis to enter the Society of Jesus in 1927 and spent most of his long life of ministry and service at Saint Louis University.
- Fr. McNamee held many positions of responsibility including that of Chair of the English Department of the University and Director of the Honors Program.
- His interest in art and the historic art collections of Saint Louis University led him to develop an expertise in Flemish art as well as an enduring interest in the Samuel Cupples House.
- Saint Louis University acquired the Cupples House in 1946 from the Railroad Telegraphers of America. Chouteau House, as it was first called, became the student union serving the needs of a growing student population as well as an office complex for deans and student organizations like the *University News*.
- When the new Busch Student Center was built in the 1960s, university officials determined that Chouteau House was too costly to renovate and made plans to demolish the house. Fr. Mac stepped in, gaining permission from then SLU President Paul Reinert, S.J. to take responsibility for the house and to begin the restoration of the mansion to its early glory.
- The restoration was a long process and required a great amount of Fr. McNamee's attention and generous benefactors and patrons.
- In 1976, the Historic Samuel Cupples House was placed on the National Register of Historic Buildings.
- His interest in the arts and the legacy of art at Saint Louis University is reflected, too, in the presence of other museums at Saint Louis University: the *Museum of Contemporary Religious Art*, the *Marquette Gallery* in DuBourg Hall and the *Saint Louis University Museum of Art*. The nucleus of the modern and contemporary collection of art at the *Saint Louis University Museum of Art* was established by
- Father McNamee in the 1960s and 1970s.
- Father Maurice B. McNamee, S.J. died on January 27th, 2007 at the age of 97.

The Gilded Age

- Samuel Cupples lived in a historical period known as "The Gilded Age," which is roughly defined as the time period shortly after the end of the Civil War into the turn of the 20th century.
- During this era, people had the opportunity to live a rags-to-riches life though most were unable to accomplish such a dream. Those who achieved great wealth celebrated their fortune in grand style by building magnificent palaces as homes, with many being located on a section of Fifth Avenue in New York City known as "Millionaire's Row."
- The great technological advancements that brought some individuals enormous wealth also inspired a massive wave of immigrants into America. Rural Americans and immigrants flooded into the nation's urban areas and lived in tenement housing strife with crime, filth, and disease.

Mark Twain



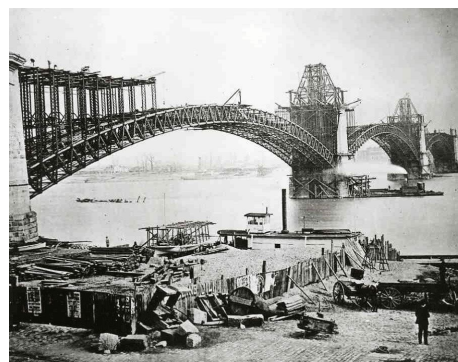
- Mark Twain (Samuel Clemens) Missouri's most famous author, continued to produce both popular and socially significant literature.
- In 1873, Twain, along with Charles Dudley Warner, published the book *The Gilded Age*, which was a scathing commentary on society in this time period. Twain's title coined the phrase that permanently named the era.

Western Illusions

- The United States saw a significant increase in migration to western states due to the possibility of gold and silver in the California or the Dakota Territories and rich soil and excellent grazing land for raising sheep or cattle in the Plains. In addition to the growth from American migration, the West was growing through immigration to the area by Chinese and Mexicans who sought work on the railroad or in the fields.
- What many people found in the west was not what they believed to be there. The land held a semi-desert state and many farmers had bought their new land and other supplies on credit and relied on purchased items for their own food and household goods. Farmers were at the mercy of the market, a situation they had never been in prior. Difficulties in farming led to a shift from a previously agricultural society to an industrial one which in turn caused many to return to the east.

Amazing Technological Advances

- The second half of the 19th century saw an unprecedented technological boom and a significant increase in the number of patents issued.
- The new products and procedures including the use of electricity and the 1st central power plant in New York City revolutionized industry.
- Advances in the steel industry including the creation of the open-hearth process of making in 1868 allowed steel makers to produce greater quantities, larger dimensions, and more versatile steel.
- Other significant inventions for business included the typewriter, cash register, and adding machine or calculator, and the first transatlantic telegraph cable in 1866.
- In 1876, Alexander Graham Bell introduced the telephone. By 1880, St. Louis had 600 telephone subscribers, mostly businesses. The postal service in America also experienced significant advances during this period.



Acquiring Unimaginable Prosperity

- Along with these advances and an expanding national railroad network, the rise of the corporation surged during this time period and propelled Gilded Age prosperity. The United States was secured as a world industrial power through the accumulation of overwhelming wealth of corporate tycoons.

The Plight of Labor

- Workers were in ever-increasing demand during the booms of this time period, so the industries found themselves looking for new sources of employees. Immigrants flooding into America during the Gilded Age proved one source for workers while women and children were the other.
- The dismal working conditions for factory employees (especially women and children) was just one of the many social problems facing our nation as it moved into the Industrial Age. Ordinary workers felt left behind as poverty, poor living conditions, lack of health care and educational opportunities increased.
- Although they existed before this time, labor unions in the 1860s brought the first national organizations, only to then usher in one of the worst strikes in history a mere decade later. Nearly 10 thousand strikes and lockouts occurred in the 1880s alone.

Life of Samuel Cupples

Personal Life

- Samuel Cupples was born on September 13th, 1831 in Harrisburg, Pennsylvania, the youngest of 13 children. His parents, James and Elizabeth Cupples, immigrated to America from Ireland in 1814.
- Mr. Cupples was involved with the Fourth Street Methodist Church where he became associated with Elizabeth Kells, a wealthy widow, and her three daughters; Harriet, Martha and Amelia.
- On February 15th, 1854 Cupples married Margaret Amelia Kells. During their brief marriage, she gave birth to one child who died at birth. In 1859 Amelia died of “pulmonary consumption” (tuberculosis).
- The rumor goes that on her deathbed, Amelia asked Samuel to marry her sister Martha “to keep the money in the family.” Mr. Cupples did in fact marry Martha Kells on Christmas Day the following year (1860).
- Martha and Samuel witnessed their share of tragedy throughout the 34 year marriage. Three daughters were born, but all three died from either diphtheria or typhoid.
 - **Harriet Lillian (“Lillie”) Kells Cupples:** Born December 8, 1866, buried June 7, 1874
 - **Belle Marston Cupples:** Born October 28, 1869, buried June 30, 1879
 - **Clara Taylor Cupples:** Born August 28, 1871, buried June 1, 1974.
- In 1868 at the age of 6, Amelia Ross Lowman, daughter of Harriet Kells Lowman and niece of Martha, came to live with Samuel and Martha. Amelia was adopted as a daughter in 1871.
- Martha Cupples passed away in October 1894.
- Samuel Cupples passed away on January 6, 1912.



Wealth and Philanthropy

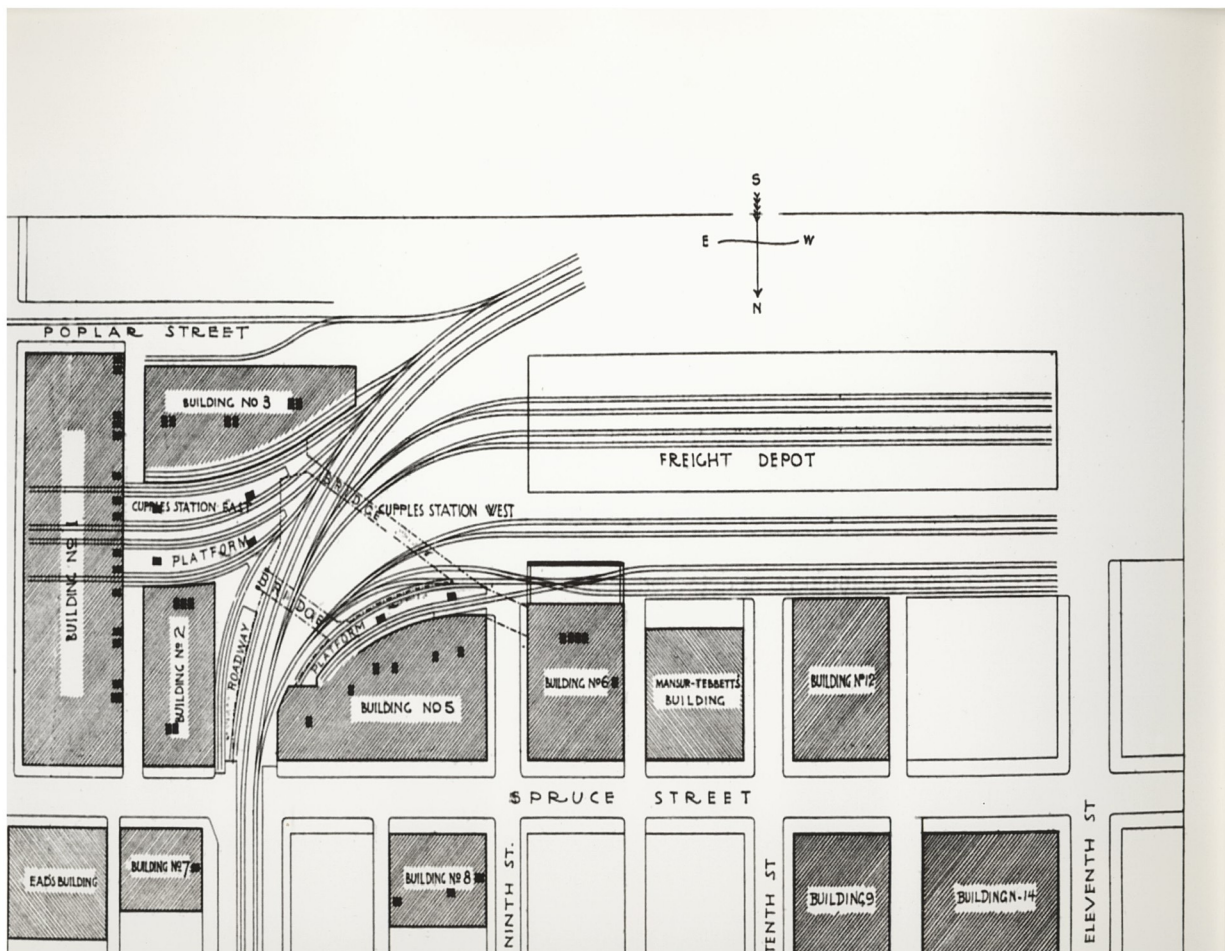
- During his life Mr. Cupples donated a great deal of his wealth and time to various causes.
- He established the Methodist Boy's Home and served as a major benefactor to the St. Louis Provident Association, responsible for helping in the construction of Barnes Hospital and Washington University.
- Mr. Cupples donated money for a library to be built at the Methodist College in Fayette, MO.
- Mrs. Martha Cupples exemplified charity and goodwill to others. She held a place on the Board of Directors of the Methodist's Orphans Children's Home and was the first President of the St. John's Ladies' Aid Society.
- When Samuel Cupples died of pneumonia in 1912 his will stipulated that the family must remain living in the house for seven years. His estate was valued at \$1,575,000, excluding the aforementioned \$2.5 million gift to Washington University and \$5 million in other charitable gifts.



METHODIST ORPHANS' HOME, ST. LOUIS, MO.
Brick furnished by the Hydraulic-Press Brick Company.
T. B. Annan, Architect.

The Cupples Company

- At the age of 15 Samuel and his family moved to Cincinnati, Ohio where he worked for the A.O. Tyler Woodenware Company.
- In 1851 at the age of 19 the company sent him with a raft of woodenware products to New Orleans however, after following a tip he changed his course to St. Louis. By the time he reached Cairo, Illinois Cupples had sold his entire stock and had to return to Cincinnati. On his return trip he reached St. Louis with a friend, Asa Wallace, and established the Cupples Company.
- The Cupples Company built a series of 22 warehouses by a stretch of riverside railroad tracks so the buildings came to be known as Cupples Station.
- The Company created and sold a wide array of items including but not limited to wooden buckets, rope, paper products, coffee grinders, and wood itself.
- Some of the Cupples Company buildings are still standing however, they have been restructured for different purposes.



Samuel Cupples and the Sinking of the *R.M.S. Republic*

- In January of 1909, Samuel Cupples set out for a Mediterranean voyage with his daughter Amelia and his three granddaughters. Included in their travel plans was a trip to the Holy Land in Jerusalem and the Great Pyramids in Egypt.
- Their ship, the *R.M.S. Republic* was commanded by Captain Inman Sealby and carried 742 passengers and crew. The *Republic* was a part of the White Star Liner, most famously known for their later doomed ship, the *Titanic*. The *Republic* was a luxury ship ferrying wealthy businessmen and their families across the Atlantic Ocean.



- One relatively new luxury feature of the ship was the addition of a wireless set that communicated messages up to 200 miles.

- Early in the morning on January 23rd shortly after the *Republic's* departure a dense fog off of the coast of Nantucket obscured visibility to essentially

nothing. The *Republic* collided with another ship, the *S.S. Florida* with the *Florida* hitting the *Republic* at a near 90 degree angle.

- The *S.S. Florida* was carrying 850 passengers who were refugees from Sicily.
- The passengers of the *Republic* (women and children first) were transported by lifeboat to the *Florida*, which was taking in water at a much slower rate. The wireless operator of the *Republic* was a young man named Jack Binns, who was credited as the hero of the tragedy. He stayed at the wireless throughout the ordeal, wet, cold and without light, sending pleas for help to the shore and nearby ships.
- The nearest ship, the *Baltic*, came to their aid nearly 20 hours after the initial distress call. Everyone now aboard the *Florida* and the remaining crew on the *Republic* were transferred to the *Baltic* in 83 trips of the rescue boats. Without the wireless installed on the ship and the persistence of Jack Binns it is doubtful there would have been any survivors.
- A total of 1500 people were rescued from the collision.
- Miraculously only 7 people died.

The Cupples House

Architectural Style

- The Cupples House is built in the Romanesque Revival style, which went away from the new-gothic twists and turns of Victorian architecture.
- This style is characterized by rounded arches set on short columns, complicated roof lines, and soaring towers.
- In St. Louis, the most prominent Romanesque Revival building to be seen still is Union Station (1890) while H.R. Richardson's imposing Trinity Church (1872) in Boston's Copley Square typically tops any list of great buildings in America.
- Romanesque Revival was rarely the choice for individuals due to its significant financial cost of masonry construction. A typical Romanesque structure was more often a church or city hall rather than a private home.

Architect and Construction

- Thomas Annan was the architect. Mr. Cupples sent Mr. Annan to England to learn first hand the style requested.
- Construction of the house and stables began in 1888 and the house was completed in 1890. The stables was built to include a blacksmith shop, horse stalls, servants' quarters, and a kitchen. A tunnel connected the house from the basement to the stables.
- Artisans were brought from Scotland to carve the decorative stonework.
- Lot Size: 153' by 224"
- The house was originally slated to cost \$150,000 (1890s currency) however, the final cost was \$500,000 (1890s currency and over \$15 million today).
- Foundation and Pillars: Colorado Pink Granite, Exterior Wall: Colorado Dark Purple Land Meadow Limestone
- The house has 42 rooms, 22 fireplaces, a full-length attic, and a full basement. The basement has been reconfigured and now houses the McNamee Gallery, as student artwork gallery operated by the Fine and Performing Arts Department.
 - **Note:** note all fireplaces are available for viewing by the public.



Architectural Detail of the Cupples House

- The exterior includes detailing such as vines twisting along the balconies, strange beings – mythical animals and dwarves– hug the rainspouts and gutters.
- Rounded towers clad in copper and fantastical chimneys pierce the sky, shaping one of the most interesting roofs in the city of St. Louis.
- Varying types of wood are used throughout the house, with English Oak being the most common. All wood was imported from Central America and Europe.
- There are many Celtic designs throughout the house due to Mr. Cupples' Celtic heritage.

House Exchanges Ownership

- In 1919, the Samuel Cupples' heirs sold the home to the Brotherhood of Railroad Telegraphers who used it as their national headquarters.
- In 1946, the Railroad Telegraphers sold the house to Saint Louis University for \$50,000.

Used by SLU

- Originally known to students as the Chouteau House, the building was used for varying functions and reasons by Saint Louis University.
- Alumni, prior to 1973, will remember many social gatherings at the Cupples House. In the basement was a bowling alley and bar. Academic functions such as academic advising also occurred in this house.

Restoration



- In 1973, Father Maurice McNamee, S.J. took on the task of restoring the house to its original appearance. A century of coal dust and city grime was removed, once again revealing the rich colors of the stone exterior. Years of paint were removed revealing original wall papers.
- Surprisingly, none of the woodwork of the house had been painted over the years.
- Saint Louis University benefactors from around the nation donated period furnishings. The effect of such dedicated labor and support resulted in the placement of the Samuel Cupples House on the National Historic Register in 1977.

Cupples House Servants

- In order for the Cupples House to operate smoothly, it was necessary to have servants. The exact number of servants working for Mr. Cupples is unclear however, the number could be as high as 30.
- A few servants lived in the servant quarters located within the house, while the remaining servants lived in the servant quarters above the Carriage House.
- According to census data if the servant resided in the house, the servant was considered part of the household and counted toward the number of individuals living in the house.
- Below you will find the 1900 Census data for the Cupples House

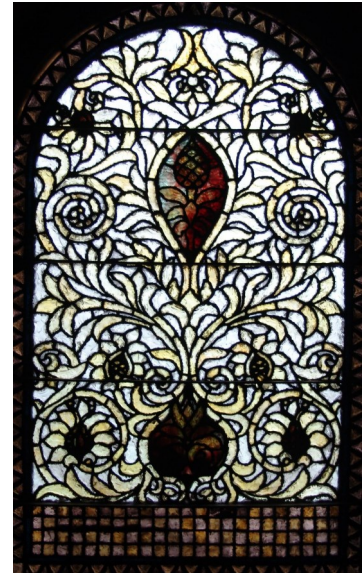
1900 Census: 18 people

Samuel Cupples	WM	head	Sept. 1831	68	Wid.	PA, Ire., Ire.	Mfg. Woodenware	Rd., Wr., Sp.	Home free
Amelia Scudder	WF	dau.	Mar. 1863	37	Wid.	Moth.3 children	PA		
Martha Scudder	WF	GD	Feb. 1887	13	Sing.	MO, PA, PA	school Colo.		
Gladys Scudder	WF	GD	May 1889	11	Sing.	MO, MO, PA	school Colo.		
Maud Scudder	WF	GD	Dec. 1890	9	Sing.	MO, MO, PA	school Colo.		
Clifton R. Scudder	WM	marr.							
		niece	Oct. 1862	37	Marr.	MO, MO,MO	Mfg. Woodenware		
Mary B. Scudder	WF	niece	Mar. 1868	32	Marr.	MO, VA, MO			
Samuel C. Scudder	WM	niece's							
		child	Feb. 1897	3	Sing.	MO, MO, MO			
Walter C. Taylor	WM	marr.							
		niece	Aug. 1865	35	Marr.	MO, VA, MO	Mfg. Woodenware		
Martha Taylor	WF	niece	Sept. 1866	33	Marr.				
Annie Williams	WF	nurse	Apr. 1845	55	Sing.				
Margaret McAuliffe	WF	serv.	Oct. 1877	22	Sing.	Ire., Ire., Ire.			
Katherine Beile	WF	serv.		20	Sing.	MO, Ger., Ger.			
Mary Collins	WF	cook		55	Sing.	MO, Ire., Ire.			
Mathilde Mermod	WF	nurse		26	Sing.	Swit., Swit., Swit.			
Alice Mermod	WF	serv.		30	Sing.	Swit., Swit., Swit.			
Rosa Frey	WF	lady's							
		maid		30	Sing.	Ger., Ger., Ger.			
Norah Dean	WF	cook		34	Sing.	IL, Ire., Ire.			

Main Floor – Foyer

Details:

- **Leaded Glass Window depicting Pineapple**
 - **Italian Mosaic Floor**
 - **Wood– English Oak paneling**
 - **112 sq. ft.**
- This entry features an astonishing leaded chunk-glass window depicting a pineapple, the Colonial American symbol of hospitality.
 - The foyer floor is an Italian mosaic of intertwining circles, a symbol of fidelity, and the first of many Celtic motifs throughout the house.



- The hall bench was carved in Florence Italy for Mary Boyse, a cousin of Samuel Clemens (Mark Twain). Her initials adorn the back. A portrait of her, painted in Rome, hangs above the bench in the foyer.
- On either side of the bench is a pair of 19th century French torcheres made of bronze ormolu and marble.
- Although this would have been the formal entrance to the house, the porte-cochere (French: covered opening) was the most prominent of the entrances and exits for it was covered and allowed carriages to bring guest directly to the side of the house without fear of getting caught in the dreariest of weather.
- A portrait of Maurice B. McNamee S.J. appears to the right of the entrance doors. Beside it hangs his Fleur de Lis medal, the highest honor given out by the University at the time. It was given to honor his efforts in saving and restoring this historic home for St Louis University.

Main Floor – Reception Room

(To the left after leaving the foyer)

- **Fireplace with warming ovens**
- **Portrait of Amelia Kells, Cupples' first wife**
- **Anaglyptic Wallpaper**
- **Wood Paneling– Primavera or white mahogany from Central America.**



- There is a reception room on all three floors of the Cupples House. This design allowed Cupples the opportunity to host informal and formal activities on each floor.
- The floors are quarter sawn English oak, a material rarely used today but one of the hallmarks of the Arts & Crafts style. The log is cut in such a way as to eliminate knots and usually wastes at least ¾ of the wood. The cost of this process was the cause of its dramatic decline.

- The anaglyptic wallpaper is original to the house. It is an embossed paper that is applied to the walls, and then hand painted. Originally all the walls were papered except for the grand hallways, pantry and servants' quarters. The paper was cleaned and painted in the 1970's and is of a more classical style than the Cupples family might have chosen.



- There are 20 fireplaces in the house and each one is designed differently. Notice the warming ovens in the top of the firebox. These were used to warm biscuits or gloves for guests when they arrived. This fireplace is finished in rose marble and fine iron work.



• Across from the fireplace is a settee designed by the architect. The piece has similar wood carving techniques to the house itself.

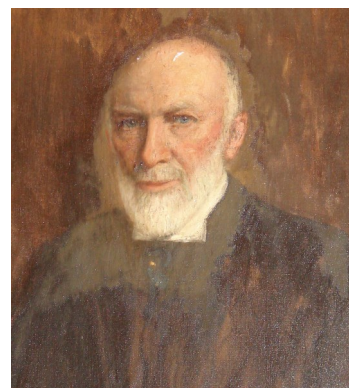
- Above the settee is a portrait of Amelia Kells Cupples, Samuel Cupples' first wife. She died 4 years after their marriage and never lived in the Cupples' House.
- The carved wood screens on either side of the entrance reproduce the design of the Ara Pacis or "Altar of Peace" in Rome.



Main Floor – Library

(Directly to the left of reception room)

- **Latin Inscription above fireplace**
- **Built-in bookcases with glass doors– original**
- **Built-in carved oak benches– original**
- **Wood: Oak**
- **447 sq. ft.**
- **Mr. Cupples favorite room**



- As you enter most of these rooms notice the pocket doors. There once were portieres (draperies) hung in front of the doors to keep out drafts. All the original heating was done by fireplace and a simple furnace system. It was not until later that radiator heating was installed.
- Mr. Cupples' unfinished portrait hangs above the west bookcase. There are photos of his second wife Martha and their adopted daughter, Amelia, on the east bookcase. Like many wealthy men of his era, Cupples had no formal education beyond high school. It is said he spent many afternoons looking out his library windows enthralled in a text, usually the bible.
- Note the fine ironwork in the fireplace and the Latin inscription above: "Vita Hominis Sine Literis Mors Est" - The life of man without literature is death.
- The 19th century bronze statues on either side of the fireplace are Roman gods Bacchus (on the left) and Diana (on the right). The statues once stood in the Jesuit community space in DuBourg Hall.
- The partners' desk is original to the house and designed by the architect. It takes its name from allowing two people to work at the desk at the same time.
- Above the desk is an Edwardian era 20th century Czechoslovakian Crystal chandelier from the Hazelwood Estate of Mrs. Hattie Fordyce.



- The upper windows in the alcove are stained glass windows with coats of arms of the great kings of France. The panel on the left is the coat of arms of Louis IX, patron saint of Saint Louis. In the middle is a crest of Henry IV. The panel on the right represents Louis XIV or the “Sun King”.
- The other stained glass windows in the room have the Fleur de Lis located throughout, demonstrating the deep affection Cupples had for the city and its well being.



- In the alcove sits a black slate Florentine table with semi-precious hardstone inlay that dates back to 1870. The inlayed image is a still life of classically styled vases upon a gilded wood frame. This style of stone decoration is called *pietra dura* in Italian. The hard stones used include the expensive Lapis lazuli in the blue hues, ebony in the black and garnet in the reds, among many others.

Main Floor – Music Room

(Directly left after exiting the library)

- **Painted Woodwork and Original Molding**
- **19th Century French Commode Reproduction**
- **Rug, Original to House**
- **Wood: Oak**
- **411 sq. ft.**

- The Music Room is the only room in the house that has painted woodwork. This room is much lighter than the rest of the house giving it a more feminine feel. It is called the Music Room because there once was a piano in the room. This room would have been where the ladies retire after dinner while the men went to the billiard room.

- The room's fireplace is adorned with a White Persian Snow Onyx section, usually only found in the Middle East near Iran. The onyx is framed in molded brass.

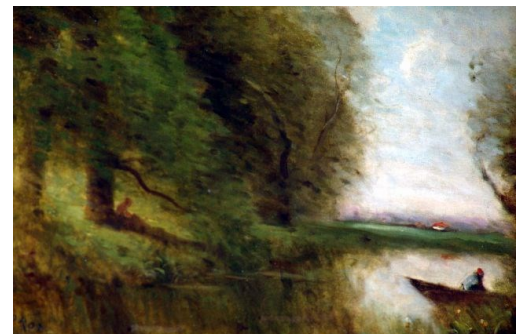
- Across from the fireplace in the back of the room is a large early 19th century commode, an exact replica of a piece for King Louis XIV's palace at Versailles. Notice the ornate ormolu mythological figures (Prudence, Hercules, Mars, and Temperance) around the sides and front. The emblem of the sun on the front is meant to represent Louis XIV as the "Sun King".



- The rug located in the Music Room is one of the original Persian rugs of the house.

• We have two pieces of Jean-Baptiste Camille Corot. The landscape on the left is original to the Cupples family (Image seen at right) while the other landscape, "Reed Gatherers," is a generous gift of Opal Meyer (image on following page).

- The other painting on this wall is "A View of Castel Gandolfo" by George Innes (May 1, 1825 -August 3, 1894).
- The bronze statute of a child with a dog is a French piece dating to the late 19th century. It is signed by J. d'Asto.



Main Floor – Dining Room

(Across from the Music Room)

- **1870 French Chandelier**
- **Hand-Painted Baccarat Crystal**
- **Regency Dining Room Table, Chairs**
- **Wood: English Oak**
- **612 sq. ft.**
- This elaborate-styled formal dining room was originally decorated with English or French mural wallpaper and a gilded ceiling.



- The dining room table, chairs and vitrines are all manufactured in the Second Empire style, popularized by Napoleon III. The original furnishings were much simpler in design and complemented the sideboard to the left of the table.



- The chandelier above the table is French gilded bronze from 1870. It is an electrical fixture draped with Baccarat crystal that once hung in a Pershing Place Mansion, once one of St. Louis' most luxurious neighborhoods. Today Pershing Place is the site of the VA Hospital.

- The sideboard was designed in the Jacobean style, in which large furnishings are covered in neo-classical carvings. Inside the sideboard cabinets is a collection of painted enamel baccarat crystal drinkware from the early twentieth



century.

- The dining room fireplace contains the image of a salamander or dragon, decorative motifs used by King Francis I of France circa 1515 to 1547.
- The vitrine to the right of the fireplace has a petticoat mirror at the bottom allowing ladies to check that their petticoats are not showing.

Main Floor – Butler's Pantry

(Through the door in the dining room)

- English Stafford China
- Portion of Eleanor Turshin Glass Collection
- The Silver Safe
- Wood: Oak
- 242 sq. ft.

- This room is a perfect demonstration of the head butler's job. Final food prep would have been completed here before entering the dining room to serve. This is also where the linens, silver and dishes were kept. This is an example of a restoration and conservation project.

- To the right of the window a big iron door is clearly visible. This is the silver safe, one of two safes in the house.

Although the kitchen is not visible the door opposite the pantry was the original kitchen door

- This room, restored in 1997, was once equipped with 1960's Formica counter tops and a water cooler. The cabinets were missing and the floor was dirty linoleum. Working with the preservation students of Southeast Missouri University, the paint, flooring and lighting were replaced and refurbished back to original condition. Following much research, a sink was designed to replace what we believe was a zinc or copper butler's sink.



- The overhead lighting and the sconces are reproductions of lightning found during the period Cupples House was built. These were both electric and gas fixtures, a feat only done by the wealthiest of city dwellers. The lamps used electricity during the day and gas at night when the electric company turned off the electricity for the city.

- The English Staffordshire china found in the cabinets immediately to the left after entering the pantry are an example of blue transferware manufactured for American import. These

were a gift of a Saint Louis University alumna as thanks for saving the Cupples House from demolition.

- On the counter to the right of the sink is a small coffee grinder manufactured by Samuel Cupples Company and accompanied by iron weights for measuring.



Main Floor – Grand Hallway & Porte Cochere

- 16th century curved top parcel-gilt settee
- Steinway piano
- Roman numeral mosaic above fireplace
- Wood: English Oak paneling, parquet floor in chevron design
- 1337 sq. ft.



- The Grand Hallway is large enough to be used for entertaining guests. Mr. Cupples was a typical Methodist of the period and did not approve of dancing. He did, however, love music and “musicales” which were held to entertain guests. The minstrel balcony would have been perfect for chamber music. Because the house contains so much wood and coffered ceilings the acoustics of the house, especially in the grand hall, are excellent.
- The Porte Cochere is a covered entrance that was used by the family and guests who were arriving by carriage.
- The fireplace immediately to the right after exiting the dining room was once photographed with a big table in front of it. This would have been where the Cupples family enjoyed their informal meals. The frame of the fireplace is a mosaic of Roman Numerals symbolizing the year the house was built: 1888. The date is repeated in the chunk glass door at the rear of the house, where the original back door had been.



- The screen in front of the fireplace with the crossed swords and shields is original to the house.
- Next to the fireplace is an original parcel-gilt settee designed by Thomas Annan, the house architect. The design is 16th century English Renaissance and has a curved top to trap heat, increasing the comfort of those seated.
- Across from the settee and the fireplace is the grand piano which belonged to Samuel Cupples. The piano is a Steinway Duo-Musica Grand Piano and is one of only 400 known to have been manufactured. Despite its age and through constant upkeep the piano still sounds beautiful when played.



Main Floor – Flemish Room

(Opposite dining room through hall to left of stairs)

- **17th century breakfront**
- **Flemish art brought by Fr. Pierre De Smet**
- **Wood: Oak**
- **316 sq. ft.**
- Originally the billiard room, this room was the male equivalent of the music room. It had an outside door that allowed Samuel Cupples to have private guests without introducing them to the entire household as one would be obliged to if they came in from the front.
- The room has been renamed the Flemish Room because the furnishings and paintings reflect the 17th century Northern Renaissance in Belgium, Holland and Germany.
- Throughout the house many paintings you will see have religious and Catholic iconography. These pieces were donated to the University by Jesuits traveling from Europe in the 1800's. A large portion of these paintings were gifts of the Baroness Elizabeth La Candele de Ghyseghan, and brought from Europe by Father Pierre De Smet in 1845. While Cupples was Methodist, it is not beyond men of standing to own works based on their artistic merit rather than religious content.
- As you enter the Flemish Room, to your immediate left on the south wall is "Scenes from the Crucifixion" by Jan Van Rillaert. This painting was commissioned by Jean Micault of a Bourgundian family from Mechlin (Malines), Netherlands in the 15th century.



- On the East wall hangs the central panel of a triptych titled "The Adoration of the Magi" by Pieter Coecke van Alst (previous page). This center panel was originally flanked by two side panels and may have been used as a personal altar. On the other side of the breakfront hangs "Rest on Flight into Egypt," a 17th century oil painting done by an unknown Flemish artist.

- This large 17th century Flemish breakfront was originally used in a dining room for the storage of linen and silver. The hand carved walnut with green inlaid marble is an excellent example of the high baroque design with its carved relief of scenes from Virgil's *The Aeneid*. It was once owned by Hugo Dukes, a Jewish Belgian who anticipating the rise of Hitler, the Nazi party, and the impending Holocaust. Dukes sent the breakfront to a friend in Saint Louis University's Dental School for safekeeping. After escaping the persecution in Europe Dukes loaned the chest to the University and finally donated it as a gift.



- The 16th century hand carved oak Spanish bench is interesting because the dark coloring in the wood is achieved by rubbing beer into the grain. It once decorated the presidential suite of the Coronado Hotel.

Main Floor – The Conservatory

(Continue through door in back of Flemish room)

- **Restoration of Conservatory Ceiling**
- **View of Cupples House Back Patio Area**
- **336 sq. ft.**

- Originally an unenclosed back porch, the Conservatory was extended and enclosed in 1904. Amelia Cupples Scudder, Samuel's adopted daughter, and her children moved into the house in 1889 after her own husband passed away. Realizing that his grandchildren needed a playroom, Mr. Cupples commissioned the design of a "conservatory". The job went to Theodore Link, an architect most noted for the design of Union Station in downtown St. Louis.



- Unfortunately, no photographs exist of what the original conservatory looked like. However during renovations steel beams revealed the original roof had a skylight. The interior center and copper filial on the roof also informs us of the necessary ventilation and suggests that a dropped circular leaded glass ceiling was possibly part of the original design. Electrical wiring was also found, most likely used for lighting up the glass ceiling at night. Remnants of Carrera marble were discovered on the floor, but had suffered water damaged due to the leaky

glass roof. Ironically the grandchildren began calling the room the "wet room". No heating supplies were linked to the room so it is obvious that the Conservatory was only used during warmer weather.

- When the Brotherhood of Railroad Telegraphers purchased the house in 1919, the conservatory fulfilled their need of offices. Dropped plaster ceilings were added in 1939 and red oak flooring covered the marble floor.
- During the restoration and renovations, the house remained faithful to the original design except a handicapped entrance and wheelchair lift was added. The lift can be accessed via the back patio.

Second Floor – Staircase and Balcony

- **Balustrades and spindles on staircase**
 - **Grape chandelier**
 - **Mirror, original to the house**
 - **Inlaid basket weave and sunburst on landing floor**
 - **The Zodiac windows**
- As you proceed up the staircase, notice the detail of the balustrades, spindles and newel posts. During construction the architect left virtually no surface unembellished.

- The grape cluster chandelier at the landing is an example of Venetian Murano Glass circa 1915-1925. Murano is known to create some of the finest glassworks in the world. The chandelier is handcrafted on the island of Murano in Venice where glass production has been taking place since the 13th century.



- Below the chandelier is a mirror on the wall which is original to the house.

- To the right of the zodiac windows is the Portrait of Mrs. Battle. This portrait was given to Roberta Pierce Mendle by Warner McCall on the occasion of her 15th birthday because the woman in the painting resembled her mother.



- The floor in the center of the balcony has an in-laid basket weave pattern that extends outward in a sunburst shape on the landing floor. This is an example of Cupples' love of his Irish heritage.

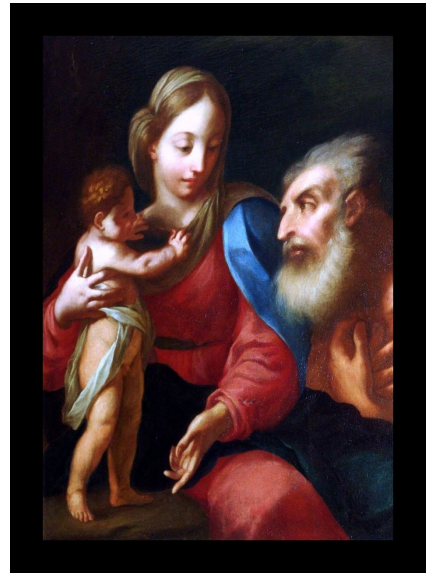
- On the 2nd and 3rd floor balconies hang portraits of the Clemens Family. This balcony has a portrait of James Clemens Jr., a second cousin of Mark Twain and Helen Clemens, the wife of Bryan Clemens, another cousin of Samuel Clemens. Maime Clemens, another of Samuel's cousins, willed this portrait as part of a \$3 million benefaction to Saint Louis University



- The Zodiac windows were designed by pre-Raphaelite artist Edward Burne-Jones and manufactured by the Reed and Annan firm. Although sometimes mistaken for Louis Comfort Tiffany, Reed and Annan was a small local firm in what was a huge market for leaded glass windows in St. Louis around the late 1800's. The four windows depict the Roman gods Apollo, Mars and Saturn as well the goddess Venus, all of whom are surrounded by the astrological signs of the zodiac.
- The variety of style in the faces of the gods indicates that several artisans helped to complete this project. At the bottom where a Latin inscription would typically be found there is instead a poem by the St. Louis poet Eugene Fields written specifically for the house. The poem suggests that he who learns lessons from the past will have a more fulfilling life. At the end of the poem next to Eugene Fields' initials is the date 1889 indicating the date the poem was written, which happened to coincide with the installation of the windows in the house.

Second Floor – Main Hallway

- **English Oak**
- **English wine cooler**
- **Edison Company victrola**
- **Bishops’ throne**
- **Original Casapanca**
- As you move up the stairs from the landing you enter into the more private rooms of the house. The doorways are equipped with heavy sliding pocket doors to maximize space and provide privacy. Though Samuel and his wife were the only residents at the time the house was completed, he was prepared to house numerous guests.
- In the main hall there are three pieces from the Baroness Elizabeth La Candele de Ghyseghan collection which Father De Smet brought from Europe. At the top of the stairs on the left is the “Holy Family with Grapes” by Henry van Balen (17th century). Above the victrola is “Lamentation” a 17th century Flemish piece. The final piece is at the base of the stairs leading to the third floor. It is another depiction of the holy family from the 17th century Bolgnese School.

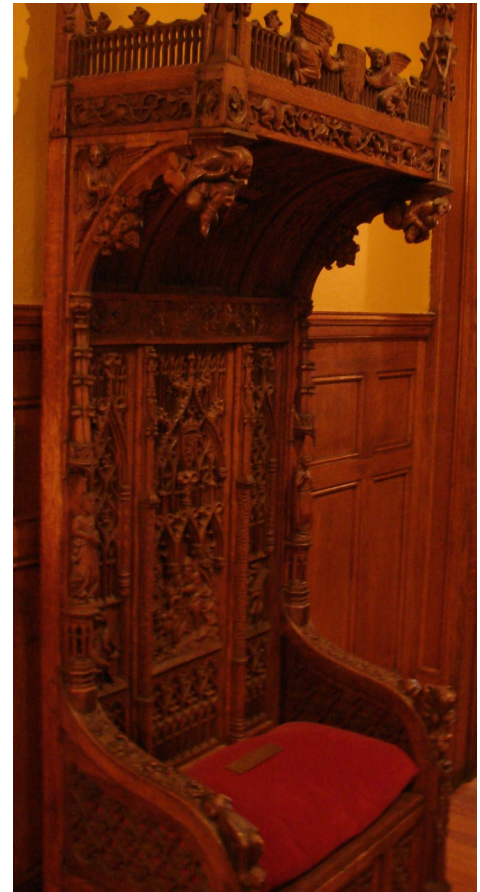


- The Edison Company phonograph below ‘Lamentation’ is circa 1915 it plays 78 RPM records which we have stored in the cabinet below the player.

- The sofa and chairs near the landing part of a large set of Luis XVI style furniture given to the Cupples House by Carolyn Skelly. In the middle is a wine cooler with a hinged top that lifts to find a lead lined pace for ice and wine for chilling. A spout on the bottom, like modern coolers, is designed to release the melted ice.

- The casapanca, settee, is of Spanish design and was designed by the architect and bears the date 1889.

- Over the casapanca is a 19th century copy of “La Sagrada Familia del Parajito” (*The Holy Family with a Little Bird*) done by the Spanish artist Murrillo in 1650. The original can be found in the Museo Nacional del Prado in Madrid. This piece was donated to the University by the well known Blow family of Missouri. Henry Blow was an ambassador to Brazil and his son Taylor was the man who purchased and freed Dred Scott, the slave who lost his case for freedom in the Supreme Court. Henry’s daughter Susan started the first kindergarten in Missouri at a schoolhouse in Carondelet.
- Many steam radiators can be seen throughout the house. Mr. Cupples originally installed a coal fueled boiler system that brought hot air through the vents of the house but did not have blowers to effectively heat the house. These are the large black vents visible in several rooms. This system was developed in the early 1800s. The steam radiators were installed in the early 1900s by the Brotherhood of Railroad Telegraphers.
- Near the stairs leading to the third floor sits the Bishops’ Throne, which belonged to the Cupples family and was sold at auction in 1919. The piece later resurfaced for sale and was purchased by well-known St. Louis artist, Siegfried Reinhardt, whose wife donated it to Cupples House after his death.
- The throne was thought to be 14th century, but a medieval scholar visiting the house noticed that some of the images portrayed on the piece suggested a much later date. Sotheby’s determined that the chair did indeed have parts dating back to the Renaissance, but the majority was carved in the 19th century. The throne was part of a collection of old and new woods carved by a savvy woodworker to make an instant antique for a wealthy American who happened to love European craftsmanship. The throne is a perfect example of an American Gilded Age purchase.



Second Floor – The Master Bedroom

(Second Door on left from Main Hallway)

- **Four-Poster Canopy “Tester” Bed**
- **Various original furnishings**
- **Cassat dry point**
- **Croker portrait**
- The master suite is comprised of a bathroom to the left of the bedroom and a study to the right. The master bath, which has not been restored, has floor to ceiling ebony casework and essentially modern plumbing.
- The huge four-poster canopy “tester” bed, was donated by Maime Clemens. It originally belonged to Confederate General Daniel Marsh Frost, who commanded the forces of Camp Jackson located in Lindell Grove. The site is now part of Saint Louis University’s main campus. His granddaughter Hattie Fordyce and her cousin Ms. Clemens donated the bed and other property to the University. The bed was



manufactured to be very tall, because in the 19th century the higher the bed the better to keep draft from coming up off the floor.



- To the right of the bed is the house’s second safe. Mr. Cupples would have kept personal valuables here.
- Looking around the room and likewise around the house you will not find many closets. At the time St. Louis estate taxes were based on the number of rooms found in each house. It was preferable to use armoires rather than pay a tax for closet space. Closets counted as additional rooms in the house.

- The kidney shaped desk was owned by the Cupples family and has hidden compartments similar to other furnishings of the 1700’s. The mahogany chair accompanying the desk is also original.
- The padded bench surrounding the fireplace is also an original piece that gave the family a comfortable place to relax near the fire.
- The green velvet wing chair is an original furnishing of the house and one of Cupples’ favorites. It is a gift of Cupples’ great-granddaughter, Mrs. Rosalie Ewing.



Second Floor—Southeast Study

(To the left of the reception room)

- **Original rug and settee**
- **Nativity paintings**
- **Capo di Monte Porcelain**

- This room was originally planned to work as a sitting room. The dressing room still has its original fixtures.



- After the death of his second wife, Samuel Cupples gave the master bedroom to his resident physician. He later reclaimed the master bedroom as his private quarters and died there in 1912 with Amelia by his side. Cupples is interred in St. Louis' Bellefontaine Cemetery on West Florissant Road. The cemetery is also the burial place of his two wives, his children, his mother and his mother-in-law.
- The chandelier is a Steuben piece circa 1920. It has a calcite shade that has been finely acid etched to create the designs within it. The sconces in the passageway match the chandelier.
- The Tabriz rug is a Cupples family piece original to the house. In the window alcove is a settee (love seat) also a Cupples family piece. That may have been used in the minstrel balcony; it has been reupholstered in order for us to be able to display it.
- Along the entry wall is a large nativity scene by Galeazzo Campi (1476-1536) circa 1500. This is a tempera on wood; you can see some cracks in the work from the wood



- In the window alcove is "Christ on the Cross" a Panel from a door of St. Eustace Church in Paris. Presented to E.K. Warren, Esq. by his friend J.R. Baxter on February 12, 1858 then donated to the University in 1890.
- The 1860s cabinet belonged to Archbishop Peter Kenrick of St. Louis. He kept the piece in his country house, now part of the grounds of Calvary Cemetery. The country house was just one aspect of the Archbishop's 323 acres of land named "Old Orchard Farm." Archbishop Kenrick purchased "Old Orchard Farm" in 1853 from Henry Clay, a senator and representative from Kentucky.

- On the left of the large display cabinet is an 18th century Italian oil on copper depiction of “Madonna and Child.” On the other side of the cabinet is a very well executed copy of Piero del Pollaiuolo's “Portrait of a Young Woman,” (1470).The original is found in the Poldi Pezzoli museum, Milan.
- The “Adoration of the Sheperds” nativity painting to the left of the fireplace is another piece that was brought by Father De Smet. It is a Flemish 17th century oil on copper. The brass, two-tiered table under the Nativity painting in the corner was used for entertaining, specifically for presenting tea and cakes.

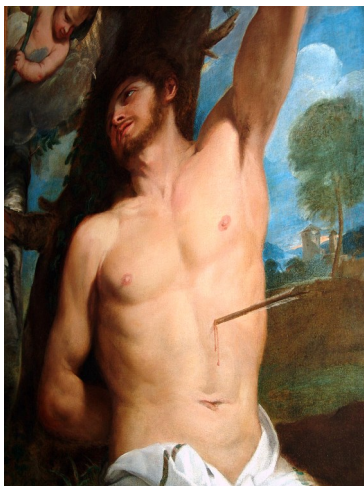


Second Floor - Reception Room

(Directly opposite the staircases)

- **Saint Sebastian**
- **Entombment of Christ**
- **Aubusson Rug**

- This reception room, like others in the house, would have functioned as a room to sit and socialize with guests.
- The wooden screen that encloses the reception room visually emphasizes Cupples' Irish and Scottish heritage. The wood is decorated with a Celtic design that repeats throughout the home.
- Above the fireplace is *The Entombment of Christ*, a 16th century oil on canvas from the School of Tintoretto.
- The fire screen is a Louis XVI textile. The piece coordinates with the Aubusson upholstery on the sofa and side chairs.
- The Portuguese rug is an Aubusson.



- The large painting of Saint Sebastian to the right is by Michele Desubleo. The martyrdom of Saint Sebastian is marked by his miraculous determination to live. He was first shot with arrows and then later stoned to death.
- The 19th century commode is in the style of Louis XVI after Henri Reisner. Made in Egypt this piece is ornate Kingwood with fruitwood inlay, gilt bronze, 30 porcelain plaques, and ormolu.



Second Floor- Southwest Study

- **Original rug**
- **Birdcage Table**
- This room most likely functioned as Martha Cupples' private study.
- The Dutch bombe or cylinder desk is inlaid with fruitwood and satinwood marquetry.
- The rug in this room is original to the house. The design on the rug is called the "Tree of Life." The subject matter on the rug is a very rare design and relates to the Genesis story of creation and original sin.
- The unusual table located in the tower is a birdcage table featuring a lazy-susan top. This practical piece of furniture incorporates a folding top that when not in use could be stored flat against the wall to save space. A hostess would have been able to stand and serve her guests without having to move. Presented on the table is a Steuben glass bowl with pieces of alabaster fruit.
- The cabinet on the left side of the alcove displays glass pieces by varying artists.



- The large maple and inlay chest located on the east wall are examples of Biedermeyer's work. Biedermeyer was a German furniture designer whose designs in the 1840's deeply impacted later modern furniture, especially pieces created around 1910.
- Two oil paintings hang in the alcove. The piece on the right is "*The Birth and Resurrection, the Light*" by Henri Farre, and the piece on the left is "*Paris Street Scene*" by Paul Cornoyer.

Second Floor - Central Bedroom

(Through the door from the Southwest Study)

- **Original beds and chests**
- **Bedspreads**

- This room contains many furnishings that were original to the house, and coordinated with the chestnut woodwork. Originally organized as a bedroom, this space contains twin chestnut beds and dressers designed by the architect. The bedposts are designed with an acanthus leaf motif, extremely popular in the 19th century. The motif is repeated in the interior woodwork and exterior stone



details of the house. The chests are embellished with intertwining Celtic rings, while the fireplace shows a more feminine design of delicate ribbons.



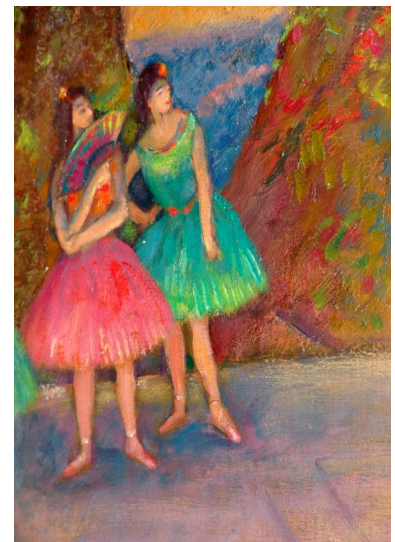
- The Venetian flat-point lace bedspreads are similar to those exhibited in the Winterhur Museum in Maryland. Standing at the foot of the bed, you can visually encounter intricate patterns of plants, animals, and human-like creatures. Above the bed is “La Printemps - Nude a la Fenetre” (Spring - Nude Before a Window) by Maurice Savin, 1914.

• In the case by the hall door is some excellent examples of glass pieces. The top shelf is a press mold pattern called Dakota with an acid frost, produced in the 19th century. The middle shelf has some excellent examples of European 18th century hand blown glass. Notice the imperfections and bubbles in the glass. It also has a yellowish color because of the iron which was in earlier glass.



- Located to the left of the fireplace hangs Louis Kronberg’s work, “Before the Dance,” an oil on canvas circa 1925.

- On the side table is a Nancy Daum amber cameo glass table lamp circa 1910.



Passage to the Northwest Bedroom

- The work to the right is called “Angel on the Mountain.” It is a romantic Belle Epoch porcelain, produced in Berlin by the KPM porcelain company at the turn of the twentieth century.
- Tiny white buttons can be found throughout the house’s interior. These actually functioned as light switches. Above the button is a hole which at one time housed a speaking tube.



Second Floor - Northwest Bedroom

(Through the door from the passageway)

- **Victorian Furnishings**
- **Coal Fireplace**
- **Chandelier**
- **De Wit paintings**

• This space may have functioned as either a girl’s bedroom or another study. Currently, this room is furnished with what many people considered Victorian furniture. However, this furniture is actually American Renaissance. The furniture is made out of burlled maple. The Victorian style contained many varying styles of interior design and architecture. These pieces are from the Renaissance Revival period



from 1875-1900.



- This fireplace is unique out of the 22 in the house in that it was coal-burning. Coal burns hotter than wood, allowing this bedroom to warm faster than all the other rooms. Placing the coal-burning fireplace in this bedroom made the most sense due to its exposure to both west and north walls
- The bookcase to the left was placed in the bedroom after the original construction. Our photographs show a window in its place. The window was “bricked” up when Cupples decided to build the conservatory in 1904.
- The desk and accompanying chair are original to the house as well as the red rocking chair.

- The sampler located to the left of the windows is an example of activities that young women would have participated in. Young girls from all social rankings would have been expected to work on samplers in order to better their skills in sewing and decoration



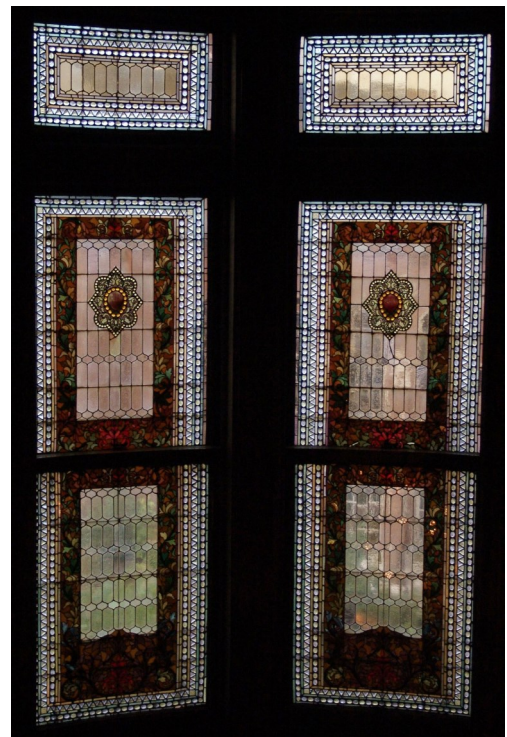
- Note the pair of paintings by Jacob de Wit (1695-1754) called "Two putti in Grisaille." The Amsterdam painter Jacob de Wit lived from 1708 to 1715 in Antwerp. While following a painting course there, he studied the work of Rubens which, at that time, was still very much in evidence in Antwerp. In particular, copies of his ceiling paintings were very instructive for De Wit. On his return to Amsterdam in 1716 De Wit soon received commissions to decorate houses and church interiors with ceiling and door panels and colorful wall-hangings. De Wit's enormous output brought him great fame and fortune. Another of his specialties were his grey-tinted painted imitations of stucco. These grisailles were sometimes called 'Witjes' after the artist to whom they brought such fame.

- The grape chandelier is distinctly Art Nouveau, with its circling and spiraling leaves and vines leading to a hand blown glass grape cluster. It dates back to 1900 and was taken from a mansion in the Central West End before it was torn down.



Third Floor - Stairs and Landing

- On the left wall of the staircase is a large armorial textile depicting the royal crest of an aristocratic English family. This was made for the Earl of Effingham for his only son in 1885.
- On either side of the landing are portraits of members of the Clemens family.
- The leaded glass window is designed in a formal rectangular pattern with plenty of clear glass to let light pass through to the back halls.



Third Floor - Main Hallway

- Normally the third floor in a house this size would feature a ballroom, however Samuel Cupples felt that dancing was inappropriate, so the third floor was designed to accommodate private apartments for the family's guests.
- At the top of the stairs is an oil on canvas by Henry Cross which depicts a moose hunter.
- The casapanca on the right is original to the house.
- Throughout the third floor are several examples of Steuben Chandeliers.
- American artist Gaylord Truesdell painted the oil canvas appearing over the casapanca in the late 19th century; it is known as, "Genre Painting with Cow." American artist Bertha Hewitt Woolrich painted the nude in the far right corner in 1887.
- On the opposite wall is turn of the century artist George Bogart's oil on canvas painting titled "Moonlight."
- Across the doorway is an untitled landscape painted by the American artist Harry Van der Weyden from the early 20th century.



Third Floor – Turshin Glass Gallery

(To the left)

- Eleanor Turshin operated a jewelry factory that dealt mostly in precious metals. While traveling extensively to sell her products, she became interested in antiques, but most specifically, Eleanor became intrigued with glass. One day upon walking into an antique shop, she spied a purple Steuben Cluthra vase. Eleanor purchased this rare piece for a mere \$40! After she obtained the vase, Eleanor researched colored Steuben glass and learned more and more on glass in general. Eleanor bought additional pieces that she knew would contribute to the value of her collection.
- Historic Samuel Cupples House at Saint Louis University proudly displays the fruits of Eleanor Turshin's interest and knowledge of valuable glass in the Eleanor Turshin Glass Collection.
- Steuben Glass Works in Corning, New York produced all of the glass in this room. The designs are among the finest examples of art nouveau and art deco glass in the world.
- Art Nouveau was an important artistic movement that represented the changing tastes and times at the turn of the century. It appeared in the beginning of the 1900's and emphasized the beauty of everyday objects. Notice how there is very few non-functional pieces. Art Nouveau rejected the classical approach to art, which stresses order, restraint and symmetry. Instead, this new movement features asymmetric design, stylized interpretations of nature and organic flowing lines. Art nouveau advanced theories advocating the role of the craftsman, artistry and individualism. Notice the bright colors and fluid shapes of these pieces as they are indicative of the art nouveau style.
- Around the 1920s, Art Nouveau gave way to Art Deco, which emphasized order, symmetry and geometric forms. The linear more formal pieces in the Turshin Collection are examples of Art Deco glassware.



Steuben Glass Works

- Steuben Glass Works was founded in 1903 and took its name from Steuben County where the company was located. Frederick Carder, a successful glass designer from England's Stevens and Williams company, co-founded the company and created many of its most significant designs. Although the glass in this room embodies the art nouveau principles of fluidity and color, Frederick Carder relied heavily on his classical influences, thus the basis of formality in some of these pieces.



Frederick Carder Glass

- One of Carder's most striking creations was the development of an iridescent glass he called "Aurene." Iridescent glass is made by applying chemicals to the surface of the glass towards the end of the blowing process. It was originally developed to imitate glass buried underground for centuries. When glass is continually exposed to chemicals in the earth, an iridescent sheen develops. Art Nouveau glass blowers used iridescent glass to accentuate the flowing lines of their designs and to expand the spectrum of color a single piece could express. Steuben primarily produced two colors of aurene glass, blue and gold, as seen in the two cases on the left. In addition to blue and gold, Steuben also produced red and brown aurene. These colors are extremely rare. The colors of red and brown were also used for aurene glass. The brown candlestick is one of only two examples of brown Aurene in the world. His entire career Carder favored colored glass because he felt color brought



glass to life.

- Piece number #110 is a rare portrait of Frederick Carder. Notice the back of the portrait was signed by Carder himself. The other pieces in this room are examples of Carder's mastery of color and design.
- Now take a left out of the gallery towards the reception room.



3rd Floor - Reception Room



- Notice the pocket doors that can seal off the two tower rooms and the reception area. This allowed the several families who lived in the house after 1912 complete privacy on this floor.

- This reception room is furnished in the American Empire style with two sideboards, along with a secretary. These pieces came from the estate of Cyril Clemens, great nephew of Mark Twain.



- American artist Joseph H. Boston painted the river landscape painting to the left of the fireplace in the early 20th century.

- Above the fireplace is a pastel drawing of a mill that was once a tavern near Tower Grove around the 1880s. When prohibition forced the tavern to close, the painting was donated to Saint Louis University.

- To the left of the Southwest Tower Room doorway is a painting entitled "Surf and a Cliff." While the artist is unknown, the painting is believed to be in the style of Cézanne. Further to the left next to the secretary is a painting entitled "Cornish Breakers" by English artist David James, dated 1892.



- Above the entrance to the reception room, on the basket weave woodwork, there are pieces from famed Ohio pottery firm, Roseville Pottery.

- Now go to the room left on the left side of the reception room. "The green room."

Third Floor – Gallery 307

(On the left)



The two small painting along the wall on the left as you enter are a pair of Paris street scenes painted by Edouard-Leon Cortes (1882-1969). They are titled *Place de la Bastille* and *The Pantheon*. Edouard-Leon Cortes at the turn of the century began to paint the scenes that he would become most famous for Paris' streets and monuments. One of the more prolific artists of his time, Cortes found his niche and stayed

with it. His views of Paris are among the most telling and beautiful images of this genre; capturing the city during all its seasons for more than 60 years.

- This room contains examples of Steuben's calcite glass. Calcite is white in color and was frequently used in lighting fixtures. It was also used on the outside of aurene glass, as seen here in pieces #1-17; this style is known as "aurene on calcite."



- After exiting cross the reception room to Gallery 305, the "Blue Room."

Third Floor – Gallery 305

(On the right)



- The lamp in the case, piece # 1, was produced by Mount Washington Glass Company and is known as Burmese glass. Burmese glass is opaque glass that starts rose pink at the top and fades into light yellow at the bottom. It is rumored to have gotten its name from Queen Victoria, who said the glass looked like a Burmese sunset.
- The two landscape paintings are both by artist Adam Emory Albright and they were donated by Mrs. Carolyn Skelly Burford. Mrs. Burford and her sister are the two children in the paintings.
- Turn left out of gallery back into the main hall and enter gallery 302 on your left.

Third Floor – Gallery 302 (Across from Gallery 308)

- This room contains examples of Steuben lamps and Tiffany art glass, among other designers. Because practicality was important to Carder and his peers, Art Nouveau designers expressed their art in everyday necessities such as lamps and candlesticks. The Turshin Collection has a remarkable breadth and contains pieces that could have been owned by anyone, as well as pieces that only the wealthy could afford.



- Louis Comfort Tiffany, famous for his stained glass windows, used his version of iridescent glass to create many art nouveau masterpieces. The case on your left contains a range of Tiffany's designs. Tiffany is generally considered the foremost Art Nouveau glassmaker, with his closest rival being Frederick Carder. Actually, in 1913, Tiffany sued Carder

claiming he was imitating his iridescent "Favrile" glass line. But in fact, Carder had developed "aurene" before Tiffany and the case was eventually dismissed. Pieces one through twenty-three are good examples of Tiffany's "Favrile" iridescent glass. Compare these pieces to Steuben's "Aurene," which we saw in the other room.

- Immediately left as you exit passed a door is gallery 300.

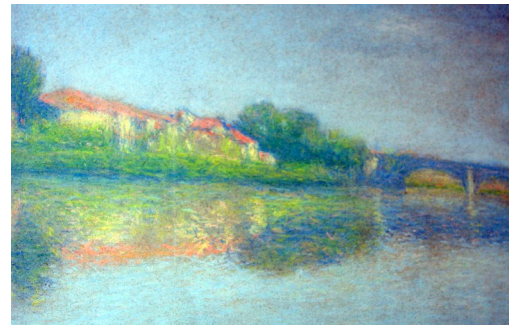


Third Floor – Gallery 300

(Left as you exit Gallery 302)



- As you enter this room notice the two pastel paintings by Laugé, Achille (1861-1944) located on either side of the entryway.



- The glass featured in this room was primarily produced by American companies, however there are some pieces from England, France and Italy. Notice the four vases underneath the gas chandelier, all four were designed by Frederick Carder, however, two were created at Stevens and Williams, and the other two were created at Steuben. The handled vase and ribbed jar are from Stevens and Williams, they are warmer pink and represent some of Carder's first forays into colored glass. The tall bowl and vase are from Steuben, they are a lighter, cooler shade of pink. These four pieces show how Carder's colors developed and how by the time he was at Steuben, he had gained more control of his palette. Notice how the white in the two Stevens and Williams pieces is distinct from the dark pink. In Carder's Steuben designs, the light pink hue progresses into a soft, translucent white. Additionally, the case on the left contains a wide range of pieces by Imperial Glass Company, Ohio and other prominent designers.



- Notice the gas chandelier that hangs in the center of the room. It has not been converted from its original kerosene burning format. Frederick Carder designed this piece, notice the glass bowl at the top. This piece was designed to catch the black soot that comes from burning kerosene. The bowl can be removed and cleaned, a lot of these bowls were broken, it is amazing to find a chandelier like this in its original state.

Mr. Cupples and His Wives



Samuel Cupples 1870



Margaret Amelia Cupples



Martha Cupples



Martha Cupples 1881

Cupples Family Children



Belle Cupples



Clara Cupples– 2.5 years
of age



Harriet Cupples



Amelia Cupples Lowman
Scudder– as a child

Ameila Cupples Lowman Scudder and Family



Amelia Cupples Lowman Scudder, William Scudder, Martha and Gladys Scudder, and Samuel Cupples



Amelia Cupples Lowman Scudder, Martha and Gladys Scudder



Martha (L) and Gladys (R) Scudder
1889



Martha (R) and Gladys (L) Scudder
1889

Original Pictures of the Cupples House



Front Foyer



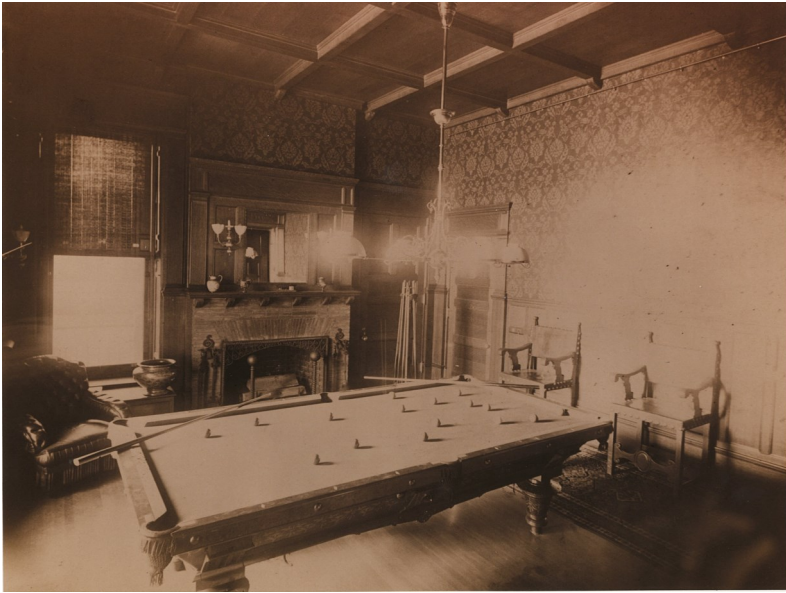
1st Floor Reception Room



Library



Music Room



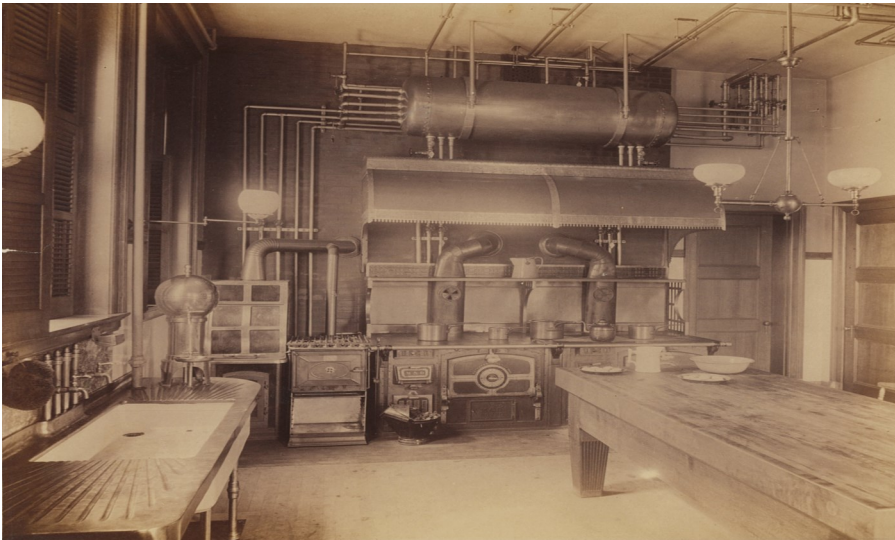
Billiard Room



Dining Room



Butler's Pantry



Kitchen

2nd Floor



Master Bathroom



Master Bedroom



Southeast Sitting Room



Southwest Sitting Room



Central Bedroom



North Bedroom

3rd Floor



East Bedroom



West Central Bedroom



Reception Room



Guest Bathroom

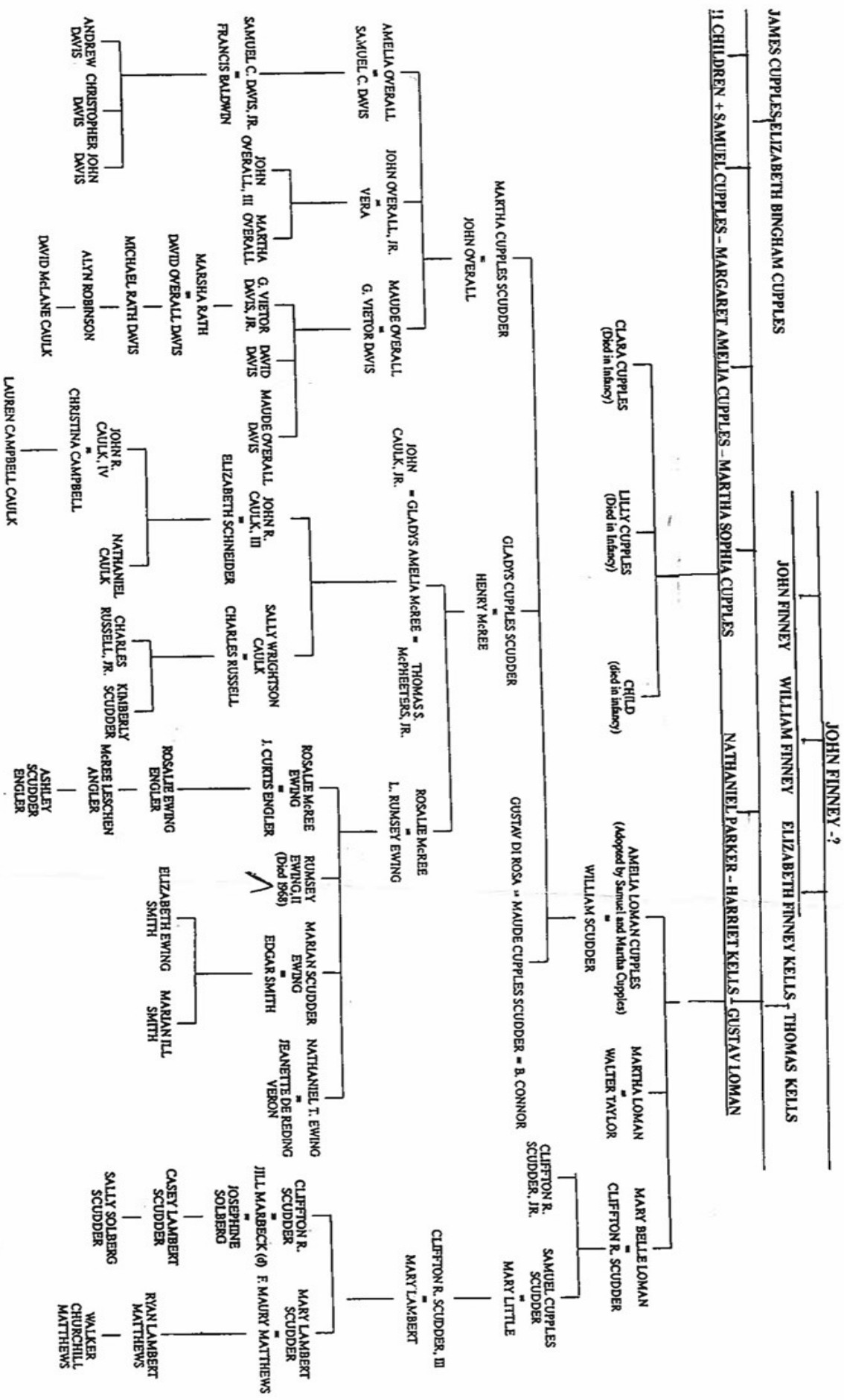


Southwest Tower Room



Southeast Tower Room

Cupples Family and Kells Family Genealogy



Thank you for visiting the Samuel Cupples
House.

Please return this self-guided tour book to the
staff member at the front desk.

The self-guided tour book can be found online at
[https://www.slu.edu/samuel-cupples-house/
about-cupples-house](https://www.slu.edu/samuel-cupples-house/about-cupples-house)