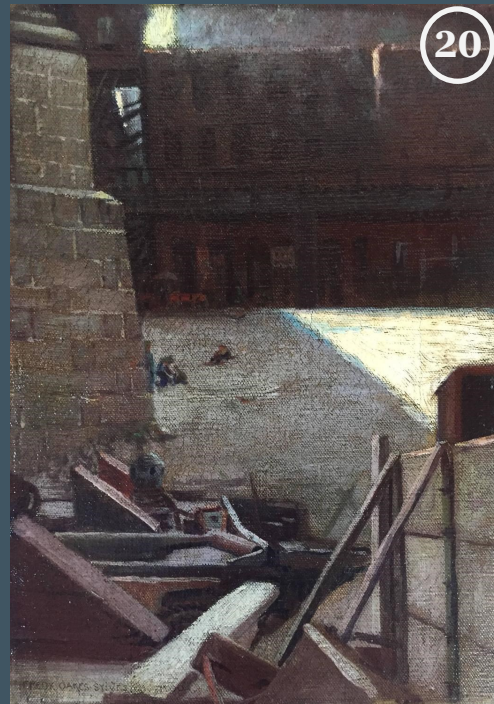




Pierre Laclede and images of the Eads Bridge and the statue of St. Louis on Art Hill.

16. Joseph Pennell (1857-1926), *Eads Bridge, St. Louis*, lithograph, 1919.
17. Douglas A. Troutt (20th Century), *Eads Bridge*, watercolor, 1965.
18. (square display case) Frank Nuderscher, scene on the St. Louis riverfront, reproduced in the Boatmen's Bank holiday card for 1940; Julius S. Walsh, Jr. (1876-1929), "Photograph through arch of Eads Bridge showing Streckfus wharf boat Golden Eagle"; Bill Stover for the *Globe-Democrat*, *The Lighted Eads Bridge*, 1981; Robert Hanselmann (d. 2002), *St. Louis Skyline and Eads Bridge at Dusk*, reproduced on a holiday card for the St. Louis Heart Association, 1974.
19. James Godwin Scott (1931-2015), *St. Louis Riverfront, Looking North*, watercolor, 1982.
20. Frederick Oakes Sylvester (1869-1915), *Under the Eads Bridge*, oil on canvas, 1900.
21. James Godwin Scott (1931-2015), *Pushing Under the Eads Bridge*, watercolor, n.d.
22. Edwin A. Armstrong (1907-1984), *St. Louis Riverfront and Eads Bridge*, watercolor, 1932.

23. Unidentified artist, charcoal drawing of Eads Bridge, n.d.
24. James Godwin Scott (1931-2015), *Dawn, Eads Bridge*, watercolor, n.d.
25. "What a Bridge", Famous-Barr advertising celebrating the 100th anniversary of the Eads Bridge, in the *Globe-Democrat*, July 4, 1974.
26. Werner Drewes (1899-1985), *Gateway to the West - St. Louis*, woodcut on Japanese paper, 1961.
27. Elizabeth Cavanagh Cohen (1924-2016), *Eads Bridge*, color woodcut, artist's proof, 1967.
28. Exhibition poster for *The Artist and St. Louis, 1888 - 1988* in celebration of the centennial of Christ Church Cathedral, featuring a detail of Joe Jones (1909-1963) drawing of the St. Louis riverfront, 1932, from the Mercantile Library collection.

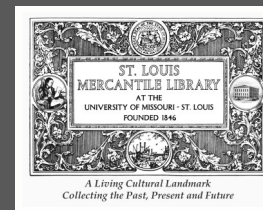
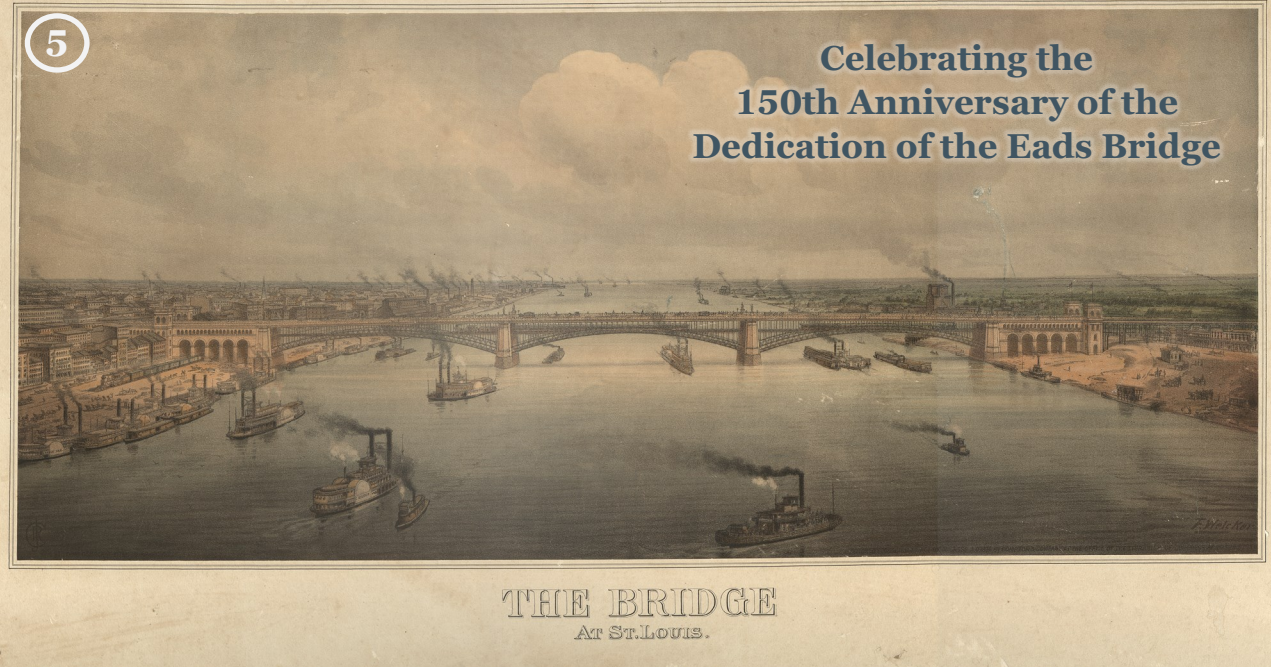


The St. Louis Mercantile Library is a Member-Supported Library of Rare Books, Historic Archives, and Fine Art; Forming an Academic Research Center of History and Cultural Studies, including the Barriger Railroad and Pott Inland Waterways Libraries and the Mercantile Library Art Museum.

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THE GREAT ST. LOUIS BRIDGE IN IMAGE AND PRINT



Art St. Louis
Mercantile
Library
Museum

A Program of the Herman T. Pott Inland Waterways Collection, the John W. Barriger Railroad Historical Collection, and the St. Louis Mercantile Library Art Museum

March 18 - July 8, 2024

in the Meier Gallery

St. Louis Mercantile Library
University of Missouri—St. Louis
1 University Blvd | St. Louis, MO 63121
(314)516-7240 | umsl.edu/mercantile

UMSL

From the time of its completion in 1874, the Eads Bridge became an iconic symbol of the industry, modernity, and energy of the city of St. Louis. The St. Louis Mercantile Library celebrates this anniversary with an exhibition showcasing selections from its transportation and fine art collections that illustrate the bridge’s construction, its history, its use as a symbol, and the ways artists depicted its ground-breaking design.

In 1867, James B. Eads faced a daunting task to build a bridge across the Mississippi River at St. Louis. Smaller bridges had been built upstream, where the river is narrower, but at St. Louis its size and strong currents defied known bridge-building methods. Eads had never designed a bridge, but his ideas revolutionized bridge construction. His methods were even used in the Brooklyn Bridge, begun in 1870. The competing business interests of river and railroad transportation companies also complicated the construction, even impacting the height of the bridge so that steamboats could be accommodated. However, when President Ulysses S. Grant dedicated the bridge on July 4, 1874 with General William T. Sherman in attendance, it was a source of pride for all St. Louisans.



Civic pride in the Eads Bridge was encouraged by the national attention it received. For example, *Frank Leslie’s Illustrated Newspaper*, published in New York, had a full page of images when the bridge opened. Very quickly the bridge began appearing on many kinds of advertising and promotional items. Two examples shown here include a lithograph advertising the German Mutual Fire Insurance company, and a guest ticket to the Republican National Convention held in St. Louis June 16, 1896. Birds-eye views of the city often featured the bridge, symbolizing the connection of commerce and industry from east to west across the Mississippi River. It is interesting that some of these early images show figural sculptures on the pylons of the bridge – a cultural addition that was planned but never completed because the project was significantly over budget.

By the early 1900s, the bridge was accepted as an essential aspect of the St. Louis riverfront. The river had always been central to the city’s foundation and development, and especially to its economic growth. Despite the riverboat industry’s concerns that the bridge would undercut their business, imagery from this period shows how completely the bridge was integrated into depictions of the riverfront, flanked by boats of all types and sizes, and leading to the bustling factories of downtown St. Louis. Many artists became fascinated with the bridge, from James Godwin Scott’s scenes of river traffic around the bridge to Douglas Troutt’s watercolor of the bridge and surrounding buildings. Other artists were more fascinated with the architecture of the bridge, as in the dramatic lines of the arches shown in Joseph Pennell’s and Frederick Oakes Sylvester’s close-up views of the area beneath the bridge.

The mid-20th century saw many changes in artistic styles, but the bridge retained its role as a landmark for the city, even after the Gateway Arch was completed in 1965. Just like businesses at the time of its completion, Famous-Barr used the bridge’s 100th

anniversary in 1974 as part of its full-page ad in the *Globe-Democrat*, in which the image of the bridge could be used as a needlepoint pattern so that craft artists everywhere could make their own anniversary image of the city’s great bridge. Artists remained fascinated with the bridge as a subject, interpreting it in dynamic, abstract ways that reflect its landmark status and depicting its complex architecture, as had artists before them.

This exhibition is a program of the Herman T. Pott National Inland Waterways Collection, the John W. Barriger Railroad Historical Collection, and the St. Louis Mercantile Library Art Museum, and is on view March 18 – July 8, 2024 in the Meier Gallery.



List of Works in the Exhibition

1. Stock Certificate of the Illinois & St. Louis Bridge Company.
2. *Illinois & St. Louis Bridge Company Report of the Chief Engineer, October 1870*. Printed by the St. Louis Missouri Democrat Book & Job Printing House, 1871.
3. J. H. Fitzgibbon, *Eads Bridge Under Construction*, photograph, 1873-74.
4. *Frank Leslie’s Illustrated Newspaper*, July 11, 1874.

5. F. Welcker, *The Bridge at St. Louis*, Printed by Compton & Co., St. Louis, 1874.
6. (square display case) *Invitation to the opening of the Eads Bridge*, June, 1874, with an illustration of the bridge much like item 5.
7. Currier & Ives, *The City of St. Louis*, drawn on stone by Parsons & Atwater, 1874.
8. F. Tuchfarber & Co., *German Mutual Fire Insurance Company* advertisement, lithograph on tin, Cincinnati, Ohio, 1875.
9. *The “Globe-Democrat’s” Picture of the Great Bridge at St. Louis*, n.d.
10. *The Great Tornado at St. Louis, Missouri and East St. Louis, Illinois*, May 27th, 1896, published by Kurz & Allison, Chicago, by permission of *Leslie’s Weekly*.
11. (square display case) “Welcome Aboard the M/V Robert A. Kyle” information card with illustration of the boat going under the Eads Bridge on the cover, and technical details of the boat on the reverse; *Globe-Democrat* photograph of the West End Gate of the Eads Bridge, 1934; *Globe-Democrat* photograph of the railroad tracks on the Eads Bridge, with an oncoming train in the distance, 1940; Guest Ticket to the Republican National Convention, St. Louis, June 16th, 1896, featuring images of General Grant’s Log Cabin and the Eads Bridge.
12. *The Levee at St. Louis*, color illustration, unknown newspaper.
13. *The Eads Bridge and the Mississippi River, St. Louis, Missouri*, reprint of a photograph showing the steamer R. C. Gunter and the Eads Bridge.
14. *The Heart of St. Louis* (facsimile), Fred Graf Engraving Company, St. Louis, 1907.
15. Norbury L. Wayman (20th Century), *City of St. Louis*, pencil, 1951, featuring a quote from