

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

1. Name of Property

historic name Jones, William Cuthbert, House
other names/site number N/A

2. Location

street & number 3724 Olive Street [n/a] not for publication
city or town St. Louis [n/a] vicinity
state Missouri code MO county St. Louis (Ind. City) code 510 zip code 63108

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments [].)

Mark A. Miles

19 December 2006

Signature of certifying official/Title Mark A. Miles / Deputy SHPO Date

Missouri Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments [].)

Signature of certifying official/Title

State or Federal agency and bureau

4. National Park Service Certification

	Signature of the Keeper	Date of Action
I hereby certify that the property is:		
<input type="checkbox"/> entered in the National Register See continuation sheet [].	_____	_____
<input type="checkbox"/> determined eligible for the National Register See continuation sheet [].	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other, explain see continuation sheet [].	_____	_____

5. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	1	0 building
<input type="checkbox"/> public-local	<input type="checkbox"/> district		
<input type="checkbox"/> public-state	<input type="checkbox"/> site		_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		_____ structures
	<input type="checkbox"/> object		_____ objects
		1	0 total

Name of related multiple property listing.
 N/A

Number of contributing resources previously listed in the National Register. 0

6. Function or Use

Historic Function

DOMESTIC/single dwelling

Current Functions

DOMESTIC/single dwelling

7. Description

Architectural Classification

LATE VICTORIAN: Italianate

Materials

foundation limestone

 walls limestone
brick

 roof _____
 other _____

see continuation sheet [].

see continuation sheet [].

NARRATIVE DESCRIPTION
 See continuation sheet [x]

8. Statement of Significance

Applicable National Register Criteria

- A Property is associated with events that have made a significant contribution to the broad patterns of our history
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

ARCHITECTURE

Periods of Significance

1886

Significant Dates

N/A

Significant Person(s)

N/A

Cultural Affiliation

N/A

Architect/Builder

Legg, Jerome Bibb

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey

- recorded by Historic American Engineering Record

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other:

Name of repository: Landmarks Assoc. of St. Louis

10. Geographical Data

Acreage of Property less than one acre

UTM References

A. Zone 15	Easting 740 520	Northing 4280 400	B. Zone	Easting	Northing
C. Zone	Easting	Northing	D. Zone	Easting	Northing

[] See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Michael Allen/Researcher

organization Landmarks Association of St. Louis date July 15, 2006

street & number 917 Locust Street, 7th floor telephone 314-421-6474

city or town St. Louis state MO zip code 63101

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Matthew Foggy

street & number 3724 Olive Street Telephone 314-533-2219

city or town St. Louis state MO zip code 63108

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 1

Jones, William Cuthbert, House
St. Louis [Independent City], Missouri

Summary

The William Cuthbert Jones House, built in 1886 at 3724 Olive Street in St. Louis stands as one of the few remaining town houses built in the Midtown neighborhood during the late 19th century.¹ The two-story flat-roofed house, designed by noted architect Jerome Bibb Legg in an Italianate style, has a primary elevation faced in limestone with the secondary and rear elevations faced with local red brick. Although a large residence, the house was built for an upper middle-class owner who was not as wealthy as owners who built larger mansions in the area. Thus, there is an economy in the detailing to the building. The front elevation is topped by a simple bracketed cornice and false mansard roof. The side elevations are sparsely adorned save for a band of ornamental brick corbelling that maintains the cornice line across the eastern elevation. Inside, however, the spaces show a generous level of detail, with ornate millwork, plasterwork, carved marble mantels and original hardware intact throughout. Few houses of this type remain in Midtown and few of those that do retain such a strong historic appearance. Despite the changed setting, the Jones House retains substantial integrity of location, design, materials, workmanship, feeling and association.

Setting

The setting of the house has changed greatly since it was built. The 3700 block of Olive developed after the streetcar line arrived in the 1870s. Most of the houses that were built here were two-story townhouses for upper middle-class families, and the block was very dense with houses by 1900. Today, few traces of the density remain, with only two other houses in addition to the Jones House still extant on the south side of Olive. The north side has several larger buildings built in the 20th century taking the place of the houses that once stood there. To the south, however, is a more intact block of late 19th century and early 20th century buildings. Later buildings in the neighborhood were built on a larger scale and for commercial purposes, but those that remain convey their historic appearance and some are listed on the National Register. One of the later buildings on this block of Olive is the former Lindell Telephone Exchange, later the Henry Wolfner Memorial Library for the Blind (NR 6/30/05).

¹ Midtown is one of the 78 neighborhoods of the city of St. Louis. Located just west of downtown, the neighborhood was at first a residential enclave and later a bustling commercial district before its decline in the middle of the twentieth century.

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Exterior

The William Cuthbert Jones House is a rectangular, flat-roofed two-story building, roughly 69 feet deep by 20 feet wide, with a projecting bay on the east elevation. A chamfered corner and recess on the western elevation add variation to the profile. The front elevation is divided into three bays distributed symmetrically and is clad in a smooth limestone (see Photographs #1 and 2). The limestone cladding is articulated through three stringcourses: a rough course that runs at the base of the wall; a projecting band trapezoidal in profile above the basement windows that creates a water table; and a slightly projecting course that runs at the second-floor sill line. The two leftmost window bays bear the same arrangement of jack-arched, rectangular window openings: a short wooden-framed basement window centered under wooden double-hung one-over-one windows on the first and second floors. End brackets with an ogee profile carry projecting sills under each window. The rightmost bay features a window like the others on the second floor centered above a doorway wider than the window. Limestone steps rise to meet this doorway, which contains two tall oak doors framed in a narrow, decorative casement. The doors are divided vertically into three panels, with a tall center panel between shorter ones. The doors bear brass kick-plates as well as ornate mortise locks. These doors open into pockets in the foyer, where they can be locked into place against the side walls to reveal the second doorway at the entrance. The door in this opening features plate-glass panes above two wide panels. Above these doors is a stained-glass transom window.

A wooden cornice tops the limestone wall and wraps around the sides; it supports a false mansard roof most likely originally clad in slate but now covered in asphalt shingles. The cornice is articulated simply, with paired wooden panels between the eight brackets on the front elevation and the three brackets on each side return, except at the center of the front elevation where there are three panels between adjacent brackets. The panels are not truly indented, but rather are formed by projecting molding that is nailed to the flat cornice, creating the illusion of separate panels.

The side and rear elevations are red brick walls on a foundation of coursed limestone rubble. Window openings carry segmental arches of soldier-coursed brick and rest on limestone lugsills. Several star-shaped, cast-iron wall tie heads are visible on these

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elevations. The eastern elevation features a band of decorative brickwork that maintains the cornice line; this band consists of a projecting lower course of brick and projecting false corbels under three stepped courses of brick with the upper course projecting outward as far as the lower course. Above this band is a parapet wall (see Photograph #1). The eastern elevation is divided into six bays. All windows on this elevation are wooden double-hung one-over-one windows. The leftmost (north) bay features centered windows on both levels, while the next bay to the right features a window centered over a door opening that is now filled-in with brick. The next bay to the right is a projecting, trapezoidal bay that has a blank eastern elevation with centered basement, first- and second-story windows on its chamfered sides. The two bays to the right of that feature centered windows on both floors, with a basement window in the rightmost of these. The rightmost bay on this elevation consists of a single window on the second floor, much narrower than the others on this side. On this elevation, chimneys rise above the parapet between the two leftmost bays, on the projecting bay's blank wall, between the two bays to the right of the projecting bay, and to the right of the rightmost bay. These chimneys have all been truncated, but their basic rectangular shapes remain.

The western elevation, originally close to the wall of another building, has little fenestration (see photograph #3). The wall has a chamfered corner that creates a recess. The wall section to the left (south) of the corner contains only one window on the second floor located several feet south of the corner. The corner contains a window on each floor and basement window that is not centered with the other windows. The first-story window on this corner bears stained glass. To the right of this corner is a bay that contains a first-floor window with a four-over-four, wooden double-hung window under a window opening that has been infilled with brick.

The rear elevation is divided into two bays, with the leftmost bay containing a narrow one-over-one second-story window centered over a wider, shorter four-over-four first-story window. The rightmost bay features a second-story window wider than the other centered over a doorway that has been somewhat filled-in around a non-historic door. A wooden deck of recent construction covers the foundation wall here.

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Jones, William Cuthbert, House
St. Louis [Independent City], Missouri

Interior

The house retains its original floor plan throughout, with only one alteration (see Figure #1). Rooms are twelve feet high on the first floor and eleven feet high on the second. The entrance leads to a side hall that extends back, through a doorway, to a rear kitchen (see Photograph #4). Immediately inside of the door is a foyer with a staircase to the second floor that retains original posts, balusters and railing. To the left is the double parlor that once was divided by a wall with pocket doors that was removed in 1981 to connect the two rooms into once large space (see Photograph #5). Beyond those rooms through a set of pocket doors is the dining room, connected also to the side hall (see photograph #6). The dining room connects to the kitchen through a small hall loaded with closets. The hall, parlors and dining room have crown molding. Behind the doorway in the main hall is a second staircase also with original balusters, posts and railing as well as a bead-board wall under it. The stairs to the basement run under this staircase.

The second-floor plan mirrors the first, with the front parlor running the entire width of the house and the rear room over the kitchen subdivided into a large bathroom in a 1981 remodeling. The millwork and casements are the same on the second floor as on the first, although there are no mantels on the second floor (see photograph #7 for an example). The millwork in the front parlor on the second floor has been stripped and restored.

Throughout the house, all original millwork is intact, although much of it has been painted. The casements are fluted with rosette and diamond blocks at corners and at chair-rail height on each door and window casement. All windows are original or replicated wooden windows, most with original pulls and latches. The doors throughout are original. Many rooms retain plaster medallions, including the double parlor and dining room on the first floor. Some light fixtures are original brass gas-and-electric fixtures, although most are replica-style brass fixtures installed in 1981. There are three original carved marble mantels in the three front rooms on the first floor. Unfortunately, all floors are carpeted or covered in tile, although the original floors seem to be intact under the new finishes.

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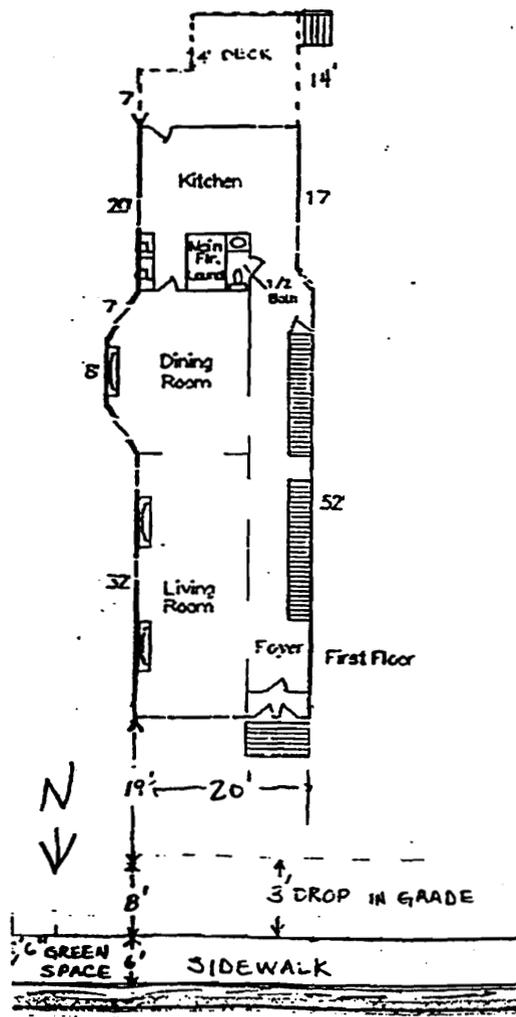
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Jones, William Cuthbert, House
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Integrity

The house retains exceptional integrity, with only minor alterations. The most notable alterations are the removal of the slate and replacement by asphalt shingles on the false mansard roof; the removal of the partition and pocket doors between the first floor parlors; the infilling of two window openings and partial infilling of a doorway. These alterations can be reversed, and do not greatly detract from the historic appearance. The William Cuthbert Jones House at 3724 Olive Street is in great condition and shows integrity of location, design, materials, workmanship, feeling and association.

Figure #1: Plan of the first floor of the Jones House (Source: Matthew Foggy).



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Summary

The William Cuthbert Jones House, located at 3724 Olive Street in St. Louis, Missouri, is locally significant under National Register of Historic Places Criterion C for Architecture. The limestone-faced two-story brick house is in the Italianate style and was designed by architect Jerome Bibb Legg in 1886 for William Cuthbert Jones, a prominent attorney and criminal court judge. The house is a good representative example of both Legg's many client-driven house designs and of the sort of residences that were built on Olive Street in the 1880s. Compared to larger houses on more prominent streets in the Midtown neighborhood, houses on Olive were relatively smaller and less ornate. The Jones House is a rare example of such a house that has not only survived the decline of Midtown but has also retained substantially its historic character with few alterations. The house is also noteworthy as one of a handful of extant local works by Legg, who took on much work elsewhere. Although its setting has changed greatly, the Jones House otherwise retains integrity of location, design, materials, workmanship, feeling and association. The period of significance is the year of construction, 1886.

Setting and Architecture

Development of the city west of Grand Boulevard in the Midtown area was spurred by two events in the 1860s: the death of landowner Peter Lindell in 1861, followed by the subdivision of his estate, and the opening of a streetcar line on Olive Street west to Grand by the Missouri Railroad Company in 1864. In 1867, the Lindell Railway Company followed suit and opened its own streetcar line on Washington that extended as far west as Vandeventer Avenue. By 1875, families were living west of Grand and major streets like Lindell Boulevard were laid out (see figure #2). Residential development boomed in Midtown between 1875 and 1900. West Pine, Lindell and Grandel (then Delmar) streets emerged as the preferred streets for mansions and wealthy residents, while other streets like Olive, Laclede and Westminster "contained comfortable homes, built on a smaller scale" as historian Jean Fahey Eberle writes.² Olive Street was not really a contender for more lavish residences due to the presence of the noisy streetcar line and the West End Narrow Gauge Railroad, which opened in 1878 and ran on the alley north of Olive from a station near Grand Avenue. Thus, the houses built on Olive tended to be more modest

² Jean Fahey Eberle, *Midtown: A Grand Place to Be!* (St. Louis: Mercantile Trust Company, 1980), p. 15.

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homes for businessmen, politicians, doctors and others of some wealth but by no means upper-class.³ Still, the character of the neighborhood was genteel; the distinctions between the quality of streets was somewhat relative.

The William Cuthbert Jones Home was one of the first houses built on a tract of land, known as the Pettus and Hardy Addition, that was subdivided around 1885. The 1883 Hopkins Fire Insurance Map shows that the present-day Spring Avenue was not even laid out and no buildings yet built on the south side of Olive. Some of this land was owned by the Covenant Mutual Life Insurance Company, which was hesitant to subdivide. In fact, there are three deeds between 1884 and 1886 conveying the land at 3724 Olive to Jones; the subdivision was apparently postponed until 1886, when Jones took out a building permit for a house costing \$5,500 to build and designed by architect Jerome Bibb Legg. Most other houses and flats, including other buildings designed and built by Legg, were built on the block between 1886 and 1890.

Architecturally, the style of this house exemplifies a late variety of the Italianate style, which was popular in the United States largely between 1850 and 1880. The Italianate style emerged in England in the early 19th century as part of the picturesque movement. Early examples of the style in England and the United States draw heavily from informal Italian villas and farm houses, which often featured an asymmetrical plan with a central square tower.⁴ The style was featured in Andrew Jackson Downing's famous pattern books and was widely employed in the United States by the 1860s. The style was adapted continually and grew into a uniquely American style. Its decorative features included bracketed cornices, double doors, pronounced window crowns and highly ornate porch detailing. One of the American Italianate forms to develop was the town house; in St. Louis many of these houses make use of mansard or false mansard roofs that are appropriated from the Second Empire style. The Jones House embodies the informality of the Italianate style, although its stylistic touches are few. However, where it carries decoration—such as the cornice brackets, the brickwork band, mantels and door hardware—the house evinces the “decorative exuberance” that historians Virginia and Lee McAlester attribute to the style.⁵ The Jones House certainly embodies these characteristics, as did other town houses built in St. Louis in the 1870 and 1880s including many in Midtown.

³ David Simmons interviewed by Michael Allen, June 27, 2006.

⁴ Virginia and Lee McAlester, *A Field Guide to American Houses*. (New York: Knopf, 1984), p. 212-3.

⁵ *Ibid.*

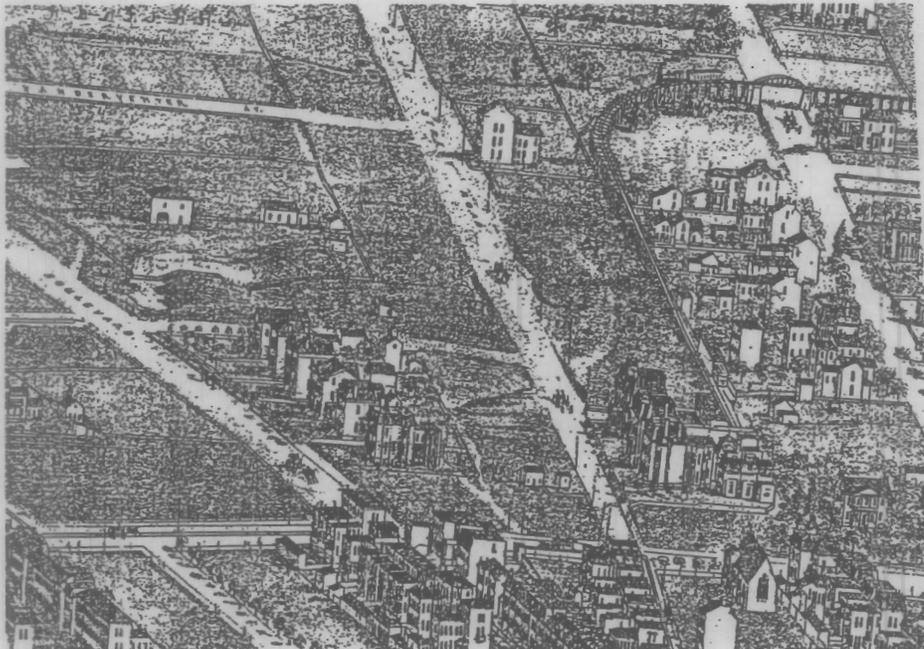
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Jones, William Cuthbert, House
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Figure #2: Drawing of the vicinity of the Jones House around 1875. Note the presence of several townhouses similar to the Jones House in this early phase of development. (Source: *Pictorial St. Louis* by Compton and Dry.)



Jerome Bibb Legg

Architect Jerome Bibb Legg was one of the most prolific local architects during the 19th century, as well as a real estate developer of sorts and a trade journal editor. For an architect once so popular, it is surprising how little is known about his life and how few of his works still stand. He is a somewhat enigmatic figure in St. Louis architectural history. Born in Schuyler County, Illinois, in either 1838 or 1839, he arrived in St. Louis in 1864 to attend Jones Commercial College. After graduation, he went to work for noted architect George I. Barnett, who taught Legg architectural drafting and principles. By 1868, Legg had entered the building trade as superintendent of construction for the Centenary Methodist Episcopal Church (NR 1/16/1997). He was soon designing buildings himself, and demonstrated a strong promotional ability. In 1876, he sent to 6,000 people a direct-mail advertisement of his services as a house architect, entitled

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Texas, Louisiana, Kansas, Oklahoma and five other states.⁸ These works were spurred by his frequent advertisement and willingness to take as many jobs as possible. However, the dispersal of his projects likely weakened the impact of his legacy in St. Louis.

One of his more interesting later projects was designing temporary World's Fair buildings in West Pullman, Illinois for the 1893 World Columbian Exposition.⁹ Locally, Legg went on to design (and develop) downtown's long-gone Oriel Building, the Bofinger Memorial Chapel at Christ Church Cathedral (NR) and the police stables in Forest Park. His practice continued to grow, and in 1895 he had opened four out-of-state branch offices to handle the workload, which included all sorts of building types but mostly residences. He abruptly resigned from the American Institute of Architects in 1899. He formed a partnership with Charles Holloway in 1902 that lasted only two years.¹⁰ After 1903, he maintained a St. Louis address but took on so much work in Cape Girardeau, Missouri, that he became widely associated with that city. He designed many buildings for Southeast Missouri State University, as well as a print shop in 1908 that is his last known work. No one is certain when or where he died, and no burial site has ever been identified. The Jones House is one of only a handful of his St. Louis residences still standing.

William Cuthbert Jones

When William Cuthbert Jones (1831-1904) commissioned the house at 3724 Olive Street, he was nearing the end of an eventful life that included Civil War service, many years of law practice, political activity and a stint as a well-regarded criminal court judge. As a lawyer and political figure, Jones was a noted liberal and "has been known always as a man of sound convictions, but having at the same time broad and liberal views."¹¹ Jones was born in Kentucky and raised in Chester, Illinois, south of St. Louis. He was the son of Francis Slaughter Jones, a physician who had been a prominent Virginia planter, and Eliza Treat, who was the daughter of a federal agent. William C. Jones read law at

⁸ Simmons.

⁹ Simmons.

¹⁰ Toft.

¹¹ William Hyde and Howard L. Conard, *Encyclopedia of the City of St. Louis* Vol. 3 (St. Louis: The Southern History Company, 1899), p. 1142-3.

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McKendree College in Lebanon, Illinois before graduating in 1852.¹¹ Jones soon traveled to his birthplace to study law at the office of Loving & Grider in Bowling Green. According to the *History of the Bench and Bar of Missouri*, Jones “pushed his studies so untiringly that within a year he was enabled to pass the examination that admitted him to the bar.”¹² He briefly returned to Chester to practice law before moving to the larger city of St. Louis, where his prospects for success were greater. In 1856, Jones married Mary A. Chester of St. Louis, daughter of British parents. As was consistent with his other endeavors, Jones quickly made his mark in the city by forming a partnership with William Sloss. This partnership lasted one year, but Jones formed another longer-lasting partnership with W.W. Western of Hopkinsville, Kentucky. This firm practiced in both cities and endured for five years, until 1860.¹³

Figure #3: Lithograph of William Cuthbert Jones (Source: *History of the Bench and Bar of Missouri*).



¹¹ *The History of the Bench and Bar of Missouri* (St. Louis: American Biographical Publishing Company, 1898), p. 241.

¹² *Ibid.*

¹³ *Ibid.*

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After this dissolution, Jones had no trouble creating yet another partnership, with Judge Charles F. Cady. However, after the outbreak of the Civil War, Jones decided to enlist in the Union Army. Jones believed in the Union cause despite being a Democrat and the son of a former Southern planter.¹⁵ On May 8, 1861, Jones joined the Union Army as a captain of Company I, Fourth United States Reserve Corps. Jones served with this company in Southwest Missouri until it was mustered out in 1862. However, his desire to serve the Union cause was strong enough that he sought further enlistment, and became paymaster of United States Volunteers at the rank of major. On November 15, 1865, after the war had ended, Major Jones was mustered out after having served the Union Army through the entire war.¹⁶

After the war, Jones apparently considered leaving the legal profession because he was averse to criminal practice.¹⁷ He entered into a steamboat and sign painting business for a year following the war, which was financially successful but physically exhausting. Jones returned to law practice in partnership with Charles G. Mauro, and remained in that partnership through 1871 when he formed a partnership with John D. Johnson. Jones' interest in politics remained strong after the Civil War, and he became known as a liberal even as he retained membership in the Democratic Party, which was highly unpopular around St. Louis after the Civil War. In 1866, Jones sought the office of Clerk of the Circuit Court of St. Louis County as the Democratic candidate, despite inevitable defeat; in 1868, he was an active candidate for Democratic presidential elector in Missouri's Second Congressional District. He was a firm believer in his party even as it was publicly unpopular after the Civil War. In fact, Jones was by all accounts a man of firm principles and unwavering convictions. Cox's *Old and New St. Louis* notes that Jones could be found "sympathizing with and ready to fight the battles of the poor and lowly."¹⁸

Despite his fruitless political endeavors as both liberal and Democrat during the Reconstruction period, Jones was a trusted St. Louis attorney. He ran for a position as Justice of the Criminal Court in 1874, winning handily. On the bench, Jones was a respected figure whose four-year tenure was free of reversals. Jones is most remembered for his service as a criminal judge, and not without good cause:

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ James Cox, *Old and New St. Louis* (St. Louis: Central Biographical Publishing Co., 1894), p. 308.

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...it is during his incumbency of this position that the remarkable intellectual qualities which he possessed, and which had already been recognized by his legal associates, became conspicuous. He had the art of ruling against an attorney without inviting animosity, sacrificing good will or suggesting partiality.¹⁹

His notable cases included many murder cases and a vendetta assassination by five Sicilians. Through all of these cases, Jones was noted for fairness and gained widespread public respect. However, Jones elected to not seek a second term and returned to a civil law practice with Rufus J. Delano in 1878. In 1885, that partnership dissolved and Jones entered into practice with his son James C. Jones. Around this time, Jones purchased the land at 3724 Olive Street to build his final residence. Jones had lived for many years at 1522 Papin Street just south of downtown, but that area had lost its prestige by the 1880s. Many upper- and middle-class families who had lived around downtown were moving west to the Midtown area in this period. Jones' choice of a location on Olive Street indicates that his wealth was stable but not enormous; the house that he built in 1886 on the lot reflects his position as an upper-middle-class attorney. Since all of the Jones' children were grown up when the house was built, the home was most likely planned as the final house for Jones and his wife.

Jones continued practicing law until he began suffering from gastritis in 1901.²⁰ He also served in the Legion of Honor, becoming "grand dictator" for the Missouri chapter. He died on January 22, 1904. After his death, Mary A. Jones moved to an apartment in the Central West End and the family eventually sold the house in 1909. In use for many decades as rental property of various configurations, the house managed to retain its historic character. Over the years, the 3700 block of Olive fell into a pattern of decline like many other blocks in Midtown. Due to the grander architecture there, streets like Lindell, West Pine and Grandel managed to maintain their status longer than streets like Olive.²¹ Larger buildings including theaters, hotels and apartment buildings first replaced the old houses and tenements in the early twentieth century. In the latter half of the century, many were demolished just to clear land. The character of the area around the Jones House has changed dramatically, and few residences remain. Two other homes remain on the south side of Olive on the block, and they are in disrepair. However,

¹⁹ *History of the Bench and Bar of Missouri*, p. 242

²⁰ "Judge William C. Jones to Be Buried Monday." *St. Louis Republic*, January 23, 1904.

²¹ Eberle, p. 17.

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Jones, William Cuthbert, House
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preservation of the remaining residences of Midtown has finally attracted serious interest as several have been recently renovated for use as offices and condominiums. In 1981, Matthew Foggy purchased the Jones House and rehabilitated it, restoring windows, plasterwork, woodwork and hardware. Foggy now is planning another rehabilitation project that will be more comprehensive than his earlier project. He plans to uncover the wooden floors and refinish them in addition to other tasks to enhance the historic appearance of the house.

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Jones, William Cuthbert, House
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*Home for Everybody.*⁶ His designs around this period included churches, the Manual Training School for Washington University and a paper bag factory for Samuel Cupples. In both 1883 and 1884, Legg received an impressive seventeen known commissions.

Legg's prominence was clear in 1884, when he both obtained admission to the American Institute of Architects and saw construction of his design for the city's Exposition and Music Hall, his most prestigious commission thus far. Around this time, he became the first editor of the influential *Building Trades Journal*, a position that both demonstrated his ability as observer of trends and also gave him space to showcase his designs to building professionals. By 1886, Legg was entering the height of his career. His involvement in the development of the 3700 block of Olive Street was not simply architectural, since his name appears as the property owner on three building permits issued on the south side of Olive Street in 1887 and 1888. Architectural historian David Simmons says that Legg pioneered the design/build approach to development, often buying up land that he thought would be valuable and then designing and building speculative houses there.⁷ This approach paid off doubly, since Legg could use each project to sell a house and to showcase his architectural talents. In this period, his volume of work was such that he likely designed each work himself. It is likely that other families saw the Jones House under construction and commissioned Legg, who was known as both developer and designer, to build houses that they could buy finished from him. His business was also helped by the fact that he was also designing mansions in Midtown, like the L.L. Culver House at 3514 Delmar (1886), showing that he had the acumen to attract the city's elite as clients. (His advertisements favored his costlier projects, since they were much more striking examples of his work than houses like the William Cuthbert Jones Home.)

As an architect, Legg was quite talented although his work never gained the critical acclaim that other architects obtained. His designs show that he was adept at many different styles, ranging from Romanesque Revival to Gothic Revival. Obviously, his stance as client-driven architect necessitated working in diverse styles, but his mastery of most was unusual, although it garnered him a lower place in the local architectural canon than more visionary designers like his mentor Barnett. He also took on work in a wide geographical area, with a large out-of-state list of works in Missouri, Illinois, Arkansas,

⁶ Carolyn Hewes Toft, "Jerome Bibb Legg." *Landmarks Letter* (July/August 1989).

⁷ Simmons.

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Jones, William Cuthbert, House
St. Louis [Independent City], Missouri

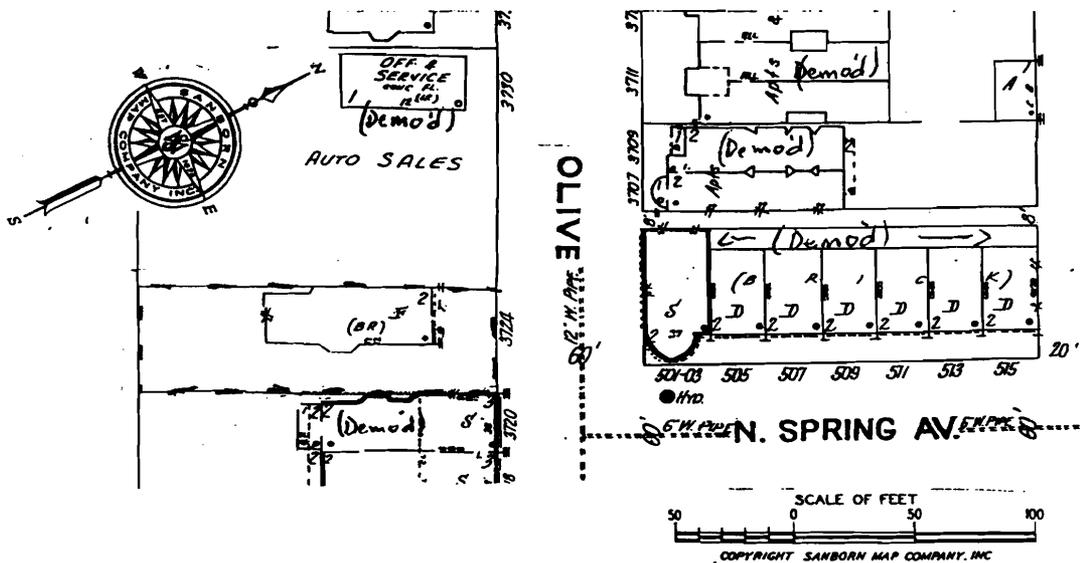
Boundary Description

The nominated parcel is located at 3724 Olive Street on City Block 3926 in St. Louis, Missouri. The site is legally known by the assessor's office as parcel number 39260002300. The property is part of the Pettus and Hardy (et al) Addition to the city. The nominated property is indicated by a dashed line on the accompanying map entitled "William Cuthbert Jones Boundary Map."

Boundary Justification

The nominated parcel includes the property historically associated with the William Cuthbert Jones House located on the south side of Olive Street on city block 3926.

William Cuthbert Jones House Boundary Map (Source: Sanborn Fire Insurance Map, 1968.)



William Cuthbert
 Jones House
 3724 Olive Street
 St. Louis [Ind. City],
 MO
 Zone 15
 Easting: 740 520
 Northing: 4280 400



Produced by the United States Geological Survey

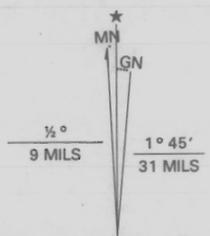
Topography compiled 1952. Planimetry derived from imagery taken 1993 and other sources. Photoinspected using imagery dated 1998; no major culture or drainage changes observed. PLSS and survey control current as of 1954. Boundaries, other than corporate, verified 1999

North American Datum of 1983 (NAD 83). Projection and 1000-meter grid: Universal Transverse Mercator, zone 15
 10 000-foot ticks: Illinois (west zone) and Missouri (east zone)
 Coordinate Systems of 1983

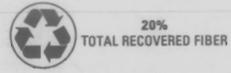
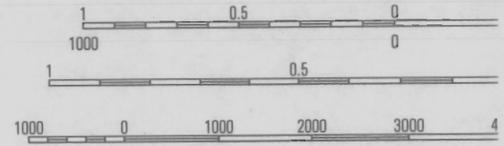
North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software

Contours that conflict with revised planimetry are dashed

There may be private inholdings within the boundaries of the National or State reservations shown on this map



UTM GRID AND 1999 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET



CONTOUR
 SUPPLEMENTARY
 NATIONAL GEODETIC
 TO CONVERT FROM FEET
 THIS MAP COMPLIES WITH NATIONAL
 FOR SALE BY U.S. GEOLOGICAL SURVEY
 AND ILLINOIS GEOLOGICAL SURVEY
 AND DIVISION OF MISSOURI
 MISSOURI DEPARTMENT OF NATURAL RESOURCES
 A FOLDER DESCRIBING TOPOGRAPHIC













