

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

Historic name Joplin East Town Historic District
Other names/site number N/A
Name of related Multiple Property Listing N/A

2. Location

Street & number Roughly bounded by Broadway Langston Hughes, Landreth Ave, Hill St and Division Ave N/A not for publication
City or town Joplin N/A vicinity
State Missouri Code MO County Jasper Zip Code 64801

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X 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 X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria: X A B C D

Bm K Ae DEPUTY SHPO
Signature of certifying official/Title

9-12-22
Date

Missouri Department of Natural Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register determined eligible for the National Register
- determined not eligible for the National Register removed from the National Register
- other (explain:) _____

Signature of the Keeper _____

Date of Action _____

Joplin East Town Historic District
Name of Property

Jasper County, Missouri
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input checked="" type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property
(Check only **one** box.)

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property
(Do not include previously listed resources in the count.)

<u>Contributing</u>	<u>Noncontributing</u>	
31	16	buildings
13	12	sites
		structures
		objects
44	28	Total

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Commerce-Department Store

Domestic-Single Dwelling

Social-Meeting Hall

Current Functions

(Enter categories from instructions.)

Vacant-not in use

Domestic-Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th/Early 20th Century American Movements

Materials

(Enter categories from instructions.)

foundation: Stone, Concrete

walls: Weatherboard, Synthetics, Asbestos

roof: Synthetics (asphalt shingles)

other: _____

NARRATIVE DESCRIPTION ON CONTINUATION PAGES

Joplin East Town Historic District
Name of Property

Jasper County, Missouri
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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- 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

(Mark "x" in all the boxes that apply.)

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 old or achieving significance within the past 50 years.

STATEMENT OF SIGNIFICANCE ON CONTINUATION PAGES

Areas of Significance

Social History

Ethnic Heritage: Black

Period of Significance

1873-1972

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

unknown

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other. Name of repository: _____

Historic Resources Survey Number (if assigned): _____

Joplin East Town Historic District
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10. Geographical Data

Acreage of Property 11.2

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1	<u>37.092929</u> Latitude:	<u>-94.509279</u> Longitude:	6	<u>37.092548</u> Latitude:	<u>-94.503606</u> Longitude:
2	<u>37.092848</u> Latitude:	<u>-94.508136</u> Longitude:	7	<u>37.091876</u> Latitude:	<u>-94.503657</u> Longitude:
3	<u>37.092955</u> Latitude:	<u>-94.508141</u> Longitude:	8	<u>37.091875</u> Latitude:	<u>-94.508796</u> Longitude:
4	<u>37.092955</u> Latitude:	<u>-94.504880</u> Longitude:	9	<u>37.092498</u> Latitude:	<u>-94.508804</u> Longitude:
5	<u>37.092609</u> Latitude:	<u>-94.504837</u> Longitude:	10	<u>37.092513</u> Latitude:	<u>-94.509262</u> Longitude:

UTM References

(Place additional UTM references on a continuation sheet.)
_____ NAD 1927 or _____ NAD 1983

1	_____	_____	_____
	Zone	Easting	Northing
2	_____	_____	_____
	Zone	Easting	Northing

3	_____	_____	_____
	Zone	Easting	Northing
4	_____	_____	_____
	Zone	Easting	Northing

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title Rory Krupp

organization Owen & Eastlake Ltd date May 16, 2022

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Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Photographs**

Joplin East Town Historic District
Name of Property

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- **Owner Name and Contact Information**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log:

Name of Property: Joplin East Town Historic District

City or Vicinity: Joplin

County: Jasper State: Missouri

Photographer: Rory Krupp

Date

Photographed: March 17-18, 2022

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 26 MO_Joplin East Town Historic District-0001, 500 Block of Broadway Langston Hughes, view looking northeast at (l-r)Resource #1, Resource # 2, Resource 4 (carport) Resource # 6 (roof in background),Resource #7. Broadway Langston Hughes in the foreground.

2 of 26, MO_Joplin East Town Historic District-0002, 519 Broadway Langston Hughes, view looking northeast (l-r) Resource #5, Resource # 7, Rear of resource #9.

3 of 26, MO_Joplin East Town Historic District-0003, 715 Broadway Langston Hughes, view looking northeast, (l-r) Resources # 16, 17, 18

4 of 26, MO_Joplin East Town Historic District-0004, 719 Broadway Langston Hughes, view looking northeast, Resource #18 with Resource # 19 in background.

5 of 26, MO_Joplin East Town Historic District-0005, 721 Broadway Langston Hughes, view looking northwest, Resource # 19.

6 of 26, MO_Joplin East Town Historic District-0006, 809 Broadway Langston Hughes, view looking northeast, Resource #22.

7 of 26, MO_Joplin East Town Historic District-0007, 815 Broadway Langston Hughes, view looking northeast, Resource #24, gravel lot and Resource #23.

8 of 26, MO_Joplin East Town Historic District-0008, 821 Broadway Langston Hughes, view looking northwest, Resource #25.

9 of 26, MO_Joplin East Town Historic District-0009, 821 Broadway Langston Hughes, view looking southwest, Resource #25

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10 of 26, MO_Joplin East Town Historic District-0010, Overview of Broadway Langston Hughes from eastern end of the district. View looking west at historic district from eastern terminus Resource #26 to Resource #12.

11 of 26, MO_Joplin East Town Historic District-0011, 818 Hill Street, view looking southwest. Resource #64 in center, non-contributing resource #65 (vacant lot) to the right, and rear of Resource #23 on the left (blue building).

12 of 26, MO_Joplin East Town Historic District-0012, 600 Block of Hill Street, view looking west. Resource #51 to left with Resource #52 (shed) behind to far left.

13 of 26, MO_Joplin East Town Historic District-0013, Intersection of Cox Avenue and Hill Street, looking southeast at Resource #28, and Resource #30, vacant lot in the foreground non-contributing house in center. Rear of Resource #23 (blue building) in distance.

14 of 26, MO_Joplin East Town Historic District-0014, North side of 700 Block of Hill Street, view looking northeast. Resource #56 on left, Resource #59 on left with Resource # 31 on left in distance (yellow house)

15 of 26, MO_Joplin East Town Historic District-0015, Southside of 700 Block, view looking southeast, overlooking Resource #58 in the foreground at Resource #60, house.

16 of 26, MO_Joplin East Town Historic District-0016, Northside of 600 Block of Hill Street, view looking northwest (l-r) Resources # 49, 50, 54 with Resource #54 in the foreground.

17 of 26, MO_Joplin East Town Historic District-0017, Southside of 600 Block looking towards Broadway Langston Hughes, view looking southeast overlooking Resource # 44 (vacant lot) at Resource #33 (115 Galena), the rear of Resource #10 and Resource #11, 601 Broadway-Langston Hughes Street.

18 of 26, MO_Joplin East Town Historic District-0018, 500 Block of Broadway Langston Hughes, view looking northwest, looking Resource #66,1,2, and Resource #6, non-contributing carport.

19 of 26, MO_Joplin East Town Historic District-0019, 115 N. Landreth Avenue, view looking southeast at Resource #69, non-contributing house and Resource #3, contributing garage, in the background.

20 of 26, MO_Joplin East Town Historic District-0020, 112 and 116 N. Landreth Avenue, view looking northwest, Resource #67, contributing house with Resource #71, non-contributing carport in the rear, Resource 68 in center rear.

21 of 26, MO_Joplin East Town Historic District-0021, 115 N. Landreth garage, view looking northeast, Resource #71, contributing garage.

22 of 26, MO_Joplin East Town Historic District-0022, Hand Bottling Company behind 519 Broadway Langston Hughes, view looking southwest, Resource #6, contributing commercial building, Hand Bottling building.

23 of 26, MO_Joplin East Town Historic District-0023, 401 Hill Street, view looking northwest, Resource #34.

24 of 26, MO_Joplin East Town Historic District-0024, 405 Hill Street, view looking northwest, Resource #35.

25 of 26, MO_Joplin East Town Historic District_0025, 607 and 611 Broadway Langston Hughes looking northeast, Resources #10 and 12.

26 of 26 MO_Joplin East Town Historic District-0026, Looking east down alley from Mineral Avenue to Galena, (l-r) Resources #48, 51, 53.

Figure Log:

Include figures on continuation pages at the end of the nomination.

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Figure 8. 1906 Sanborn Fire Insurance Map showing dense small houses and brick (in pink) commercial buildings now Resources #9 and #14 left to right. (Library of Congress) 49

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National Register of Historic Places
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Joplin East Town Historic District
Name of Property Jasper County, Missouri
County and State N/A
Name of multiple listing (if applicable)

Summary

The Joplin East Town Historic District is located on approximately five square blocks of Joplin's original East Town plat. It includes 503-821 Broadway Langston Hughes, 102-116 Landreth Street, 401-707 Hill Street, Galena Street between Broadway Langston Hughes and Hill Street, Mineral Street between Broadway Langston Hughes and Hill Street, and Cox Street between Broadway Langston Hughes and Hill Street (figure 1, 4, 6).

The district is a mix of commercial and residential styles on an axial grid. There is a mix of Folk styles, with one and two block commercial buildings on Broadway Langston Hughes, all with a variable setback. There is a sidewalk along Broadway Langston Hughes but no tree lawn. The dates of the buildings range from c. 1871 to the 1950s. While the district is a mix of residential and commercial buildings, many houses had businesses during the period of significance when segregation hindered African American economic opportunity.

The district has good integrity. The buildings are in the original location. Broadway Langston Hughes conveys the feeling, setting, and association of Joplin's early mining origins in its brick commercial buildings. Joplin's attempts to change the area's housing stock is evident in the lot size and type and construction methods of the residential housing stock in the neighborhood.

Setting

The Joplin East Town Historic District is located .62 miles northeast east of Joplin's city center on the east side of the Kansas City Railroad line that parallels Joplin Creek. The Joplin East Town Historic District is located on approximately five square blocks of Joplin's original East Town plat. The district is one of the highest places in Joplin at 1100 ft AMSL. The topography slopes to north and drops to 960 ft. AMSL to form St. Joe's Hollow. Landreth Park is directly north of St. Joe's Hollow. To the east the topography slopes sharply to the west down to Joplin Creek at 940 ft. AMSL, forming a valley bisected by the Kansas City Railroad line. The axial grid continues to the south and west. Access to downtown Joplin is gained by the east-west viaduct, Broadway Langston Hughes, over Joplin Creek. Formerly the original mining district, the area around Joplin Creek is now Landreth Park.

The district includes 503-821 Broadway Langston Hughes, 102-116 Landreth Street, 401-707 Hill Street, Galena Street between Broadway Langston Hughes and Hill Street, Mineral Street between Broadway Langston Hughes and Hill Street, and Cox Street between Broadway Langston Hughes and Hill Street. The district is laid out on an axial grid with commercial and residential buildings mixed on Broadway Langston Hughes and residential buildings on the remainder of the streets. The district contains residential lots with alley access in the rear. The lots are large and allow for a number of garages and outbuildings. Ancillary buildings are located either on the alley, for older examples, or oriented toward the street with a curb cut, for newer examples. The district has concrete curbs and sidewalks with tree lawns. The setback is variable and not consistent. The terrain is hilly and some buildings have concrete retaining walls. Some

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Joplin East Town Historic District
Name of Property
Jasper County, Missouri
County and State
N/A
Name of multiple listing (if applicable)

have been parged in the past. There are numerous vacant lots, both historically vacant and newly vacant within the last ten years.

The historic district is on a terrace overlooking Joplin Creek, now Landreth Park. There is a mix of Folk styles, with one and two block commercial buildings on Broadway Langston Hughes, with a variable setback. There is a sidewalk along Broadway Langston Hughes but no tree lawn (figure 2 and 3). The dates of the buildings range from c. 1871 to the 1950s.

The district has good integrity. The buildings are in the original location. The streets and alleys are in their original locations. The contributing elements maintain their form. The fenestration patterns are largely visible. Broadway Langston Hughes conveys the feeling, setting, and association of Joplin's early mining origins in its brick commercial buildings. Joplin's attempts to change the area's housing stock is evident in the lot size and type and construction methods of the residential housing stock in the neighborhood.

The district is being nominated under Criterion A, Social history and Ethnic history – Black. The level of significance is local. The district covers 11.2 acres. The period of significance is 1871-1972, the fifty-year cut-off for the National Register. There are 72 total resources.

Narrative Description

Resource List and Descriptions (Figure 6: District Map)

1. 503 Broadway Langston Hughes, 1906, contributing building

Property type: house

Photograph: 1, left house, 18, middle house

503 Broadway-Langston Hughes is a frame, two-story center gable frame house with a replacement asphalt roof. There is a single center chimney on the hipped roof. The front (south elevation) has two bays on the first floor. The left bay is a replacement front door and the right bay is a replacement vinyl bay window with three lites. The front porch has been removed and replaced with a pent roof and vinyl siding-clad pilasters. The second story has two bays with 1/1 double hung vinyl replacement windows in each over the bays below. The original trim has been removed and the house has replacement vinyl siding. The east elevation has two bays on the first and second floors. Both floors have a 1/1 double hung replacement vinyl window. These windows have aluminum-wrapped trim.

The front yard has a painted poured concrete retaining wall topped with a new vinyl picket fence. A wood front gable carport is next to the east elevation. The house is separated from the east neighbor by a wood privacy fence.

2. 503 Broadway-Langston Hughes, 1930s, contributing building

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N/A
Name of multiple listing (if applicable)

Property Type: garage

Photograph:none

A 1930s-era stucco front gable garage is in the rear. It is contributing.

3. 511 Broadway Langston Hughes, 1900, non-contributing building

Property Type: house

Photograph:1, 18, on right.

511 Broadway Langston Hughes is a frame, two story, hipped roof American Foursquare on stone foundation. The first floor has two bays covered in replacement vinyl siding. The left bay has the original wood door with a full single lite flanked by wood three-quarter sidelites over bulkheads. The left bay is a vinyl replacement vertical three lite window. The original wood double hung window with original wood trim in the 2018 survey was replaced. The second floor is separated from the first floor by a pent roof in place of the original porch. The pent roof is supported by two vinyl sided pilasters. The second floor has two bays. The left bay is a replacement double-hung vinyl window. The right bay is a replacement double-hung window. The original window trim has been removed. The center gable has a vinyl octagon vent.

The front yard has a poured concrete retaining wall has a contemporary vinyl picket fence.

The house has poor integrity due to window replacement, trim removal, front porch removal and the addition of the pilasters.

The house is listed as part of the Leon Hand Bottling Company in the 1934 Negro City and County Directory.¹

4. 511 Broadway Langston Hughes, 2000s, non-contributing building

Property Type: carport

Photograph: 1, to the right of the middle house.

There is a post-2018 wood frame with a metal roof carport on the east side of the house. It is non-contributing because it does not meet the fifty-year threshold for the National Register.

5. 515 Broadway Langston Hughes, Hand House, 1890, non-contributing building

Property type: house

Photograph:1, 2.

515 Broadway-Langston Hughes is a wood frame, two story, center gable house on a rusticated concrete block foundation. A one-story frame, side gable addition is located on the west elevation. The addition foundation is poured concrete. The first floor, south elevation, has four

¹ *Negro City and County Directory, 1934* (Springfield: Chauffeur and Map Directory Company, 1934), front cover.

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Name of Property
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Name of multiple listing (if applicable)

bays. The left bay is a 1/1 double hung replacement vinyl window. The left center bay is a wood replacement with an aluminum storm window. The right center bay is the replacement front door with a replacement aluminum storm door with two lites. The right bay is a replacement vinyl bay window. The second floor has one window in the center gable roughly over the front door. The window is a wood replacement horizontal 2/2 double-hung window. The replacement window sizes are smaller in the front elevation than the originals. A shed roof porch extends over the left center and right center bays. It is supported by square wood posts.

The east elevation has two bays on each floor composed of 1950s-1960s replacement wood horizontal 2/2 double-hung windows. These are smaller than the original windows although the fenestration pattern appears original.

The front yard has a parged, concrete block retaining wall in poor condition.

The house is listed as part of the Leon Hand Bottling Company in the 1934 Negro City and County Directory.² The owner of the bottling company lived here until the 1940s.

The house is non-contributing because the fenestration pattern and window opening size has been altered in the recent past.

6. 515 Broadway Langston Hughes, Hand Bottling Company, 1900, contributing building

Property Type: commercial building

Photograph: 22

A c. 1900 wood frame front gable outbuilding on a parged stone foundation is located in the rear on the alley. It retains the original wood siding while portions are covered in sheet metal. This building is the Hand Bottling Company manufacturing facility.

7. 519 Broadway Langston Hughes, c. 1875, contributing building

Property type: Two-part commercial building

Photograph: 1, 2.

519 Langston Hughes is a two-part brick commercial building. It has a parapet roof. The foundation is dressed limestone in the front façade and limestone rubble on the sides. A front gable brick addition is in the rear. Part of the main building and most of the rear addition is stucco. The front façade of the building is secured by metal roofing sheets screwed to the front of the primary south elevation. This is a recent addition to mothball the historic building. The east elevation has a pair of modern commercial 1 lite metal doors near the front.

The rear front gable brick addition has a loading dock on the east elevation. The north elevation (rear) has two arched windows that are secured with plywood. The actual window is not visible.

² *Negro City and County Directory, 1934-1935* (Springfield: Chauffeur and Map Directory Company, 1934), front cover.

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The 1891 Sanborn shows a frame addition but the 1906 version shows the brick addition. Another addition is on the west elevation near the rear. It is concrete block with an asphalt shingle shed roof. A single secured plywood window is in the middle of the north wall of the addition.

8. 601 Broadway Langston Hughes, 1940, contributing building

Property type: One-part commercial building

Photograph: 10, Figure 15

601 Broadway Langston Hughes is a wood frame, one-story, bungalow-style commercial building with a shed roof addition on the rear. The primary south elevation features a pair of stuccoed battered columns forming an under-the-main front porch. The front porch is currently enclosed with vinyl siding and 1 lite fixed windows in each elevation. The front elevation has two bays with a fixed 1 lite vinyl window on the left side and the modern slab door on the right side.

The west elevation has four bays. The rear or left bay is the frame addition. The rear addition has a shed roof and clad in vinyl siding.

The building was used for an African American owned and operated restaurant from the late 1940s through the 1960s. It was originally a gas station. The left side of the parcel is a gravel parking lot, shared with 607 Broadway without regard for the parcel line, with entrances behind the building and on the left side.

The side addition mimics a previous addition (Figure 14) The circa-2000 rear addition does not detract from the front's battered columns and entrance which makes it clearly recognizable as an early service station and later restaurant.

The building's use and association make it contributing.

9. 601 Broadway-Langston Hughes, gravel parking lot, contributing site

Property type: parking lot

Photograph: none

A gravel parking is located on the east side of the building with a curb cut to Broadway-Langston Hughes and access to the alley. The gravel leads to North Galena but there is no curb cut. The lot appears to be shared with 607 Broadway-Langston Hughes.

10. 607 Broadway Langston Hughes, F.M. Weeks Building, 1921, contributing building

Property type: Two-part commercial building

Photograph: 17, rear of building, 25, left building.

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County and State
N/A
Name of multiple listing (if applicable)

The F.M. Weeks Building at 607 Broadway Langston Hughes is a two-part commercial brick building with a parapet roof. The foundation is not visible. The first floor primary south elevation has four bays. The left bay is the replacement door. The left center bay is former store front window covered in roofing tin. The right center bay is a replacement door. The right bay is a covered store window. Both entrance doors are flush. Each door has a fixed replacement window transom. The second floor is separated from the first floor by limestone caps in the exterior walls and a single brick soldier course corbel.

The second floor has three bays with three replacement vinyl double-hung windows with limestone lintels and sills. The center bay window has the building name, "F.M. Weeks," above it on a limestone slab surrounded by raised bricks and a limestone square in each corner.

The west elevation is clad in metal roofing used as siding. A new wood stairway was constructed in the rear in April, 2022. The building shares a gravel parking lot on the right side of the building with 601 Broadway.

11. 607 Broadway-Langston Hughes, contributing site

Property type: parking lot

Photograph:7

There is a shared gravel parking lot to the west of the building.

12. 611 Broadway Langston Hughes, 1906, non-contributing building

Property type: Two-part commercial

Photograph: 25

611 Broadway Langston Hughes is a two-part front gable frame commercial building. The primary elevation is the south façade. The front entrance is gained by a three step concrete stairway. The building is wood framed with three bays on the first floor. The left bay is two storefront windows in a modern weathered wood framing. The center bay is a set of modern wood nine lite over crossbucks doors. They are located in the recessed entrance. A contemporary shed roof, a steep, almost vertical pitch, with wood shingles, has been added to the front façade. The second story has three bays on the south elevation. The right and left bays are 2 lite sliding windows. The center bay is a smaller two lite sliding window. Window sizes and the fenestration pattern on the second floor is not original. The second floor is also clad in replacement vinyl siding. The second floor east elevation also has the same window and bay pattern.

The building is non-contributing because the contemporary front shed roof has drastically altered the form. The fenestration pattern is also contemporary. The window sizes are also smaller.

13. 621 Langston Hughes, building foundation and yard, non-contributing site

Property type: vacant lot

Photograph:25, third building l-r.

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Name of Property
Jasper County, Missouri
County and State
N/A
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The east side of the 621 parcel has a yard and demolished building footprint with the floor and foundation still extant.

14. 621 Langston Hughes, 1921, contributing building

Property type: One part commercial

Photograph: 25, Figure 15

621 Broadway Langston Hughes is a one-part, one-story brick commercial brick building with a parapet roof. The south primary elevation has three bays. They are delineated by cast iron elements from the original storefront which has a center entrance with flanking windows (Figure 7). The current entrance is in the left recessed bay, a modern 1 lite commercial metal door. This configuration is different from the historic photograph in that the front entrance is no longer in the center bay (Figure 7). The storefront bulkhead is now standard concrete block. The roofline has also been altered. The historic photograph indicates a corbeled parapet. This was replaced by standard concrete block in the past, making a straight roofline into a stepped parapet on the east and west elevations.

A mural, "Belonging to All the Hands that Build," commemorating African American community members was added in 2016 to the east elevation (Figure 15).

15. 715 Broadway Langston Hughes, contributing site

Property type: parking lot

Photograph: none

The parking is asphalt paved with an entrance on Broadway Langston Hughes.

16. 715 Broadway Langston Hughes, non-contributing site

Property type: One-part commercial building

Photograph: 3

The patio at 707 Broadway is grass with a concrete block retaining wall topped with a reused Victorian cast iron fence. The retaining wall and fence are of recent installation and render the patio non-contributing.

17. 715 Broadway Langston Hughes, 1960, contributing building

Property type: One-part commercial building

Photograph: 3, 4

715 Broadway Langston Hughes is a one-part brick commercial building with a parapet roof. The foundation is not visible. The front façade is board and batten. The building has three bays. The left bay is a fixed 18 lite window. The center bay is a recessed modern fix 15 lite

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replacement door. The right bay is a 1 lite fixed window. A backlighted sign is also on the upper west elevation. The building has two extant chimneys.

18. 719 Broadway Langston Hughes, 1960, contributing building

Property type: one part commercial

Photograph: 3, 4

719 Broadway Langston Hughes is a one-part brick commercial building. It has a parapet roof. The foundation is not visible. The building façade is board and batten. The building shares a party wall with 715 Broadway Langston Hughes. The five bay building has the leftmost bay with a 1 lite fixed window flanked by horizontal 2/2 double-hung windows. The center left bay is a flush replacement 2 panel with 1 fixed lite on top. The center bay is a 18 lite fixed window. The right center bay is a recessed entrance to the building. The far-right bay is another 18 lite fixed bay window with a 9 lite fixed window in the door recess. The center, right center and far-right bays are covered with a shed roof without supports.

19. 715 Broadway Langston Hughes, 1970s, one commercial block building, non-contributing building

Property type: one part commercial

Photo: 5

Formerly 721 Broadway Langston Hughes. It is a parallel gable roof wood frame building. The exterior is modern T1-11 exterior plywood siding. The foundation is unknown. The front, south, elevation has three bays. The left bay is a modern 9 lite over two panel metal replacement door. The center bay, also under the right gable, is a replacement fixed window. The right bay is a single lite fixed window. The roof is tar paper with signs of sheathing showing below. The roof is in poor condition. The west elevation consists of two bays, each a 4/4 replacement double-hung window. Each side elevation window has non-working shutters. The east elevation has one window currently covered in plywood.

The building is non-contributing because it does not meet the 50 year threshold for the National Register.

20. 800 Block Vacant Lot, 1950, contributing vacant lot

This lot has been vacant since 1950. The 1895 Sanborn map showed two dwellings on the lot while the 1906 Sanborn shows one dwelling. It was demolished in 1950.³

Property Type: vacant lot

Photo: 10, visible beyond 809 Broadway Langston Hughes

³ East Town (Original Joplin) Historic Survey Phase I, Inventory Form, JS-AS-06-011. Available at the Missouri Historic Preservation Office, Jefferson City, Missouri.

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21. Broadway-Langston Hughes Street, PIN 19100220009007000, Joplin Original Lot 7 Blk 4, vacant lot, non-contributing site

Property Type: vacant lot

Photo: 10, visible beyond 809 Broadway Langston Hughes

This vacant lot is six feet wide. It is non-contributing.

22. 809 Langston Hughes, 1935, contributing building

Property type: one part commercial

Photograph: 6

805 Broadway Langston Hughes is a masonry one commercial block building. The building has a flat roof with a quasi-mansard overhang. The foundation is not visible. The front primary south elevation has two bays. The left bay is a fixed 15 lite replacement door. The right bay is a fixed vertical 2 lite window. The exterior cladding in the front two-thirds of the building is stone veneer with the remainder clad in wood shingles. The west elevation has a 15 lite replacement door that matches the front door with wood deck on wood piers.

The west elevation has stone veneer to the rear and two fixed lite windows on the rear third of the building.

The left side of the building is grass while the left side encroaches on 815 Broadway-Langston Hughes.

23. 815 Broadway Langston Hughes, 1940, contributing building

Property type: one commercial block

Photograph: 7

815 Broadway Langston Hughes is a brick one commercial block building. It has a parapet roof. The lower portion is covered in stone veneer. The upper façade is covered in painted galvanized metal with vertical orientation. The front primary south façade has five bays. The left bay, left center, and center bay are fixed 1 lite windows. The right center bay is a metal slab door. The right bay is an overhead door with 2 one lite windows. The east elevation from front to rear features an air conditioner, a sliding replacement window, a metal slab door and an overhead door with two fixed lites in the rear bay.

24. 815 Broadway Langston Hughes, gravel lot, contributing site

Property type: one commercial block

Photograph: 7

The west side of the parcel is a gravel parking lot that connects to the alley and to Broadway Langston Hughes.

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25. 821 Broadway Langston Hughes, 1935, contributing building

Property type: House

Photograph: 8, 9

821 Broadway Langston Hughes is a frame, one-story central passage Ozark giraffe house with a side gable asphalt replacement shingle roof. There are three bays on the primary south elevation. The left bay is a 1/1 double hung wood window. The center bay is the front door obscured with a modern two lite metal storm door. The right bay is a 1/1 double hung window. The three bays are under three-quarter span porch shed roof with a modern metal replacement supports.

26. (Formerly 823 Broadway) Broadway and Division Street, PIN 19100220009011000, JOP ORIG E 16' LOT 5 BLK 4 & M-74 2-27-33, non-contributing vacant lot

Property type: vacant lot

Photograph: 8.9

Formerly 823 Broadway-Langston Hughes. In the late 1960s and early 1970s the lot contained a Salvation Army transient center. The building was removed in the 1980s.

27. 114 Cox Avenue, vacant lot, non-contributing site

Property type: vacant lot

Photograph: none

This is a vacant lot. There is a rubble retaining wall in the front. The lot originally had a frame stable. The lot was split from 116 Cox Street.

28. 115 Cox Street, 1900, non-contributing building

Property type: house

Photograph: 13

115 Cox is frame one and a half story front gable roof with replacement asphalt shingles. The exterior is stucco. The foundation is not visible. The primary east elevation has two bays. The right bay is a replacement fixed window. The left bay is a replacement front door. The second floor has a replacement metal hopper window. The window sizes and fenestration patterns are not historic. There is an addition on the north elevation and an addition on the east elevation.

The house is non-contributing due to poor integrity. The fenestration pattern and window sizes are altered.

29. Southeast corner North Cox Avenue and East Hill Street, JOP ORIG N1/2 LOT 4 BLK 5, non-contributing site

Property type: vacant lot

Photograph: none

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This is a flat, grassy lot. A house that occupied the lot burned down in the last three years. There is a low rubble retaining wall running along the sidewalk on the east edge of the lot. The site is non-contributing due to the recent loss of the building.

30. 117 Cox Avenue, non-contributing site

Property Type: vacant lot

Photograph: 11, foreground

This is a flat, grassy lot. There is one and half story frame house on the 1906 Sanborn map. It is unclear when the house was removed.

31. 202 Cox Street, 1890, contributing building

Property Type: house

Photograph: 14, last house l-r.

202 Cox Street is a frame, two story gabled ell house. The foundation is limestone rubble. The roof is a side gable with replacement asphalt shingle. The primary façade faces east with an enclosed porch. There are no windows on the second story on this elevation. The south elevation, facing Hill Street, has a single bay on each floor, with a replacement vinyl double-hung window on each floor. The rear ell has two bays. The left bay is an entrance with a recessed porch under the main roof. The right bay is a pair of 1/1 double-hung replacement vinyl windows. The house has vinyl replacement, windows, and siding.

While the house has replacement siding and windows it retains the footprint on the 1906 Sanborn map. The vinyl siding replicates the horizontality of the original siding and the fenestration pattern remains the same.

32. North Cox Avenue, JOP ORIG LOT 5 BLK 8 EX S 68' THEREOF, Vacant lot, non-contributing site

Property Type: vacant lot

Photograph: none

This vacant lot is directly north of 202 Cox Avenue. The 1906 Sanborn map shows a one-story frame dwelling and a shed on the lot. There are no signs of any houses or structures. There is a sidewalk and a tree lawn.

33. 115 Galena Street, c. 1915, Non-contributing building

Property type: house

Photograph: 17, on left

115 Galena Street is a frame, one-story, gable-on-gable house. The foundation is concrete. The front, west facing façade has three bays (l-r) with an original wood 1/1 double-hung window and a mid-century modern three lite front door with an aluminum storm door. The left and center

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bays are under the gable-on-gable front porch supported by replacement square wood posts. The third bay is an original wood 1/1 double-hung window with a striped aluminum mid-century awning.

The north façade is composed of the porch deck of poured concrete. The roof is replacement asphalt shingles. A front gable framed garage has been attached to the house with a frame addition. Both the garage and the house are clad in vinyl siding.

The form of the house is heavily altered by the garage attachment, making it non-contributing.

34. 401 Hill Street, 1910, contributing building

Property type: house

Photograph: 23

401 East Hill Street is frame, one-story gabled ell with a cross gable roof. The house has four bays on its primary south elevation. The first bay is a vertical 3/1 original wood double-hung window. The second bay is a bank of three vertical 3/1 original wood double-hung windows. The third bay is under a shed roof porch is a pair of wood French doors. The fourth bay, also under the shed roof, is a 1/1 original wood double-hung window. The porch is supported by paired replacement square wood posts. The exterior siding is replacement weatherboard over the original wood siding.

The building maintains most of the original window and the replacement siding mimics the horizontality of the original.

35. 405 Hill Street, 1920, contributing building

Property type: house

Photograph: 24

405 Hill Street is a frame, one-story, gable and wing house on a stone foundation. There are three bays. The left bay on the gable end is a pair of 1/1 wood original double-hung windows. The center bay, under a recessed shed roof porch is a modern replacement six panel door. The left bay also under the porch on the wing is a pair of original wood 1/1 double-hung windows. The foundation is not visible, while the exterior siding is weatherboard.

36. 405 Hill Street, c. 1920, contributing building

There is a rusticated concrete block single bay garage with a hipped roof. The original doors have been replaced with hinged plywood sheets.

Property type: garage

Photograph: none

37. 507 Hill Street, vacant lot, contributing site

Property type: vacant lot

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N/A
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Photograph: none

This vacant lot is part of the city-owned Mineral Park.

38. East Hill Street Vacant lot, PIN 19100220015004000, contributing site

Property Type: vacant lot

Photograph: none

This is a small vacant lot without a legal description or owner. It is historically vacant.

39. 508 Hill Street, 1890, house, non-contributing building

Property Type: house

Photograph: none

508 East Hill Street is a frame, one-story gable and wing house with a cross-gable roof with replacement asphalt shingles. It has a concrete foundation. The exterior siding is weatherboard/press board siding. The front porch was enclosed and a shed roof added to make another porch. The north primary elevation facing Hill Street has two bays. The left bay is the enclosed porch with a sliding two lite window. The right bay has a replacement vinyl 8/8 window. A two lite sliding window is also present on the east elevation of the enclosed porch under the new shed roof porch. The west elevation has three bays. The left and center bays are 4/4 vinyl replacement double hung windows. The right bay is a blank wall.

The window sizes have been changed and the front porch is enclosed altering the building's shape and form.

40. Hill Street Vacant lot PIN19100220014005000, Joplin Mining and Smelting Lot 104, vacant lot, contributing vacant lot.

Property Type: vacant lot

Photograph: none

This vacant lot had a very small frame, one-story dwelling on the 1906 Sanborn map. It was later part of Mineral Park.

41. North Mineral Avenue vacant lot (on Hill Street) PIN 19100220014012000, COX'S 1ST LOTS 9 TO 12 INC BLK 4 & UNNUMBERED STRIP S OF LOTS, vacant lot, contributing site

Property Type: vacant lot

Photograph: none

This vacant lot has the same legal description as Resource # 45 but it's a different lot. This lot has been historically vacant. It was part of Mineral Park.

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42. East Hill Street Vacant lot, PIN 19100220015002000, JOPLIN MINING & SMELTING LOT 91 & E 15' LOT 92, contributing site

Property type: vacant lot

Photograph: none

This is a flat, grassy lot. It is vacant on the 1906 Sanborn map.

43. East Hill Street Vacant lot, PIN 19100220014006000, JOPLIN MINING & SMELTING LOTS 106 & 107, vacant lot, contributing site

Property Type: vacant lot

Photograph: none

These lots were historically combined with the lot to the east, Lot 108. It was part of Mineral Park.

44. East Hill & North Galena, PIN 19100220015001000, JOPLIN MINING & SMELTING LOTS 89 & 90, vacant lot, non-contributing site

Property Type: vacant lot

Photograph: 17, foreground

This is a flat, grassy vacant lot. The 1906 Sanborn shows a one-story, frame house at the rear of the lot with the rear of the house on the rear lot line. It is no longer extant.

45. East Hill Street, PIN 19100220014012000, COX'S 1ST LOTS 9 TO 12 INC BLK 4 & UNNUMBERED STRIP S OF LOTS, vacant lot, contributing site

Property Type: vacant lot

Photograph: none

This is Lot 108 on the Sanborn and was historically combined with Lots 106 and 107. The 1906 Sanborn shows a frame one-story house with two frame sheds on the three lots. It was subsequently part of Mineral Park. It has the same legal description as Resource # 41.

46. East Hill Street Vacant lot, PIN 19100220014007000, JOP ORIG W 6' LOT 7 & ALL LOT 8 BLK 7 & MISC 78 IN 2-27-33, vacant lot, non-contributing

Property type: vacant lot

Photograph: none

The 1906 Sanborn map shows a one-story frame dwelling and a frame stable on the lot.

47. 610 Hill Street, 1900, house, non-contributing building

Property type: house

Photograph: none

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610 Hill Street is a gabled-ell frame house on a stone rubble foundation. The primary, north, façade has three bays. An aluminum 1/1 double-hung window is in the left bay under a shed roof. The center bay is another aluminum 1/1 double-hung window. The right bay is a new replacement steel door with a single oval lite. The west elevation of the main house has two bays, both aluminum 1/1 double hung windows. The ell has a single aluminum 1/1 double hung window in the north and west elevations. The east elevation has one aluminum 1/1 double hung window. The window size and fenestration pattern is not historic. The house is clad in vinyl siding. The historic window and door trim has been removed. The changes have made the house non-contributing.

48. 610 Hill Street, 1950s, non-contributing building

There is a frame, front gable vinyl sided garage on the alley. The siding and replacement door and window indicate a recent renovation. There is not garage door. It is non-contributing because it does not possess any historic characteristics.

Property type: garage

Photograph: 26, third building in distance.

49. 611 Hill Street, 1910, house, contributing building

Property type: house

Photograph: 12, second on right.

611 Hill Street is a frame, one and half story gable on hip roof with replacement asphalt shingles bungalow, on a stone foundation. The south primary elevation has three bays. A 15/1 double-hung wood window is in the left bay. A replacement storm door obscures the front door. The right bay is a 15/1 original wood double-hung window. The gable peak above the hipped porch roof features an arched top replacement window flanked by replacement 1/1 vinyl double-hung windows. The porch is supported by thin battered wood columns. A non-historic picket fence is in the front yard adjacent to the sidewalk.

50. 615 Hill Street, 1909, house, contributing building

Property type: house

Photograph: 16, house in middle.

615 Hill Street is a frame, one and a half story side gabled Craftsman Bungalow on a stone foundation. The exterior is original wood siding. The primary south elevation has three bays. The left bay is a wood 1/1 double-hung window. The center bay has a 1 lite storm door that obscures the front door. The right bay is a vertical 5/1 original wood double-hung window. All three bays are under the integrated porch roof. A shed roof dormer with a bank of three original wood vertical 5/1 double-hung windows is in the middle of the side gable roof above the porch. The east elevation has two bays. An original wood fifteen lite piano window is in the left bay while a bank of two vertical 5/1 original wood double-hung windows is in the right. The second floor under the side gable features a pair of original wood vertical 5/1 double-hung windows. The side gable also has knee brackets under generous overhang. The west elevation has a pair of

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original wood vertical 5/1 double-hung windows under the gable. A non-historic stairway to the second floor and a staircase is on the west elevation.

There is no chimney. The exterior stairway on the west elevation is the other historic change.

51. 616 Hill Street, 1890, house, contributing building

Property type: house

Photograph: 12, house on right side of street.

616 Hill Street is a frame, one and one-half story bungalow with Craftsman features. The front gable house is on a stone foundation. The exterior is original wood siding. There is a straddle ridge chimney. The entrance stairs are on the east side of the porch off the gravel drive. The house has three bays on the primary north elevation. The left bay is a 4/1 original wood double-hung window. The center bay is a vertical 3-panel window over a two-panel wood door. The right window is an original wood vertical 3/1 double-hung window. The hipped front porch is supported by wood battered columns on square non-standard block piers. A sleeping porch with original wood 1/1 double hung windows is on the rear. There are four windows on the east elevation and two in the north elevation. There is a concrete block retaining wall in the front.

52. 616 Hill Street, c. 1920, garage, contributing building

Property type: garage

Photograph: 26, shingle garage on right.

A wood shingle front gable garage with a three-part accordion door is in the rear but has a curb cut entrance.

53. 616 Hill Street, c. 1910, shed, contributing building

Property type: shed

Photograph: 26, white shed in middle.

There is a one-story, frame shed with a shed roof and vertical wood siding. The shed has fixed vertical three lite windows on the east elevation. A main door is located on the north elevation. The shed is located in the rear on the alley.

54. 617 East Hill Street, 1960, contributing building

Property type: house

Photograph: 16

This Ranchette was constructed in 1960. It is a frame, one-story, side gable roof with replacement asphalt shingles. It has a concrete block foundation. The exterior is replacement vinyl siding. It has three bays on the primary elevation. The left bay is an original horizontal wood 2/2 double hung window. The center bay is a mid-century modern wood front door with

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three staggered lites. The right bay is fixed picture window flanked by 1/1 double hung windows.

The house appears to have a frame addition on a concrete foundation on the northeast corner.

55. East Hill Street, PIN 19100220016001000, JOP ORIG LOT 4 BLK 6, non-contributing site

Property type: vacant lot

Photograph: 12, lot in foreground on left.

This is a flat, grassy vacant lot. The lot had a frame dwelling and two frame sheds on the 1906 Sanborn map.

56. 703 East Hill Street, 1920, non-contributing building

Property type: house

Photograph: 14, house on left.

703 Hill Street was renovated after the 2018 survey. This wood frame, one story Folk Traditional does not have a visible foundation.

Since the 2018 survey the house has been heavily altered. It was a wood frame one-story shotgun with original wood siding. This house has been coated with stucco and the fenestration pattern and window sizes changed. The primary south elevation was formerly the front door and is now a 6/6 vinyl window. A shed roof addition has been added to the west elevation with sliding windows in each wall.

57. 703 East Hill Street, c. 2020, non-contributing building

Property type: shed

Photograph: none

A modern shed roof garden shed on a foundation is located behind the house. It is not contributing since it does not meet the 50-year old threshold for the National Register.

58. East Hill & North Mineral Avenue, PIN 19100220017004900, JOP ORIG LOT 1 BLK 5, contributing site

Property type: vacant lot

Photograph: 15

This is a vacant lot that lot has been historically vacant.

59. 707 Hill Street, 1920, contributing building

Property type: house

Photograph: 14

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N/A
Name of multiple listing (if applicable)

707 Hill Street is a frame, one front gable house with a primary elevation on the south side. The south elevation has two bays on the first floor. The left bay is a pair of two horizontal 2/2 wood 1950s era replacement windows. The left bay is under a steep hipped roof and a recessed porch supported by battered wood columns on square brick piers. The front door is perpendicular to front façade on the recessed porch. The right bay is a 1950s era horizontal 2/2 wood double-hung window. The second floor features a pair of recent vinyl 1/1 replacement windows. A pent roof is directly above the windows spanning the gable peak. The exterior covering is vinyl siding. The window and door trim has been removed. A shed roofed, vinyl sided, single-bay garage is attached to the east elevation.

60. 712 Hill Street, 1945, contributing building

Property type: house

Photograph: 14, second house,

712 Hill Street is a 1945 Ranchette.⁴ This house has four bays. The left bay is a pair of 1/1 wood double hung window under an aluminum awning. The left center bay is a tripartite picture window. The right center bay is the front door. The right bay is a wood 1/1 double hung window. The roof is hipped and the exterior is brick veneer on the bottom half and wood siding above.

61. 714 East Hill Avenue, 1900, house, non-contributing building

Property type: house

Photograph: none

714 Hill Street is frame, one-story side gable house appended to a minimal traditional house addition from the 1980s. The primary south elevation has three bays. The left bay is a 4/1 double hung replacement vinyl window. The center bay is the front entrance, a replacement door. The right bay is vinyl 6/1 replacement window. All the window sizes are non-historic.

The addition is frame front gable rectangular addition is attached to the southeast corner of the main house. The foundation is concrete block.

62. 715 East Hill Street, non-contributing site

Property type: vacant lot

Photograph: none

This former side gable frame garage was included in the 2018 architectural survey (JP-AS-06-144) but has burned down since the 2018 survey. The debris pile is extant. The remainder of the lot is covered in grass and slopes down to the north.

⁴ Virginia McAlester, *A Field Guide to American Houses*, New York: Knopf, 2013, 604.

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63. East Hill Street, 800 Block, PIN 19100220009003000, JOP ORIG LOTS 2 & 3 BLK 4 & VAC ALLEY BETWEEN, 2000s, non-contributing building

Property Type: modern garden shed

Photo: none

A modern garden shed is on the lot that appears to be on a block foundation. It is non-contributing because it does not meet the fifty-year threshold for the National Register. The remainder of the lot is covered in grass.

64. 818 Hill Street, 1905, contributing building

Property Type: House

Photo: 11

The Pyramidal Roof Folk Traditional House was constructed in 1905.⁵ It has three bays on the primary front elevation. The left bay is a wood 1/1 double hung window. The center bay is a historic 6 panel door as is the right bay. The house has a pyramidal roof with a center chimney on a cut stone foundation.

65. Storm cellar at PIN 19100220009001000, JOP ORIG E 21' LOT 4 BLK 4 & M-73 IN 2-27-33, 1940s, contributing building

Property Type: storm cellar

Photo: 11

There is a poured concrete storm cellar in the rear on the alley. The 1906 Sanborn shows a one-story frame house but no storm cellar. It is unclear whether the storm cellar is for 818 East Hill Street or a no longer extant house.

66. 102 Landreth, 1920, non-contributing building

Property type: house

Photograph: none

102 Landreth Street is a frame, one-story, front gable-on-gable house with three bays on the primary east façade. The house was recently renovated. The left and center bays, a contemporary front door and 1/1 double-hung window respectively, are under the front gable porch roof supported by square wood posts on square brick piers. The porch deck is replacement modern dry-laid paving brick. The north façade has three bays with three double-hung 1/1 windows. The south elevation faces Broadway Langston Hughes. Recent alterations including changing the window sizes and the porch have made the house non-contributing.

67. 112 Landreth, c. 1930, contributing building

⁵ East Town (Original Joplin) Historic Survey Phase I, Inventory Form, JS-AS-06-149, Available at the Missouri Historic Preservation Office, Jefferson City, Missouri

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Property type: house

Photograph: 20

112 Landreth is a brick, one and half story bungalow with a front gable roof on a limestone block foundation. The exterior is stone veneer. It has two bays on the primary elevation. The left bay under a gable front porch is the front door. The supports are square with stone veneer. The right bay is a bank of three replacement vinyl 1/1 double hung windows. The south elevation has a shed dormer with three replacement double-hung windows and an addition, also in stone veneer.

68. 112 Landreth, non-contributing building

Property type: carport

Photograph: 20, in the background

There is a modern wood frame carport in the rear. It is not contributing because it does not meet the fifty-year National Register threshold.

69. 115 Landreth, non-contributing building

Property type: house

Photograph: 19

115 Landreth was inventoried as a brick Cross Gable National Folk house with an asphalt replacement shingle roof in 2017.⁶ The house is on a limestone block foundation. The house is currently being renovated. It has been totally repointed and appears to have been sand-blasted. Originally hipped with a gable-front wings it has been heavily altered. A shed porch roof replaced a hipped roof with exposed rafter tails on a battered wood column on a square brick pier. The rafter tails were retained in the design. The battered column was replaced with a square post on the east, primary, elevation. One door on this elevation is being bricked into to a window changing the fenestration pattern. The window sizes are different and are shimmed out with four-inch concrete block. The previous 1/1 double hung windows were replaced with aluminum casement windows with a fixed lite above. The west elevation has another shed porch roof added to the hip roof altering the roofline. The chimney was removed. The house retains an early replacement poured concrete porch deck and a concrete retaining wall. The sidewalk was not replaced.

The recent alterations and changes in windows, window patterns, and the roof alteration have reduced the integrity.

70. 115 Landreth, c. 1920, contributing building

Property type: garage

Photograph: 21

⁶ Rosin Preservation LLC, 41.

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A stone veneer garage with a hipped roof is in the rear on the alley. It is contributing.

71. 116 Landreth, 1920, contributing building

Property type: house

Photograph: none

116 Landreth is a masonry brick front gable bungalow with a replacement asphalt roof. It has three bays on the primary east elevation. The left bay is a replacement vinyl 1/1 double hung window. The center bay is the obscured front storm door. The right bay is a replacement vinyl 1/1 double-hung window. All three bays are under a hipped roof on four battered wood columns on square brick piers. The second-floor window under the gable is blocked with plywood. The roof has knee brackets and a center chimney in the rear.

72. 116 Landreth Street, c. 1920, contributing building

Property type: house

Photograph: none

There is a three-bay side gable brick garage in the rear. The north elevation has a 12 lite window under the gable end.

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Integrity

The integrity of the district is good. The district retains the original circulation patterns. It retains the curbs, sidewalks, tree lawns, and retaining walls that were used during the period of significance. The buildings are in their original locations. Because the area suffered from chronic disinvestment due to the racialized nature of the district the integrity is not perfect.

The range of buildings reflect the period of significance. Two commercial buildings are from the 1870s and 1880s reflecting Joplin's early settlement (Resources #9 and #14). There are houses from the turn of the century when Joplin's business and real estate interests were trying to remove African Americans from East Town (Resources #1 and #71). There are commercial buildings that represent the 1930s and 1940s when Black entrepreneurship flourished. Some commercial buildings represent the 1950s and 1960s when light industrial uses moved into the district.

Design

The district has good design integrity. The buildings, outbuildings, streets, and sidewalks, and their relationship to each other, convey the original design intent. While there are vacant lots this was often the case as ephemeral buildings and structures were removed and others rebuilt to achieve the community leader's goals in the built environment.

Location

The district has good location integrity. All the contributing resources are in their original location.

Association

The district still conveys its historic association through the extant built environment and its relationships between the elements. The axial grid is intact. The streetscape conveys the sense of each period in addition to conveying a sense of historic disinvestment. The vacant lots mimic the historic streetscape,

Workmanship

The integrity of workmanship is good. The contributing buildings represent construction methods used at the time. The streets, sidewalks, curbs, driveways, and retaining walls also reflect the period of significance.

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Materials

The level of materials integrity is good. Many buildings retain original siding and windows that reflect the time period. Fenestration patterns are intact. The sidewalks, streets and retaining walls also reflect their construction era

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Narrative Statement of Significance

Summary

The Broadway/Joplin East Town Historic District is locally significant under Criterion A in the areas of SOCIAL HISTORY and ETHNIC HERITAGE – BLACK. The historic district is a portion of the original plat for downtown Joplin. Established in the early 1870s, the district contains commercial and residential buildings from the late nineteenth century through the 1970s.⁷ The historic district is the location of a complicated social relationship in an integrated neighborhood in a town that was segregated.

The neighborhood is a historically significant Black neighborhood in a majority white area. Joplin's African American population is, and always has been, well below the national average, never over 3 percent of the town's population at any time. Consequently, the historic district, and the surrounding East Town neighborhood, was never a majority Black neighborhood. There are no consistent Black streets or areas. However, white citizens groups, newspapers, real estate interests, and city institutions regulated Black space in East Joplin and the historic district as if it were a majority Black neighborhood. It evolved into an urban Black space. Joplin's East Town became a historic Black neighborhood through policies towards Black residents and eventually community memory.

East Joplin also has all the Black neighborhood label entailed; gradual disinvestment, environmental degradation, and eventually urban renewal. The neighborhood had a Black segregative infrastructure in an African American school and an African American park.

The neighborhood and district also has all the hallmarks of Black agency, celebration, memory, and resistance. Emancipation Day was celebrated in East Town. Black entrepreneurship thrived in the district. The main street, Broadway Langston Hughes, celebrates a noted Black poet, and a community mural honors famous Black Joplin residents.

The period of significance begins in 1873, the date when Joplin was founded, and continues until 1972. 1972 corresponds to the National Register fifty-year cut-off. Joplin's East Town continues to reflect Black history and the city's reaction to it.

A Brief History of Joplin

The City of Joplin was initially and suddenly settled in 1870. Town legend stipulates that the first discovery of local lead deposits is disputed but this date falls between 1848 and 1851. However, in 1819 geologist Henry Rowe Schoolcraft discovered abandoned surface mines and a

⁷ Jared Roll, *Poor Man's Fortune: White Working Class Conservatism in American Metal Mining, 1850-1950* (Chapel Hill: University of North Carolina Press, 2020, 21-22).

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small smelting furnace utilized by the Osage people for making bullets before the loss of their remaining Missouri territory and their subsequent removal to Indian Territory.⁸

Historian Dolph Shaner comments that it is “sufficient to know; lead was discovered.”⁹ Transportation hindered early economic development. The pig lead (an unrefined block of cast lead was called a “Pig”) had to be transported by wagon.

Unlike other forms of mining, lead mining allowed for an individual to prospect, discover, and actually make a living. Other commodities such as gold, coal, and iron ore were quickly overtaken by wealthy investors who used mechanized methods and wage labor to achieve a volume unattainable by small miners.¹⁰ Mining’s relationship with labor therefore quickly evolved into negotiations about wages and conditions. Lead mining in southeastern Missouri was different. The small stakes miner could make a living if deposits were close enough to the surface. The underdeveloped legal system enabled a lease-hold payment structure (where miners paid a royalty payment) to continue.

Before the Civil War, some mining operators used enslaved people in their mines. John Cox, for example, used his enslaved person to mine the stake, producing five tons of lead in five years.¹¹ During the 1850s more miners came to Jasper and Newton Counties. They continued to operate on the leaseholder system. On public land, the system was “finders, keepers” until the federal government began selling public land in forty-acre parcels in 1847.¹²

These small-scale operations continued through the 1850s. The financial Panic of 1857 pinched smelters buying ore. Combined with continued transportation issues, 1858 was a grim year for miners.¹³

The Civil War led to Confederate control of Jasper and Newton Counties, and the capitol was moved to Neosho from Jefferson City. Miners were concerned when the Confederates seized the smelters at Granby, Missouri, in 1861. The Confederacy was elated at their new supply of lead. However, they too were bedeviled by the problem of moving ore and pig lead overland by wagons.¹⁴ In addition, promises of payment from federal forces requisitioning lead slowed mining as the area became contested territory raided by Confederate and Federal forces in addition to guerrilla attacks. This effectively halted mining until 1865.¹⁵

Post-war mining was connected to the United States’ rapid industrialization. Zinc became important as a component of galvanized iron and steel. However, the rewards were not equally

⁸ Roll, 21-22.

⁹ Dolph Shaner, *The Story of Joplin* (New York: Stratford Press, 1948), 5.

¹⁰ Roll, 20-21.

¹¹ Roll, 26.

¹² Roll, 32.

¹³ Roll, 36.

¹⁴ Roll, 43.

¹⁵ Roll, 44.

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shared. The 1870 Census listed one African American miner in Jasper and Newton Counties. Of the 867 African Americans in both counties in 1860, over half left during the war.¹⁶ Miners were white, often native-born, and had previous mining experience in either Missouri or the lead mines in Wisconsin.

In 1870, miners E.R. Moffet and John B. Sargent sunk a shaft in what is now Landreth Park. In what captures the ethos, but perhaps not the normative case, of southeastern Missouri mining, the pair did not discover lead until their last blast with borrowed powder. The explosion set off Joplin's growth too. The discovery began a stampede to Joplin Creek to stake a mining claim as rumors of lead near the surface spread throughout the state and country. In 1871, Moffet and Sargent opened a smelter in Joplin. The Atlantic and Pacific Railroad went through Newton County in 1871, opening access to St. Louis markets.

In 1872, the Joplin miners passed a series of resolutions aiming to preserve their system that prioritized the individual miner. The miners remained predominately white during this period, although some Black miners were reported in 1875.¹⁷ Even more were reported in 1880, when twenty-four Black miners were counted in Jasper and Newton Counties.¹⁸

The focus on lease-holding, family independence, and seemingly unlimited financial opportunity for those who worked hard produced a unique culture in Southwestern Missouri and Joplin. Overall, the largely white and native-born miners despised other groups that they viewed as competition or set on curtailing their freedom to operate independently as possible. These groups included foreign-born miners, people of color, labor unions, and the government. In fact, this culture was predicated on the absence of Blacks and non-natives.¹⁹ Their presence, they felt, could be a serious threat to one's economic position, family and way of life. Joplin's mining environment was far different from a capital-intensive mining operation such as coal that fostered union movements and interracial cooperation in addition to the acceptance of foreign groups. African Americans, foreign-born, and poor whites were carefully socially controlled through intimidation and violence. Increasingly, occupational opportunities for Blacks diminished to service roles. To know one's societal role was to be able to stay in Joplin and in some cases actually survive. Meanwhile, the rich mineral deposits made individual miners' dreams come true. Between August 1870 and 1873 the area produced an estimated 2.45 million dollars of pig lead.²⁰

At this time the current city of Joplin was divided into two entities separated by Joplin Creek. The Joplin City plat was filed July 29, 1871. The original plat extended from the viaduct on from Galena Street to Division Street.²¹ Broadway was called Main Street. Murphysburg was platted in September, 1871. The first buildings in Joplin City were box construction, a fast and cheap

¹⁶ Roll, 49.

¹⁷ Roll, 63.

¹⁸ Roll, 65.

¹⁹ Roll, 14.

²⁰ Roll, 55.

²¹ Shaner, 21.

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method of building walls and tacking them into a box form. They were not meant to last. Murphysburg followed a similar pattern and by 1871 each town boasted approximately 100 “cheaply built” buildings.²² In 1882, a mule car was established on Broadway in East Joplin, although it was reported that the car derailed so often that walking was faster.²³

While Black residents, due to their low percentage of the population, often lived interspersed with whites, there were small Black enclaves. The area southwest of the district around Kentucky Avenue housed a small group of middle-class Blacks, often employed as service workers in restaurants and office buildings. An early African American business district was located in the 100 Main Street block and would continue until at least the 1960s. Joplin East Town had a small Black enclave on Galena Street and Chartiss Street north of the district and more African American residents lived east of the district from the 1920s onwards, according to Census records.²⁴

Never more than 3 percent of the population, African Americans had an outsized presence in the regional press. While Census records capture a snapshot of their day, they cannot capture the sense of transience in Joplin and the region which seems considerable, especially in the lower classes of all races.

Although never good, racial relations declined considerably at the turn of the century, as they did nationwide. Between 1900 and 1931 at least seventeen Black men were lynched in Missouri.²⁵ Racial riots and expulsions took place in Peirce City in 1901 where three men were lynched and three hundred residents were permanently driven from their homes. Lynchings and expulsions followed in Springfield and Monnett. In 1903, a Joplin mob hanged Thomas Gilyard, an itinerant railroad worker accused of killing a policeman, on an electric pole at Wall and Second Street. Afterwards, a mob roamed Joplin and expelled Blacks using force. Some had already been expelled previously from other towns in the area. The next day Mayor Trigg rallied a large group of citizens to protect the African Americans and their property that remained.²⁶ The story gained national attention overnight.

While some residents left and did not return, some did come back to Joplin, while it seems that others never left. These acts did not cow Joplin’s African American residents, who along with others in Western Missouri had a strong sense of agency and resistance. In 1904, Joplin’s residents celebrated Emancipation Day at Midway Park, northeast of East Town.²⁷ News reports

²² Shaner, 24.

²³ Joel Thomas Livingston, *History of Jasper County* (Chicago: Lewis Publishing Company, 1912), 257.

²⁴ Rosin Preservation, *East Town/Original Joplin Historic Resources Survey - Phase I* (Kansas City: Rosin Preservation, 2018), 21.

²⁵ Gary Kremer, *This Place of Promise: A Historian’s Perspective on 200 Years of Missouri History* (Columbia: University of Missouri Press, 2021), 180.

²⁶ Kimberly Harper, *White Man’s Heaven: The Lynching and Expulsion of Blacks in the Southern Ozarks, 1894-1909* (Fayetteville: University of Arkansas Press, 2010), 79-84.

²⁷ *Quincy Gazette*.

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estimated the crowd at 5,000. Crowds of this size were possible because of excursion trains scheduled for the event. Consequently, attendees from Kansas City, Sedalia, and other towns in the region would have attended. The featured speaker was Nelson Crews, a noted Black orator from Kansas City. Crews would go to become the publisher of the *Kansas City Rising Sun* Black newspaper. Crews was a strong advocate of Black political involvement and participation and his presence at the 1904 Emancipation Day celebration is telling.

Segregation in Joplin was built on a mixture of state laws and raw intimidation. Legal segregation only covered schools and marriage, neither of which was to be racially mixed. Missouri attempted to segregate railcars in 1903 and 1907 but ardent lobbying by leading Blacks, including Crews, scotched both bills in the capitol, Jefferson City. Segregation in other matters including employment, public accommodations, real estate, and lending were all governed by local traditions. Since it was not codified this affected every facet of life. It also made segregation and white people's reaction to violations completely mercurial. In 1905, the Black newspaper, the *Topeka Plaindealer*, noted that in Joplin "very few colored people own their homes, and from what we gleaned from them it will be a long time before they will content themselves to settle."²⁸ The article continued, mentioning the constant threat of extrajudicial violence: "The riot of a few years ago caused them to have a constant fear that the white toughs of that city will overhaul justice at any time and compel them to flee the city."²⁹

While the Kansas newspaper had articles that featured affluent African Americans, such as Fred Romare, a friend of African American artist Romare Bearden's family and his namesake, it completed his profile by stating, "Joplin is somewhat of a rebel town, too many poor whites."³⁰ While the former Murphysburg grew and large houses were built by those in the mining industry, East Joplin continued to be populated by small scale miners, lower class and foreign-born whites, and African Americans, to the consternation of East Joplin's promoters. Competition between the two sides of town was fierce and resentment seems to have grown while the former Murphysburg prospered. During the early 1900s both sides of town attempted to control the growth of perceived undesirable elements through overt and implicit threats of violence. But the violence was not only implicit: between 1877 and 1950, sixty African American men were lynched in Missouri, events that were well publicized in the local press.³¹ In addition, the press prominently listed articles invoking heavy prison sentences for minor crimes such as petty theft and even the "crime" of "insolence." Any positive stories about Blacks were

²⁸ "Prosperity in Southern Kansas and Missouri," *The Topeka Plaindealer*, May 26, 1905, 7.

²⁹ "Prosperity in Southern Kansas and Missouri," *The Topeka Plaindealer*, May 26, 1905, 7.

³⁰ "Joplin Negroes Are Doing Good," *The Topeka Plaindealer*, May 31, 1907, 3.

³¹ Quinn Malloy, "New data on an old Disgrace, Missouri had the second highest number of lynchings outside the Deep South," *The Columbia Missourian*, July 2, 2017, https://www.columbiamissourian.com/news/state_news/new-data-on-an-old-disgrace-missouri-had-second-highest-number-of-lynchings-outside-deep/article_e949c504-5cf9-11e7-a666-dbf1cb6735ae.html.

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only carried in African American newspapers. In 2020, the *Kansas City Star* formally apologized for their coverage of African Americans since their founding in 1880.³²

Joplin's economic fortunes increased with industrialization, both in the mining industry and nationwide. In addition, Joplin's industrial and manufacturing base widened. Shoes and other products began to be produced. Joplin increased in size. In the 1920s, Joplin had diversified its industrial base and attempted to put the glory days of mining behind it; however it was still an important component of the economy. But by 1925, there were no Black miners in Joplin.³³ The Chamber of Commerce publication noted that while Joplin was once a city of saloons and mines, day-to-day life was much calmer and more quotidian.³⁴ With the exception of noting Ewert Park's segregation Joplin's East Town was not mentioned or pictured in the Chamber of Commerce publication.

African American enclaves had coalesced by the 1920s. African Americans lived clustered near their churches. Enclaves were located on East 7th Street and East 4th Street. The Lincoln School at 815 East Seventh was also a gathering place. East Town became more popular as the neighborhood declined in the 1920s.³⁵

The mid-1920s continued the trend of isolating Joplin's African Americans and denying them their full rights of citizenship. After Ewert Park was constructed the City Commissioner of Parks refused to maintain the park, requiring that Black residents from the neighborhood mow the grass and maintain the pool and buildings while their tax dollars maintained white parks.³⁶ When Memorial Hall was constructed with an affirmative citywide bond issue white city leaders approached the African American community with the proposition that if they raised \$500 the city would build another memorial for Black residents.³⁷ This rankled the editors of the Black press in surrounding towns who lamented the fact that Joplin did not have any Black attorneys to fight these clearly illegal city acts.³⁸

The Great Depression was especially difficult for the African American community in Joplin. Landreth Park, directly adjacent to the district, was extensively landscaped by New Deal federal agencies and was segregated. Public works projects were segregated and the only large-scale project for African American men was the construction of Parkview Cemetery in 1932. The employment situation for African American women reflected the dire economy in general. Of the

³² Mike Fannin, "The Truth in Black and White: An Apology from the Kansas City Star," <https://www.kansascity.com/news/local/article247928045.html>.

³³ "Joplin, Missouri," *The Topeka Plaindealer*, June 26, 1925, 3.

³⁴ Joplin Chamber of Commerce, *Joplin, Missouri: A City of Diversified Opportunities* (Joplin: Chamber of Commerce, c. 1920s), 4-5. Missouri State Historical Society MSS R1063.

³⁵ Sally F. Schwenk, *Historic Resources of Joplin, Missouri*, National Register Multiple Property Document, 2008, Section E, 39-40.

³⁶ "Joplin, Missouri," *Topeka Plaindealer*, June 26, 1925, 3.

³⁷ "Joplin, Missouri," *Topeka Plaindealer*, June 26, 1925, 3.

³⁸ "Joplin, Missouri," *Topeka Plaindealer*, June 26, 1925, 3.

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African American workers on relief in the mid-1930s in Joplin, 80 percent had been servants.³⁹ Joplin resident Melissa Fuell Cuther, in her role as Grand Matron of the Heroines of Jericho of Missouri, stated that she was trying to lead, "In spite of floods, heavy death rates, dust bowls, continued depression, increased oppression and hire at the lowest wages" (Figure 9).⁴⁰ The cemetery was constructed because the small segregated area in Joplin's white cemetery was full.

Joplin's African Americans formed the Joplin Civic League at around this time. It tackled civil rights issues as well as local legislative matters. The African American community, always involved in local politics, took an even larger role within the system. Unlike northern communities who took protests to the streets in the 1940s and 1950s, Joplin's African American community worked resolutely in the local and state political system but did make waves. In 1942, the community started a NAACP branch. The NAACP local branch did not actively campaign for desegregation.⁴¹ Instead, a more accommodationist approach was adopted. Marion Dial stated that the Civic League did not advocate "wiping out segregation overnight" but felt that African Americans "would make better citizens if allowed to participate in government to a degree."⁴² In 1954, M.W. Dial would win a city council seat, the first African American to win a city-wide race in Missouri.⁴³

In the early 1950s, the Joplin Civic League, a Black civil organization organized by James F. Harlow, fought to increase the state old-age pension payment. While local historian Dolph Shaner promoted Joplin by saying, "Joplin's Negro population has been well cared for in its education and recreation facilities," the African American community was largely responsible for both.⁴⁴ The Lincoln School PTA purchased band uniforms and instruments for students while the Joplin Board of Education purchased the same for white students, even though Blacks paid comparable taxes. The Heroines of Jericho No. 15 Prince Hall Mason group supported the Girl Scouts. The Joplin Civic League supported baseball teams and helped pay for baseball diamonds. Ewert Park continued to be maintained by the Black community.

Discrimination in employment continued in the early 1950s. The Joplin Civic League advocated for open testing for city civil service positions. The city countered that no African Americans ever wanted to take the test.⁴⁵ Discrimination also existed in public accommodations. Joplin resident Melissa Cuther operated a boarding house whose guests included Ella Fitzgerald and Duke Ellington. M.W. Dial, principal of the Lincoln School, and community leader J.F. Harlow

³⁹ Katherine D. Wood, Works Progress Administration, Division of Social Research. *Urban Workers on Relief, Part 2*. Washington D.C.: U.S. Government Printing Office, 1937, 41.

⁴⁰ *Heroines of Jericho* mss.

⁴¹ Lori Bogle, "Desegregation in a Border State: The Example of Joplin, Missouri," *The Missouri Historical Review* 85, no. 4 (1991): 425.

⁴² "Two Negroes Urge Merit Plan," *Joplin Globe*, September 4, 1953, 2A.

⁴³ Roger Hardaway, "Marion William Dial," *Black Past*, electronic resource, <https://www.blackpast.org/african-american-history/marion-william-dial-1903-1972/> Accessed March 30, 2022.

⁴⁴ Shaner, 69.

⁴⁵ "2 Negroes Urge Merit Plan for City Employment," *Joplin Globe*, September 4, 1953, 1-2.

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advocated integration in 1953, noting that no movie theaters in Joplin admitted African Americans. They also wanted to remove the ban of African Americans from public property, such as Memorial Hall, in Joplin.⁴⁶ In 1955, school integration started and the Lincoln School was shifted to special education although Principal Marion Dial remained. Dial lived on Mineral Avenue, directly north of the district boundary. Local lore has it that Joplin's school integration was smoothed by the accommodating Dial although NAACP records indicate a strong behind the scenes activism. Joplin was one of two Missouri towns to complete a NAACP petition strongly encouraging the school board to integrate in a timely fashion. Dial shared his experience at the 1957 NAACP Missouri State Conference in a panel session, "Organizing a Community for Legislative Action."⁴⁷

The 1964 Civil Rights Act rapidly hastened integration. A group of Joplin's NAACP members "field tested" their public accommodations rights by going to local restaurants and hotels and reported no problems.⁴⁸

The end of World War II had started a steady decline in Joplin when the mining industry sputtered. This led to diversified industrial growth but this too failed to grow in the 1950s. Joplin failed to grow in the 1950s and 1960s, population growth was flat. This was blamed on two factors, derelict buildings and streets and lack of opportunity. According to Joplin's Land Redevelopment Authority, "The city was a nice place to live, but it was hard for the children to find employment after high school or college."⁴⁹ These factors directly contributed to Joplin's urban renewal programs in the 1960s and 1970s.⁵⁰ Urban renewal in the 1960s and 1970s was thought to have a detrimental effect on East Joplin's business corridor when the customer base was removed.

While segregation and its effects can have long-lasting ramifications, some wide-spread community changes were made. Press coverage of the African American community improved over time and actually helped mitigate some of segregation's effects. In the 1960s it helped squash a machine plant in East Joplin.⁵¹

⁴⁶ "2 Negroes Urge Merit Plan for City Employment," *Joplin Globe*, September 4, 1953, 1-2.

⁴⁷ "Missouri State Conference 1956-1957" Papers of the NAACP, National Association of Colored People Papers, Library of Congress, (NAACP ProQuest Folder 001505_009_0001)

⁴⁸ Annual Meeting, 1965 Papers of the NAACP, National Association of Colored People Papers, Library of Congress, (NAACP ProQuest Folder 00147_002_0159)

⁴⁹ *Hearings Before the Subcommittee on Housing of the Committee on Banking and Currency, House of Representatives, Eighty-Eighth Congress, First Session, November 19-21, 1963*, Washington D.C.: U. S. Government Printing Office, 1963, 309

⁵⁰ *Hearings Before the Subcommittee on Housing of the Committee on Banking and Currency, House of Representatives, Eighty-Eighth Congress, First Session, November 19-21, 1963*, Washington D.C.: U. S. Government Printing Office, 1963, 312

⁵¹ Susan Redden, "Paper Played a Role Reporting About Joplin's Black Community" <https://www.newstribune.com/news/2016/aug/14/paper-played-role-reporting-about-joplins-black-co/> Accessed April 15, 2022.

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East Joplin

Joplin's original plat is East Joplin and the area included in the Joplin East Town Historic District. The area was always interracial to varying degrees. The 1954 Kansas City planning firm Hare & Hare stated that the Black community's greatest period of growth was from 1890-1900 when it increased from three hundred to eight hundred residents.⁵² At this time most African Americans lived in the northeast quadrant of the city, East Town, in relatively small concentrations. Hare & Hare claimed that because there were so few African Americans in Joplin, there were no racial problems.⁵³

In 1893, the East Joplin Improvement Club was formed. A white organization, the group advocated for infrastructure such as street grading, sidewalks and the establishment of Mineral Park.⁵⁴ The organization also exercised a fair amount of social control on those who were not like them, specifically African Americans and poor whites. As Joplin's Black population was pushed around the town various civic organizations like the Improvement Club used real estate agents, property owners, and the police to intimidate and control these groups.

By 1906, the district still had frame commercial buildings along Broadway and small scattered frame dwellings, stables and sheds on the parcels on Hill and John Streets, now Landreth Street (Figure 8). These small frame dwellings on John Street (now Landreth Street) and Hill Street would be replaced within ten years with a less dense streetscape.

In 1909, the Third Street Viaduct opened in East Town. Travelers did not have to pass through the Kansas City Bottoms. This opened East Town to a real estate boom of sorts and property prices climbed rapidly.⁵⁵ It also fueled social expectations among the white property speculators.

In April 1912, East Town received a boost when fire limits were extended from the Kansas City Central tracks to Railroad Street and the alley north of Broadway. The previous limits had hampered the construction of quality buildings.⁵⁶ Fire limits prevented the construction of frame buildings or their replacement. This policy was meant to encourage the construction of brick business buildings; people had to construct buildings that would pass the fire limits. It was a primitive form of zoning. What the policy seems to have done instead is to encourage people to build only what they could afford to lose. Consequently, the quality of building construction was quite low.⁵⁷

⁵² Hare & Hare *A Plan for Joplin, Missouri*. Kansas City: Hare & Hare, 1954, 17.

⁵³ Hare & Hare, 17.

⁵⁴ *History of Jasper County*, 466.

⁵⁵ "Joplin Before Urban Renewal," <http://www.historicjoplin.org/?tag=joplin-urban-renewal> Accessed April 12, 2022.

⁵⁶ "Extension of the City Fire Limits," *Joplin News-Herald*, April 17, 1912, 10. <http://www.encyclopedia.chicagohistory.org/pages/457.html>.

⁵⁷ "Fire Limits."

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Joplin's white establishment moved African American enclaves in August, 1912. The "Little Africa" enclave bounded by First and Third Streets and Joplin and Wall Streets clearly irritated white Joplin. According to the *Joplin Morning Tribune*, no white man who was on those streets was free of insults from the women who lived there.⁵⁸

The East Joplin Improvement Club met in August 1912 to discuss the recent movement of undesirable Blacks and poor whites from the "Little Africa" section of West Joplin. This enclave was bounded by Joplin, Wall, First, and Third Streets. On August 23-24, the police and various real estate agents cleared the enclave, forcing everyone to move and agreeing that from that point forward only white residents would be allowed.⁵⁹ While some portion of the group moved to Oklahoma City, the remainder moved to East Town.⁶⁰

To the great consternation of the Improvement Club, many of the newly West Joplin homeless moved to East Joplin and began to build small structures. As the *Globe* stated, residents wondered why undesirables in their neighborhoods could not be induced to move too. They also wondered why they should move to East Joplin. There was also the thought that if they could not be moved peaceably that they should be moved in some other manner. Each resident was supposed "to be a committee of one to persuade undesirable negroes to leave immediately."

In the meantime, it turned out that not everyone had moved from Little Africa and their noise made it impossible for surrounding residents to sleep.⁶¹ In East Town, panicked residents held a meeting at the firehouse on Galena Avenue about what to do with the people who had formerly lived in Little Africa. The group, who had formed a club "to exterminate Little Africa," merged with the East Joplin Improvement Club. In a progressive nod, the new club allowed women members.⁶² A committee formed for the issue that included Dr. O.C. Scarborough of 705 Broadway in the district, and visited real estate agents to warn them against renting to African Americans.⁶³ The real estate agents stated that they had already made several recent families move.⁶⁴ The Joplin Chief of Police assisted in forcing Black residents to move elsewhere. The police chief also agreed to assist in moving along "loafers" who gathered at Broadway and Main, another Black enclave, and at the train station.⁶⁵

The families in West Joplin's Little Africa held firm. Knowing their legal rights, they noted that the law stipulated a 30-day notice to vacate and simply stayed. Those that stayed continued their

⁵⁸ "Little Africa is Not as of Yore," *Joplin Morning Tribune*, August 25, 1912, 1.

⁵⁹ "Clouds in Little Africa Fade Away," *Joplin Morning Tribune*, August 24, 1912, 1.

⁶⁰ "East Joplin is on the Warpath," *Joplin News Herald*, August 26, 1912, 1.

⁶¹ "Little Africa is Not as of Yore," *Joplin Morning Tribune*, August 25, 1912, 1.

⁶² "East Town Clubs Consolidate for Greater Results," *Joplin Daily Globe*, September 14, 1912, 7.

⁶³ "East Joplin Don't Want Them," *Joplin Morning Tribune*, August 31, 1912, 1.

⁶⁴ "East Joplin Don't Want Them," *Joplin Morning Tribune*, August 31, 1912, 1.

⁶⁵ "Undesirables to be Subject of Meeting," *Joplin Morning Tribune*, September 6, 1912, 7.

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alleged indiscretions, which included being loud at night and yelling at white people.⁶⁶ This forced the city attorney to make a new regulation outlawing certain types of tenements in order to move them out at short notice.⁶⁷ The lack of “insolence” from those moving proved to supporters that the “crusade,” as driving the residents out was termed, was correct.⁶⁸ Residents that continued to be insolent received jail sentences.⁶⁹ The clean-up committee in West Joplin “came to the conclusion” that only white tenants would be accepted in the future. However, owing to the grim condition of the shacks new houses would have to be built.⁷⁰

The campaign of neighborhood intimidation had mixed results. Although some people moved from East Town, many had merely moved to the Kansas City Bottoms. This would vex the Improvement Club for years.⁷¹ However, it does appear that the residents were replaced with a more compliant group instead of improving the housing stock. The area was not condemned and demolished until 1942.

Once again, Joplin’s Black residents were resolute and planned Emancipation Day for 1912. Dr. Henry Phillips of St. Louis was the main speaker, although efforts were made to obtain Nelson Crews again. The celebration was a regional affair. Excursion trains were scheduled from towns in a 75-mile radius and a large crowd was expected at Electric Park.⁷²

The *Joplin Herald*, in the manner of period newspapers maligning African Americans at every turn, published stories in 1914 that drove the narrative. The Kansas City Bottoms and St. Joe’s Hollow, seemingly the area immediately north of Hill Street and Landreth, harbored innumerable “coke fiends” and Black criminals.⁷³

In 1915, a Joplin resident, Minnalu McKenna, rebranded the Kansas Bottoms east of the railroad tracks. The area had continued to be a sort of no man’s land in regard to building codes, commercial uses, and according to city leaders even basic decorum. McKenna called the area the Sunshine Bottom and attempted a series of progressive programs aimed at alleviating poverty. She constructed a mission and a Sunday School. While this may have tempered some personal suffering, McKenna’s program did not have long-term results. In 1919, the Kansas City Bottoms were cleared and the area became Landreth Park. The park pool was segregated.

⁶⁶ “Little Africa is Not as of Yore,” *Joplin Morning Tribune*, August 25, 1912, 1.

⁶⁷ “Final Vote on Saloon License Comes Tonight,” *Joplin Globe*, September 2, 1912, 5.

⁶⁸ “Clouds in Little Africa Fade Away,” *Joplin Morning Tribune*, August 24, 1912, 1.

⁶⁹ “Still Crusade in Little Africa Continues,” *Joplin Morning Tribune*, August 28, 1912, 7.

⁷⁰ “Clouds in Little Africa Fade Away,” *Joplin Morning Tribune*, August 24, 1912, 2.

⁷¹ “Little Africa Kept on the Go,” *Joplin News-Herald*,

⁷² “Joplin Negroes Plan Big Event,” *Joplin News Herald*, September 19, 1912, 10.

⁷³ “Coke Bottoms Most Gruesome Spot in Joplin” *Joplin News Herald*, July 5, 1915, 1.

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The Broadway area changed somewhat after 1912. The district established a pattern seen today that preserved the early brick commercial building and some residences. Smaller residences and the previously constructed frame or box constructed houses were cleared, as can be seen on the Sanborn fire insurance maps. The business strip remained, although ephemeral frame buildings continued to be demolished over time although not quickly enough for some. A 1915 letter to editor in the Joplin Globe stated that property values would improve if the old dilapidated buildings along Broadway would be torn down.⁷⁴

The events of 1912 indicate that race and class figured strongly in East Joplin's built environment. The "white toughs" of 1907 surely understood the establishment's wishes. Who could build what where was clearly not a whole-community decision but one purely of the white business class who controlled the police and to an extent public opinion through newspapers. During the decade from 1910-1920 Joplin's Black population dropped by 7.5 percent.⁷⁵

In 1920, Joplin City Council removed the fire limits on Broadway in East Joplin between Railroad and Cox. City officials felt there were sufficient business buildings along Broadway to Railroad and it was time to prioritize residential uses. Consequently, houses could be, and were encouraged in the spaces along Broadway in between businesses. This was the final construction step in the plat. A Joplin *News Herald* article noted that "hundreds of shacks were torn down in the preceding months."⁷⁶ These were replaced by modern homes, a desirable outcome according to the City Council because no brick business buildings had been built on Broadway for some time.

The addition of Landreth Park did little for East Joplin's African American residents. The park was segregated. In 1924, land was donated for Ewert Park, south of Landreth Park. The park opened in 1925 for the "exclusive use" of Black residents.⁷⁷ By this time, separate spheres were established for recreation and employment. What was not segregated were neighborhoods like East Joplin. Newcomers were shocked that whites and Blacks lived together in a residential setting.⁷⁸

In 1926, the Joplin Board of Education built the segregated Washington Elementary School for \$70,000.⁷⁹ By the 1930s, with the construction of Parkview Cemetery, Joplin's segregation infrastructure was complete. The Kansas City planners, Hare & Hare, noted that Ewert Park and Lincoln School had to be in their locations in order to be in close proximity to the Black population.⁸⁰ That said, Joplin's East Town residential segregation was never total. Blacks and

⁷⁴ "Many Improvements in Letters Received by Joplin Club" *Joplin Globe*, March 28, 1915, 19.

⁷⁵ Hare & Hare, 6.

⁷⁶ "Fire Limits of Two Blocks of Broadway to be Withdrawn," *Joplin News Herald*, March 30, 1920, 5.

⁷⁷ Joplin Chamber of Commerce, Joplin Chamber of Commerce Collection, (R1063) Missouri State Historical Society, Rolla, c. 1920s.

⁷⁸ Bogle, 427.

⁷⁹ "Construction," *Manufacturers Record*, October 21, 1926, 99.

⁸⁰ Hare & Hare, p. 71 and 82 respectively for park and school.

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whites lived in close proximity in the area without incident. Going to West Joplin was also fraught with possible racist incidents. Many stores and businesses were segregated. Whites owned and operated businesses in East Town including grocery stores and drug stores in the 1930 and 1940 Census. The area was never as prosperous as West Joplin's downtown; the buildings were much smaller and older, and punctuated by residential uses. The neighborhood continued to be integrated. New York-born Leon Hand lived at 511 Broadway Langston Hughes in 1930 near his carbonated soda bottling plant (Resource #4) (figure 10). An Armenian immigrant dentist, B.H. Takvorian, lived at 503 Broadway-Langston Hughes (Resource #1).⁸¹

Resident Clovis Steele reported that 601 Broadway (Resource #10) was originally a DX gas station. Steele, who was white, noted that East Town was a diverse neighborhood: "whites, blacks, Italians, Irish, Germans and many others. There was seldom trouble among people."⁸² However Steel also recalled that East Town "had a bad name" that he attributed to "the early days and the depression." "Everyone knew that if you wanted homebrew, whiskey, gambling or a woman, East Town was the place to go."⁸³

While he recounts a diverse and tight-knit neighborhood there were sharp differences. Steele could go to see big bands and "Bob Wills" (sic; this may be country singer Bill Wills) at Memorial Hall. This was off-limits to African Americans although Melissa Fuell Cuther and Mrs. Jay Wilder had bands such as Duke Ellington, Count Basie, and Marian Anderson play matinee shows at the segregated Lincoln School in East Town for the students.⁸⁴

Home-based businesses, always important in the African American community, were present in the 1930s in the district. William Howard, who had a barbershop at 112 Main during the 1920s had his shop located at his home, 714 Hill Street (Resource #61) in the district, in the 1936 *Negro City and County Directory*.⁸⁵ The directory also listed businesses that were friendly to the African American community and urged residents to patronize them. This included the white-owned Hand Bottling Company at 519 Broadway-Langston Hughes. Betty Smith remembers that the whistle at the Dr. Pepper Bottling plant blew at 10:00 A.M. and 2:00 P.M. to remind the neighborhood to drink Dr. Pepper.⁸⁶ Queens Grocery at 715 Broadway-Langston Hughes was worthy of support (Resource #16).⁸⁷

The WPA Missouri Writers Guide described East Town in 1941 as a section of smaller residences. "Broadway, the original and business thoroughfare still contains a few of the narrow

⁸¹ 1930 United States Census, Joplin Missouri, Section 8, United States Census Office.

⁸² Clovis Steele, *Memories of Joplin - East Town, Great Depression*, copy at Joplin Post Art Library, 2008 Chapter 5.

⁸³ Steele, Chapter 5. Steele also reports that the Red Light District was at 3rd and Pennsylvania.

⁸⁴ "The Story of Betty Smith and Joplin's East Town Neighborhood," <https://www.koamnewsnow.com/the-story-of-betty-smith-east-town/>

⁸⁵ Courtesy of Betty Smith History Collection

⁸⁶ Betty Smith Collection, Post Art Library, Joplin, Missouri.

⁸⁷ *Negro City and County Directory*, 1937

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brick and frame building and residences of days long past,” according to the Guide. It goes on, “Close to the business district live the majority of Negroes who compose 2.2 percent of Joplin’s population, a considerable amount of foreign-born and Indian groups who make up 1.9 percent of the population.”⁸⁸

Black businesses increased in the 1940s and 1950s although this development does not appear to be related to Route 66. Route 66 was only located on Broadway Langston Hughes between 1928-1937. Black travel along Route 66, and in general, during this period was fraught with peril.⁸⁹ If African Americans in Joplin were banned from public property until at least the mid-1950s, the dangers for out-of-town Blacks were considerable.⁹⁰

Since African Americans were unable to go to many white-owned establishments, Black businesses prospered after World War II. White businesses that supported the community were also embraced. Residents spoke fondly of the myriad of stores, cafes, and gas stations on Broadway-Langston Hughes during this period although only a portion were Black-owned.⁹¹

The Harper family operated Joplin’s only African American BBQ restaurant at 601 Broadway, preceded by a restaurant operated by William and Betty Smith. In 1960, John Harper Jr. took over the business after the death of his father. Harper Jr. was a noted jazz singer, having toured with Count Basie and singing with the Ink Spots when they came to the area. Harper Jr. tragically died in an automobile accident. Gladys Rogers purchased the business from Harper Jr.’s sister and carried on the restaurant use (Resource #9) (Figure 12).

What did not prosper was Black homeownership. Like Black neighborhoods nationwide, residents reported it was impossible to get a home loan if you were African American during this period.⁹² This can affect historic integrity; landlords have no incentive to improve properties when segregation provides a pool of renters without a choice.⁹³

The Black population declined in the 1970s and 1980s and more mining jobs disappeared as parents urged young people to leave and seek their fortunes elsewhere.⁹⁴ This led to changes in Broadway’s business composition. Former resident Buddy Mitchell stated that urban renewal

⁸⁸ Writer’s Program Works Progress Administration, *Missouri: A Guide to the Show Me State* (New York, Duell, Sloan and Pierce, 1941), 235.

⁸⁹ Candace Taylor, “The Roots of Route 66,” *The Atlantic*, November 3, 2016, <https://www.theatlantic.com/politics/archive/2016/11/the-roots-of-route-66/506255>.

⁹⁰ “2 Negroes Urge Merit Plan for City Employment,” *Joplin Globe*, September 4, 1953, 1-2.

⁹¹ Conversation with Earl Palmer.

⁹² Betty Smith Black History Display and conversation with Earl Palmer, March 17, 2022.

⁹³ Beryl Satter, *Family Properties: Race, Real Estate and the Exploitation of Black America* (New York: Henry Holt, 2009).

⁹⁴ “Hidden History Part V: Joplin’s Black Population,” <https://www.fourstateshomepage.com/news/hidden-history-part-v-joplins-black-population/>.

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hurt East Town's businesses. The program removed houses that were not replaced, decimating the customer base.⁹⁵ Some businesses continued, such as Earl Smith's Grocery (Resource #14) (Figure 11) and Harper's and Roger's BBQ restaurants (Resource #9) (Figure 11). But light industrial and non-profit uses also proliferated. The old electric plant directly adjacent to the district in the 900 Broadway Langston Hughes Block became a paint factory. There was a catastrophic fire in 1965 that appears to have put it out of business. During the same period the Salvation Army established a homeless shelter at 823 Broadway Langston Hughes, very near the paint factory. The community successfully fought efforts to place a machine factory in the neighborhood in the mid-1960s.

By 1972, vacancies prevailed, with the exception of Earl Smith's Grocery at 621 Broadway and Frank's Sound House at 721 Broadway. 709 Broadway is Annette's Used Furniture. The building, no longer extant, at 823-825 Broadway was a Salvation Army transient center and thrift store. The Prince Hall Masons Myrtle Lodge No. 149 used 519 Broadway (Resource #7) in the 1980s, outside the period of significance. At this time there is only one surviving commercial use from the 1970s, Quality Reupholstering at 611 Broadway (Resource #). But even during this period social segregation lingered. The East Side Tavern at 802 Broadway, across the street from the district, did not allow African American customers.

The district's urban landscape had gained all the visual hallmarks and physical aspects of segregation.⁹⁶ The district still had the topographical features, Joplin Creek and the railroad lines spanned by the viaduct separated it from the rest of the town. Landreth Park, the formerly segregated park, is adjacent to the district. The commercial mix also had the visual cues of a segregated African American neighborhood. Vacant buildings punctuated vacant lots, second hand furniture stores, and light industrial uses. The 1972 streetscape is also notable for its lack of financial institutions, another sign of institutional abandonment in African American neighborhoods.⁹⁷

Discrimination and prejudice extended past the fifty-year National Register cut-off but so did Black remembrance and celebration. In 1975, a group of citizens and the Afro-American Society at Missouri Southeastern State University proposed renaming Broadway between Main Street and Patterson Street "Langston Hughes Street," after the famous poet (Figure 13), Joplin's native son. Hughes was born in Joplin's East Town in 1901.⁹⁸ When his father left the family after his birth the rest of the family moved to Kansas and later to Cleveland, Ohio. The proposal immediately sent many Joplin residents into a tizzy. The local Veterans of Foreign Wars and a citizens' group, Citizens For God and Americanism, vehemently opposed the change, claiming

⁹⁵ Buddy Mitchell Interview, East Town Oral History, Post Art Library Collection.

⁹⁶ Lilian Knorr, "Divided Landscape: The Visual Culture of Urban Segregation" *Landscape Journal* 35, no. 1 (2016): 117.

⁹⁷ Knorr, 117.

⁹⁸ Brigit Katz, "Researcher find earlier date for Langston Hughes Birth," <https://www.smithsonianmag.com/smart-news/researcher-finds-earlier-birth-date-langston-hughes-180969969/>, Accessed May 5, 2022.

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that Hughes was anti-Christian and a member of the Communist Party. A local English professor explained that Hughes' 1931 poem "Goodbye Christ" was a response to segregation in the Deep South following a trip there that year. Hughes had already previously denied being a Communist, an accusation leveled at Black artists and civil rights leaders to the present day. Some residents countered by brandishing copies of the *American Mercury*, a far-right anti-Semitic publication, as proof. The kerfuffle attracted national attention. In the end, it appears that all parties accepted the compromise the street name be hyphenated: Broadway Langston Hughes.

In 2016, a community mural with a title from a former resident Langston Hughes poem, "Belonging to All the Hands that Build" was painted on 621 Broadway Langston Hughes. Long-time resident Betty Smith, who is featured in the mural, remarked that her expression in the mural communicates, "Why did you wait so long?," going on to say that East Town was "the forgotten side of town."⁹⁹ The mural also depicts the homes of white and Black residents in addition to Melissa Fuell Cuther and the Duke Ellington Orchestra. Cuther had brought Duke Ellington and others to the segregated Lincoln School for matinee performances since the children could not enter the segregated Memorial Hall.

The district reflects Criterion A. Social History. It illuminates the history of a southeastern Missouri mining town and how it navigated race and development. The district also reflects the Ethnic History – Black for the 1873-1972 period of significance. Black residents navigated threats of implicit and actual violence, segregation and later integration in schools and commerce. This interplay is evident in the history of East Joplin's built environment. Reflecting this history, the district is a mix of a mining town downtown and a changing inter-racial residential community in southwestern Missouri. The town's choices in navigating race are manifested in its policies and the district's built environment.

The community made parallel institutions, fraternal organizations, and businesses in the face of segregation. At the same time white Joplin continued to view and treat East Town as a Black neighborhood in a historical pattern that included disinvestment, followed by incompatible neighborhood uses: non-profit and light industrial use and eventually urban renewal. At the same time white residents continued to live and operate businesses with their African American neighbors and formed what is generally thought to be a close-knit community regardless of race. When examined closely the district reveals a rich and incredibly complicated history of a southwestern Missouri town.

Conclusion

Joplin's East Town history is complex and rich. It was Joplin's original plat and downtown. Overtime, Murphysburg, later termed West Joplin, grew faster and became more prosperous. Civic and business interested on both sides of the literal divide, Joplin Creek and the Kansas City

⁹⁹ Crystal Thomas, "Mural Dedicated in Joplin's East Town"
https://www.joplinglobe.com/news/local_news/mural-dedicated-in-joplins-east-town/article_alfacbb1-7ab6-5c90-a1d6-a0804ac2a514.html

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Railroad line, jostled with each other over racial relations and where Black residents could live. In the 1920s, when community intimidation subsided the African American population increased in East Town but was never close to a majority. Yet, because East Town had a semblance of an African American population it was treated like a majority Black neighborhood. Legal segregation, in the form of separate schools, was located in East Town. Informal segregation in housing, finance, public accommodations was enforced.

However, Joplin's small Black community, never numbering more than eight hundred, made outsized contributions in what could be at times a violent place for African Americans. Schools were integrated quickly and peacefully due to the actions of community leaders. Black and white businesses and residents worked together to make a better community. In the end, their contribution to Joplin was much larger than their numbers would suggest.

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The district boundary reflect the topography to the north and the east that descends into the Joplin Creek valley to the east and St. Joe's Hollow to the north. Both are steep hillsides and natural barriers. The boundary to the east and the south are determined by the level of integrity in those areas which is low.

Verbal boundary

The historic district starts at the west end of Hill Street and goes west along the northern lot line until Cox Avenue at which the center of Hill Street is the northern boundary until Division Avenue. The boundary goes down the center of Division to the center of Broadway-Langston Hughes and proceeds north to Landreth where it turns north at the lot line of the houses on the east side going to Hill Street.

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Figure 4. Joplin East Town Historic District.

Vertice:	Latitude:	Longitude:
1	37.092929	-94.509279
2	37.092848	-94.508136
3	37.092955	-94.508141
4	37.092955	-94.504880
5	37.092609	-94.504837
6	37.092548	-94.503606
7	37.091876	-94.503657
8	37.091875	-94.508796
9	37.092498	-94.508804
10	37.092513	-94.509262

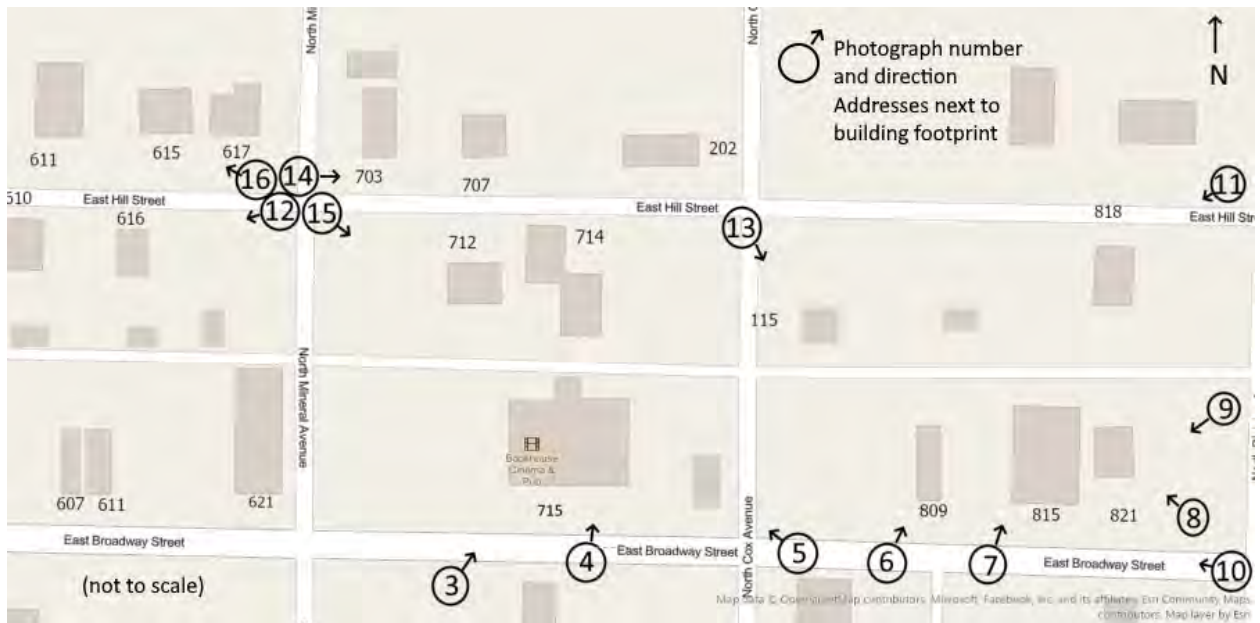
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West portion



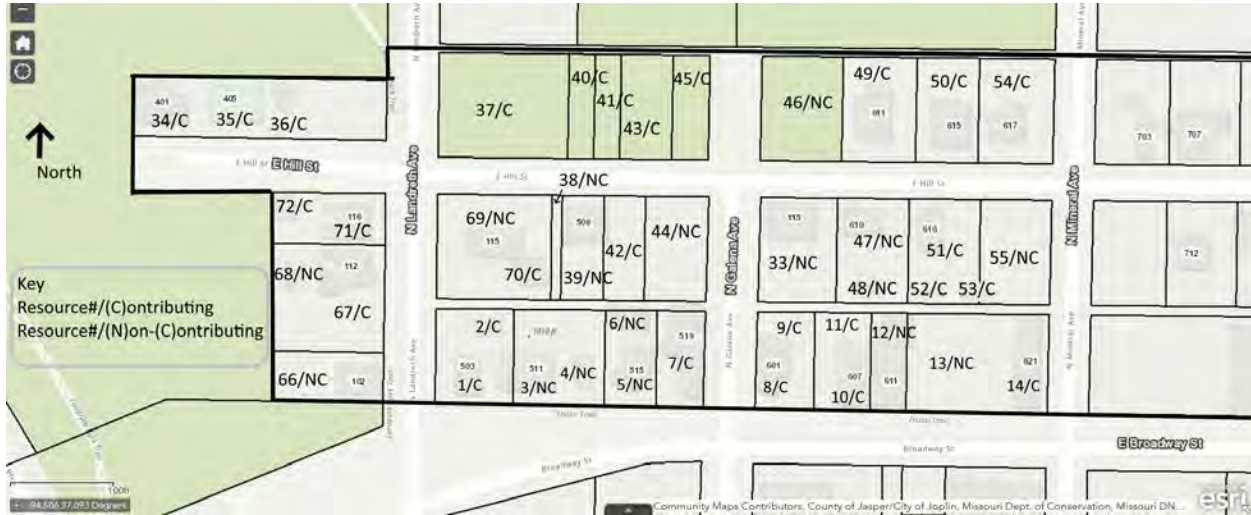
East portion

Figure 5. Photo key.

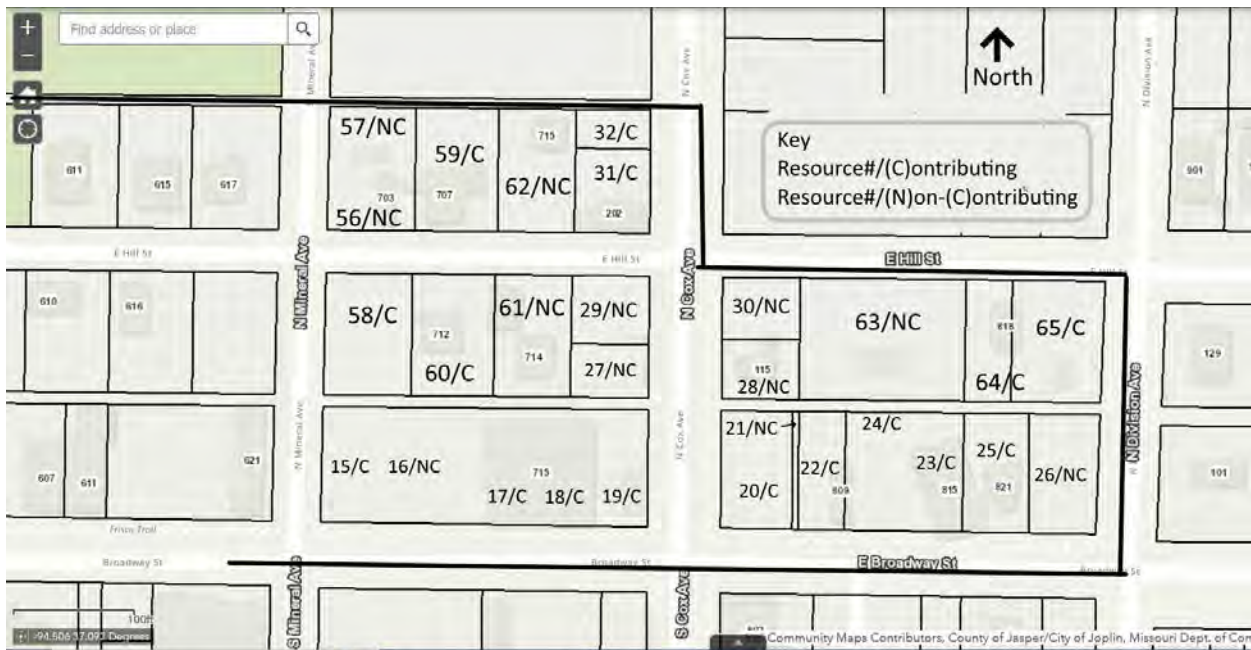
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West portion



East portion

Figure 6. District maps with resource numbers and contributing statuses.

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Figure 7. 621 Broadway Langston Hughes Street in the 1870s.



Figure 8. 1906 Sanborn Fire Insurance Map showing dense small houses and brick (in pink) commercial buildings now Resources #9 and #14 left to right. (Library of Congress)

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Figure 9. While she did not live in the district Melissa Fuell Cuther had an outsized role in East Town. She was lead vocalist for ragtime pianist John "Blind Boone" Lange before attending Lincoln Institute and becoming a teacher in Joplin. She wrote a biography of Boone in 1918 thought to be one of first popular music biographies. She is featured on the East Town mural at 519 Broadway Langston Hughes.(Photo: Kansas City Sun, c. 1919)

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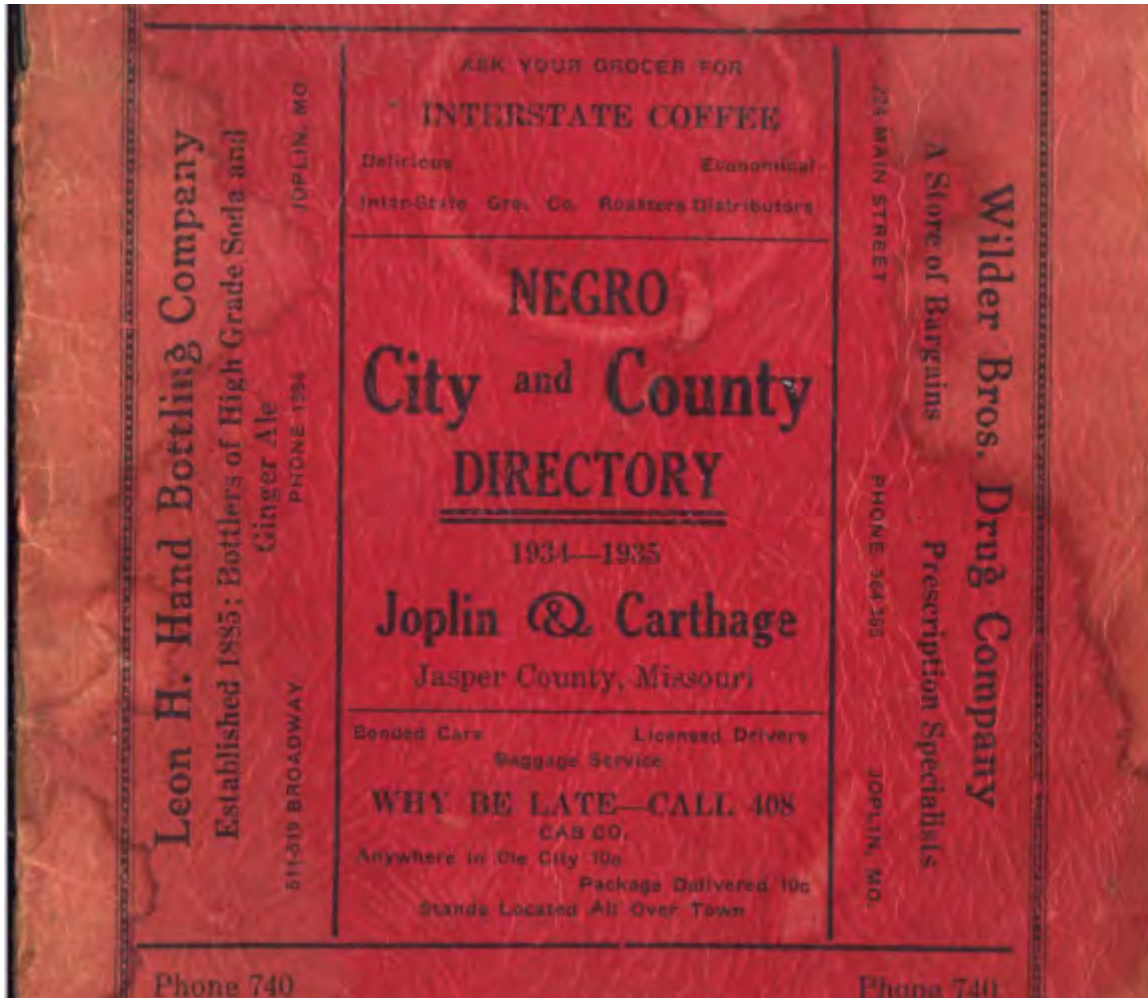


Figure 10. Detail of the cover of the 1934-1935 Negro City and County Directory featuring Leon Hand Bottling Advertisement (Resources 5-6)(Photo Courtesy Post Art Library)

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Name of multiple listing (if applicable)



Figure 11. Budweiser Clydesdales at Earl Smith Grocery, 621 Broadway in the 1960s.

National Register of Historic Places
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Joplin East Town Historic District
Name of Property Jasper County, Missouri
County and State N/A
Name of multiple listing (if applicable)



Figure 12. Gladys Rogers operated a BBQ restaurant at 601 Broadway Langston Hughes during the 1960s.

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Joplin East Town Historic District
Name of Property Jasper County, Missouri
County and State N/A
Name of multiple listing (if applicable)



Figure 13. The Missouri Southeastern State University Afro-American Society was instrumental in renaming Broadway Street to Broadway Langston Hughes Street in 1975.

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Joplin East Town Historic District
Name of Property Jasper County, Missouri
County and State N/A
Name of multiple listing (if applicable)



Figure 14. Harpers and later Gladys' BBQ in 1993.

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Joplin East Town Historic District
Name of Property Jasper County, Missouri
County and State N/A
Name of multiple listing (if applicable)



Figure 15. The 2016 All Hands Mural on 519 Broadway Langston Hughes celebrating white and Black East Town, Resource #9) (Joplin Globe)







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IN
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AREA
WE
HAVE
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BEST
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