

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 Memorial Hall
Other names/site number Joplin Memorial Hall
Name of related Multiple Property Listing N/A

2. Location

Street & number 212 West 8th Street N/A not for publication
City or town Joplin N/A vicinity
State Missouri Code MO County Jasper Code 097 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 nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
 national statewide local
Applicable National Register Criteria: A B C D

B. K. A. E. 8-19-21
Signature of certifying official/Title DEPUTY SHPO 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 _____

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5. Classification

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

<input 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 checked="" type="checkbox"/>	building(s)
<input 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>	
1	0	buildings
0	0	sites
0	0	structures
2	0	objects
3	0	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RECREATION AND CULTURE/auditorium

RECREATION AND CULTURE/monument/marker

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE/auditorium

RECREATION AND CULTURE/monument/marker

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY

REVIVALS/Classical Revival

Materials
(Enter categories from instructions.)

foundation: OTHER/Ashlar Stone

walls: BRICK

roof: ASPHALT

other: _____

NARRATIVE DESCRIPTION ON CONTINUATION PAGES

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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

ENTERTAINMENT/RECREATION

ARCHITECTURE

Period of Significance

1924-1977

Significant Dates

1924-25; 1976-77

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Michaelis, Alfred S., Architect

Michaelis, August C., Architect

Cornwell, McKinney and Associates, Architect

Greenwell, A. S., Builder

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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: Joplin Public Library, Vertical Files

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 1.5 acres

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1	<u>37.082394</u>	<u>-94.515217</u>	3	_____	_____
	Latitude:	Longitude:		Latitude:	Longitude:

2	_____	_____	4	_____	_____
	Latitude:	Longitude:		Latitude:	Longitude:

UTM References

(Place additional UTM references on a continuation sheet.)

_____ NAD 1927 or _____ NAD 1983

1	_____	_____	_____	3	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing

2	_____	_____	_____	4	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title Matthew Pearce, Ph.D./Principal Historian; Kenneth Aunchman, AIA/Historical Architect; Catherine Montgomery AIA; President

organization Preservation and Design Studio, PLLC date April 16, 2021

street & number 616 NW 21st Street telephone (405) 601-6814

city or town Oklahoma City state OK zip code 73103

e-mail cm@PandDStudio.com; mp@PandDStudio.com

Additional Documentation

Submit the following items with the completed form:

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- **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**
- **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: **Memorial Hall**

City or Vicinity: **Joplin**

County: **Jasper** State: **Missouri**

Photographer: **Matthew Pearce, Ph.D. at Preservation and Design Studio, PLLC**

Date

Photographed: **September 1, 2020; January 27, 2021**

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

Number	Subject	Direction
0001	East side elevation (left) and north-facing (front) façade (right). Intersection of Joplin Avenue (left) and 8 th Street (right) in foreground.	Southwest
0002	World War II monument.	Northwest
0003	South (back) elevation (left) and east side elevation (right). Joplin Avenue in foreground.	West
0004	West side elevation (left) and south (back) elevation (right). Wall Avenue in foreground.	Northeast
0005	North-facing (front) façade (left) and west side elevation (right). Intersection of 8 th Street (left) and Wall Avenue (right).	Southeast
0006	Korean and Vietnam War memorial.	East
0007	North-facing (front) façade.	Southwest

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0008	North-facing (front) façade. Close-up of colonnade (right) and access ramp (foreground)	Southeast
0009	Cornerstone inscription, north-facing (front) façade.	South
0010	Foyer and box office (right).	West
0011	Spanish-American War Veterans memorial slab.	West
0012	World War I Veterans memorial slab.	East
0013	Auditorium lobby and northeast stairs (center background).	East
0014	Memorial Hall dedication plaque.	South
0015	Alfred S. Michaelis memorial plaque.	South
0016	Auditorium seating and floor from stage.	North
0017	Stage and auditorium floor and seating (right).	Southwest
0018	Stage and auditorium floor from balcony seating.	South
0019	Northeast stairwell.	East

Figure Log:

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

Number	Subject	Source
1	Photo Key, Exterior	PandDStudio
2	Photo Key, Interior	PandDStudio
3	The Big Picture, Aerial	Google Earth
4	Close Up, Aerial	Google Earth
5	The Big Picture, 1906 Sanborn Map	Sanborn Fire Insurance Maps
6	Close Up, 1906 Sanborn Map	Sanborn Fire Insurance Maps
7	The Big Picture, 1950 Sanborn Map	Sanborn Fire Insurance Maps
8	Close Up, 1950 Sanborn Map	Sanborn Fire Insurance Maps
9	The Big Picture, 1954 Sanborn Map	Sanborn Fire Insurance Maps
10	Close Up, 1954 Sanborn Map	Sanborn Fire Insurance Maps
11	The Big Picture, Aerial Photograph, 1959	Missouri Historical Society

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12	The Big Picture, Aerial Photograph, 1961	U.S. Geological Survey
13	Photograph, 1902	Joplin Historical Postcards
14	Photograph, 1905	Joplin Historical Postcards
15	Photograph, 1908	Joplin Historical Postcards
16	Photograph, 1910	Joplin Historical Postcards
17	Photograph, 1910	Joplin Historical Postcards
18	Photograph, 1913	National Register of Historic Places
19	Advertisement, July 1923	<i>Joplin Globe</i>
20	Advertisement, May 1925	<i>Joplin Globe</i>
21	Rendering, October 1925	<i>Joplin Globe</i>
22	Advertisement, November 1925	<i>Joplin Globe</i>
23	Photograph, c. 1925	Joplin Historical Postcards
24	Advertisement, March 1927	<i>Joplin Globe</i>
25	Advertisement, August 1929	<i>Joplin Globe</i>
26	Photograph, 1943	Joplin Historical Postcards
27	Advertisement, January 1946	<i>Joplin Globe</i>
28	Photograph, 1957	Joplin Historical Postcards
29	Advertisement, February 1958	<i>Joplin Globe</i>
30	Rendering, 1975	Joplin Public Library
31	Photograph, 1977	Joplin Public Library
32	Photograph, 1977	Joplin Public Library

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33	Photograph, 1987	State Historic Preservation Office
34	Photograph, 1991	<i>Joplin Globe</i>
35	Photograph, 2000	<i>Joplin Globe</i>
36	Photograph, 2021	PandDStudio

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NARRATIVE DESCRIPTION

Summary

Constructed in 1924-25, with renovations completed in 1976-77, Memorial Hall is at 212 West Eighth Street in Joplin, Jasper County, Missouri. Located near the heart of downtown, the building has been used as an entertainment venue and community gathering place for almost one hundred years. Built as part of a bond initiative campaign to commemorate veterans of the First World War, Memorial Hall is an excellent local example of a Classical Revival-style building designed by Alfred and August Michaelis, who are among the most important architects in Joplin's history. The exterior is notable for its materials and workmanship, featuring a buff brick pediment and stone colonnade on the north-facing façade. Other character-defining features include an ashlar stone water table, stone parapet caps, and stone subsills. The building is in its original location and is near several other historic properties, notably Joplin Carnegie Library (NRIS #79001377) and Joplin Downtown Historic District (NRIS #08000661). There are two contributing stone markers on site: a World War II monument dedicated in 1947 and a Korean and Vietnam War memorial dedicated in 1973. Both recognize members of the armed forces from Joplin who lost their lives in those respective conflicts. Modifications to Memorial Hall associated with the 1976-77 renovation project, most notably the installation of two ramps extending from the main entrance, reflect a concerted attempt by local architects Cornwell, McKinney and Associates to enhance accessibility to and from the building. The interior retains much of its original layout and important features, including several memorial slabs and plaques. These original features are complemented by the more recent ceiling and floor finishes associated with the 1976-77 renovations, which allowed Memorial Hall to remain in use as an entertainment venue while still retaining its historic feeling and character.

Site and Setting

Located at 212 West Eight Street in Joplin, Missouri, Memorial Hall takes up the entire north two-thirds of Block 4 of the Byer's and Murphy's Addition to Murphysburg, spanning Lots 80-84 and Lots 101-105. The building is very nearly centered on this parcel, which is slightly larger than one-half of the city block. The north-facing building façade is set back approximately forty-five feet south from West Eighth Street, which has an east-to-west orientation. The east and west side elevations are each set back approximately seventy feet from South Joplin and South Wall avenues, respectively. Each of these streets run north-to-south (Photographs 0001 and 0005). Concrete sidewalks located in the public right-of-way and outside of the property boundaries extend along both sides of all streets. A paved driveway extends approximately two hundred feet west from South Joplin Avenue and parallels the back (south) elevation of the building and the south site boundary. The pavement ends at the southwest corner of the building, and the remainder of the south site boundary to the west is marked by a chain link fence.

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The site encompasses approximately one-and-one-half acres, and the overall grade is level. Landscaping to the north, east, and west is generally characterized by turf lawns and several tall trees interspersed with concrete sidewalks that provide access to the building's many entrances. There are two contributing objects on site: a stone monument that commemorates Joplin's World War II veterans, and a stone memorial in honor of Korean and Vietnam war veterans. Mechanical and electrical equipment, including a transformer and cooling tower, are set near the southeast corner of the site.

Located less than one mile from downtown Joplin, Memorial Hall remains within a historic setting of various commercial, education, and office buildings. South Main Street, located one block east, and West Seventh Street, located one block north, are each four-lane roads lined with one-, two-, and three-story buildings and associated parking lots.¹ A large parking lot occupies the entire block directly north of Memorial Hall. It was installed as part of the 1976-77 renovation project. The Joplin Schools Administrative Offices building, which formerly served as Joplin's junior high school, is directly west of Memorial Hall, across from South Wall Avenue. Joplin Carnegie Library (NRIS #79001377), built in 1903, is southwest of Memorial Hall, on the northwest corner of West Ninth Street and South Wall Avenue. Many buildings along South Main Street within one-half mile of Memorial Hall retain original exteriors and ornamentation, including those within Main and Eighth Streets Historic District (NRIS #11000185) and Joplin Downtown Historic District (NRIS #08000661).

Resource Descriptions

1. Memorial Hall. 1924-1925; 1976-1977. Classical Revival.

General Exterior Description

Memorial Hall is a large Classical Revival-style auditorium constructed in 1924-1925. The footprint is approximately 190 feet by 140 feet. The height of the building at the north entrance is thirty-two feet for two stories. There is a basement that is partially above grade. The thirty-two-foot-tall auditorium accommodates the primary function space and a balcony level. The stage area on the building's south end is sixty feet tall. There are two areas that flank either side of the stage. Each is thirty feet tall and divided into three stories.²

The building's exterior walls are clad in buff brick laid up in a running bond pattern with an ashlar stone waterable and foundation. The primary front gabled roof over the auditorium space is moderately pitched. At its peak, the gabled roof is only slightly lower than the sixty-foot-tall fly tower, which is equivalent to six stories. Projections extend in each cardinal direction from

¹ The portion of West Seventh Street that extends through downtown Joplin doubles as Missouri State Highway 66/U.S. Route 66. The portion of South Main Street in proximity to Memorial Hall also serves as Missouri State Highway 43 and an Interstate 44 business loop.

² Building heights are approximated and based on Sanborn Fire Insurance map annotations.

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the gabled roof and have flat roofs with parapets. Both the gabled roof and the flat roofs are finished with asphalt materials. Parapets have stone caps unless noted otherwise.

A square central auditorium block accommodates the primary assembly space. There is a northern projection from the central auditorium block that is inset from each side. The projection is two stories tall, matches the height of the exterior east and west side walls of the central block, and has a flat roof. The northeast and northwest inset corners of the north projection and the central block are each filled by shorter, one story blocks that are inset from the exterior walls of the northern projection and the central block. Extending to the south and centered on the central auditorium block is the sixty-foot-tall stage and accompanying fly tower projection. The stage projection is inset from the east and west exterior walls of the central block. Each of the east and west sides of the stage has a three-story projection extending about half of the distance of the stage and fly tower inset. The south (back) elevation of the fly tower is the only exterior wall that is clad in red utility brick.

All general features are original unless noted otherwise.

Most window openings on the north, east, and west elevations contained bronze-colored, metal framed units. The typical unit is horizontally divided into thirds with only the lower third being an operable hung window. Balcony level units on the east and west elevations of the central auditorium block each comprise of a large square, fixed center window with two fixed, vertical sidelights. Windows openings on the two southernmost projections that flank the stage block are filled with glass block. All basement level window openings are also filled with glass block. Metal-framed units and glass block infills date to the 1976-77 renovations or later.

Façade

Memorial Hall has a symmetrical, north facing façade. The two-story, thirty-two-foot-tall north entrance block is divided into seven equal bays (Photograph 0007). There is a one-story projection on each of the east and west sides of the entrance block (Photographs 0001 and 0005). Each projection is inset from the face of the entrance block and the east and west sides of the central auditorium block, of which only the front facing gable end is visible above the entrance block parapets. There are three louvered vents of equal size and spacing near the peak of the gable end. The entrance block façade is centered on and projects toward the north from the central auditorium block by about thirty-eight feet.

Concrete ramps, curved in plan and dating to the 1976-77 renovations, provide access from the northeast and northwest corner sidewalks to the front entrances (Photographs 0005 and 0008). The ramps are flanked by brick walls with cast stone caps and concrete foundations. The walls are divided into fairly uniform sections separated by brick piers. The walls and piers serve as guard rails at consistent heights above the concrete ramp surface. The north exterior wall of the ramp, which is visible from West Eighth Street, is about three-and-one-half feet tall at the

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sidewalks and rises to a height of eight feet across the width of the façade's five center bays. The spacing of the piers approximates the spacing of the cast stone engaged columns and pilasters of the building's façade. Each of the five, center ramp panels have an inset brick panel with a brick soldier course header. The brick wall and piers are painted beige. The piers are taller than the wall panels by about six inches on the east and west ends and nine inches at the center five bays.

Between the east ramp and the building façade, there is a secondary concrete ramp that leads down to a basement level entrance (Photograph 0001). This ramp dates to the 1976-77 renovations. Metal pipe guard rails extend along both sides, and a short concrete retaining wall is set to the left (south) of the ramp. A painted metal pipe guard rail is set atop the retaining wall.

The east and west access ramps flatten out at the level of the north entrance doors, which along with the ticket windows extend across the center five bays of the entrance block (Photograph 0008). This level is referenced herein as the concourse level and is original to the building. All five center bays are stone clad with matching stone for the east and west end pilasters and the four engaged columns constructed in the Doric style. Each of the columns has an octagonal base. The stone clad frontispiece extends about one foot north, out and away from the north building face. Each concourse level opening nearly fills the space between the columns and pilasters.

The centermost bay of the concourse level accommodates two box office ticket windows that date to the 1976-77 renovations (Photograph 0007). The ticket windows are inset from the building face by about one foot. The remaining four concourse level openings each have a pair of bronzed-colored, metal-framed storefront doors with a large transom window above. The transom space above the ticket windows is similar in size to the other transoms and is instead clad with bronze-colored, ribbed sheet metal (date unknown).

The brick-clad easternmost and westernmost bays of the entrance block each have a tall window horizontally divided into three lights, with the two upper sashes fixed and the lower sash an operable hung unit. Both windows are surrounded by a stone frame with a cornice and stone sill.

The five center bays each have one window opening at the balcony level framed in cast stone and aligned with a concourse level opening below. Each balcony level opening contains a pair of windows. Each window is horizontally divided into three lights with two upper fixed sashes and a lower operable hung sash. There is a stone band course nearly equidistant between the heads of the concourse level openings and the sills of the balcony level openings.

The brick-clad easternmost and westernmost bays each have one window opening at the balcony level that vertically aligns with a window on the concourse level. Each balcony level opening contains one window horizontally divided into three lights, with the two upper sashes fixed and the lower sash an operable hung unit. Both windows have a brick soldier course head and a stone subsill, and a stone plaque is positioned nearly equidistant between the subsill of the balcony level window and the head of the concourse level window.

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The stone-clad frontispiece of the five center bays extends above the balcony level windows, with the east and west stone pilasters and Doric-styled columns supporting a stone entablature. There is a medallion set at each end of the entablature frieze, and the phrase “MEMORIAL HALL” is engraved in block letters and centered across the length of the frieze. Dentil tables are spaced intermittently between the border of the frieze and the architrave, with one tab over each pilaster and column and two tabs arranged between the pilasters and columns. The frontispiece ends at the top of the entablature cornice. The remainder of the entrance block between the frontispiece and the parapet cap is clad in brick.

The stone-capped parapet of the entrance block is five feet tall except at the center bay, where the parapet is stepped symmetrically with two rises of four brick courses each and a cast stone rise at the center. A stone plaque is centered below the stepped parapet and set at the same height as the rest of the parapet. The plaque is approximately three feet square and portrays a bald eagle with a shield patterned off the American flag and a single, five-pointed star above each wing. The eagle is clutching laurel branches, which typically signifies victory and triumph.

Extending to the east and west of the frontispiece are two stone bands that continue to wrap around to the east and west sides of the building for the full length of each of those elevations. The two bands appear as simplified renditions of and are the same height and position as the cornice and architrave of the stone frontispiece. The upper band is about twenty brick courses below the parapet cap and the lower band is about eleven brick courses below the upper band.

At the northwest corner of the entrance block, there is an engraved cornerstone set in the ashlar stone water table (Photograph 0009). “IN MEMORY OF OUR NATIONAL DEFENDERS 1924” is engraved in block letters on the north face of the stone. The west access ramp obscures the cornerstone from view from West Eighth Street, but it is visible from South Wall Avenue.

Remaining portions of the symmetrical, north-facing façade are the one-story projections at the east and west inset corners of the entrance block (Photographs 0001 and 0005). The north face of each projection steps back approximately five feet and is inset from the east and west faces of the central auditorium block by about two feet. Each projection has a brick parapet set above a stone cornice. A single course of soldier brick is set above and below the cornice, and each parapet has a stone cap.

Each of these projections has two evenly spaced window openings at the concourse level. Each opening contains one window horizontally divided into three lights, with the two upper sashes fixed and the lower sash an operable hung unit. Each window has a brick soldier course header and a stone subsill. Two basement level window openings, each filled with glass block, vertically align with the concourse level windows on each projection. A single window opening is situated above the roof of each projection, on the north wall of the central auditorium block. Each

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opening contains a window horizontally divided into three lights, with only the lower sash being operable, a brick soldier course header, and a stone subsill.

East elevation

The east side elevation is divided into three distinct sections, which from the south (left) include the southeast projection with the upper part of the stage and fly tower block behind it, the central auditorium block comprised of eight bays, and the one-story northeast projection with the upper part of the north entrance block behind it (Photograph 0003).

The base of the southeast projection projects even further east from the building face. The walls are concrete (taller north section) and brick clad (shorter south section). The taller north section is an electrical vault and incoming electrical service is visible near the ground. The shorter section to the south is brick clad with a concrete slab top. Forward (east) of these projections are two sizable transformers set atop concrete slabs and a cooling tower to the north, which shares a concrete slab with one of the transformers. Existing mechanical and electrical equipment dates to the 1976-77 renovations or after. A concrete staircase extends forward (east) of the elevation face and abuts the south wall of the central auditorium block. The stair leads to a non-historic metal slab door with one small, square light at far north end of the projection's elevation. The head of the door opening is set lower than the other first-story openings.

There are three window openings on the first story of the southeast projection. Each opening is about the same size. One opening is close to the south end of the elevation, and the other two are set more closely together on the north half of the elevation. All three openings are filled with glass block. The four window openings on the second story are nearly evenly spaced. The center two openings are vertically aligned with the north openings of the first story, and the three southern openings are each filled with glass block. The northernmost opening is set slightly lower than the others and contains a window horizontally divided into three lights, with only the lower sash operable. Third-story openings are vertically aligned with those on the second story and are filled with glass block except for the northernmost opening, which contains a unit matching the second-story window below in size, material, and character. All windows have a brick soldier course header and stone subsill. A band course at the base of the parapet wall is comprised of a course of corbeled brick above a soldier course of brick. This band course serves as the header for the three southernmost third-story windows. Large mechanical equipment dating to the 1976-77 renovations or after is set atop the roof and nearly fills the entire roof area.

The upper east elevation of the fly tower has terracotta parapet caps and no openings. Three corbeled brick band courses are near the top of the wall and seem to mimic the lower stone band courses of the auditorium and entrance block walls to the right (north). A stone square is situated at each end of the brick frieze between the corbeled brick bands.

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The central auditorium block is divided into eight equal bays, each separated by a brick pilaster protruding from the wall face by the depth of one brick and about two-and-one-half feet wide. The two end bays project slightly forward of the remaining six bays between them. Each of the end bays have a pair of double doors accompanied by a set of stairs for access (five steps at the south stairs, and three steps at the north stairs). The south doors are each metal framed with a full glass light. A brick inset, one brick deep, contains the doors and extends above the doors for several courses, with the top being a soldier course. The north doors are each metal framed with a full glass light and a single light transom that extends over the top of both doors. A brick inset, one brick deep, contains the doors and transom, with the header above the transom being a soldier course. A pressed metal, flat awning is set atop the inset. The awning is supported by two tension rods that extend at an angle from the wall above. The doors in each entrance date to the 1976-77 renovations or after. Historic renderings and photographs indicate a flat awning above the north entrance since 1925 (Figures 21 and 23).

The ground level of the remaining bays, from left to right (south to north), contain the following openings: 1) a tall, metal, coiling vehicle door flanked by a metal-framed, metal slab door with one small, square light and a matching metal panel above; 2) an individual metal-framed window horizontally divided into three lights centered on the width of the bay; 3) a non-historic, metal-framed, metal slab door flanked by a sidelight to the north and accessed by a concrete ramp that extends out from the building face and to the right (north); 4-6) the remaining three bays each have one, three-light window of the same size and position in the bay as in bay "2," to the left. All windows have a brick soldier course header and a stone subsill.

The south end of the ramp at bay "3" is bounded by an original stone side wall of a former staircase. The ramp has a continuous metal handrail. The opening containing the door and sidelight has a soldier and stacked stretcher brick frame. The ramp was installed in 2002-03. The opening that contains the vehicle door and adjacent pedestrian entrance in bay "1" dates to 1976-77, while the vehicle and pedestrian doors in this bay date to 1976-77 or after.

The second story of each of the central auditorium bays are identical except for the southernmost and northernmost bays. The six matching bays each have one window opening centered on the bay. Each window is framed by a vertical stacked bond of stretcher brick on each side and a soldier course above the window head. The window is divided into three horizontal sections with a large square center light and narrow, vertical rectangular lights on each side. The stone subsill extends the full width of the bay, with a brick soldier course set below. The southernmost bay has a smaller window opening containing a metal-framed window horizontally divided into three lights with a brick soldier course header and a stone subsill. The northernmost bay has a larger window opening set several brick courses lower than the window openings of the other bays. The opening is vertically aligned with the ground-level entrance below and contains a pair of metal-framed windows, each horizontally divided into three lights. The window opening has a brick soldier course header and a stone subsill, and it is approximately the same size and proportion as the double doors below.

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Simplified stone cornice and architrave bands extend the full length of the central auditorium block. The continuous lower band is positioned just above the soldier course window heads of the center six bays. Each of the pilasters that divide the elevation into bays is capped with a few corbeled brick courses just below the lower band. The upper band is partially covered at the center six bays by a dark brown, metal gutter. Above the gutter, each bay is punctuated by two horizontal scuppers (each approximately six feet by one foot). Four metal downspouts divide the six bays into pairs.

The one-story northeast projection is set back from the face of the central block by approximately two-and-one-half feet (Photograph 0001). Features on the east face of this projection match those of the north-facing façade and include a stone-capped brick parapet wall, a stone cornice with a soldier course of brick above and below, and an ashlar stone water table. A metal-framed window horizontally divided into three lights is centered on the east face of the projection. The window has a soldier brick header and a stone subsill. A basement window opening is vertically aligned with the window above. It is infilled with a non-historic round metal vent cover and concrete.

The visible portion of the taller central auditorium block, which is set back from the northeast projection, contains two metal-framed windows at the balcony level. Each window is horizontally divided into three lights and has a soldier brick header and a stone subsill. The windows are partially obscured by the parapet of the projection below.

South elevation

The south (back) elevation is comprised of a center section, which is the back of the stage and fly tower block, and the back elevations of the southwest and southeast projections, which are to the west and east of the fly tower, respectively (Photographs 0003 and 0004).

The stage and fly tower are clad with red brick. The top and vertical edges are framed in buff brick. There is only one opening centered across the width of the elevation at ground level. It contains a tall, metal, coiling vehicle door. An eight-course band of buff brick extends the full width of the stage elevation above the head of the door opening. Above the door, the buff brick thickens by three courses above the top of the rest of the band. The door sill is positioned above a concrete foundation wall that extends across the full elevation of the tower and the southeast projection. The top of the tower does not have a parapet. Rather, the roof edge is marked by a metal gutter that drains to downspouts on the east and west ends of the fly tower elevation.

The southwest projection has one glass block-filled window opening on the west end of the first story (Photograph 0004). Two door openings, each containing a metal slab door with one small, square light, are to the east (right). The easternmost door is accompanied by a set of stairs for

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access (four steps). The three openings on the first story have heads and sills of different heights. A course of soldier brick is above each opening, and the window has a stone subsill.

Vertically aligned with the first story window on the west end of the projection are matching, glass block-filled windows on the second and third stories. The only additional window opening is toward the east end of the projection and is positioned vertically between the second and third stories. It contains a metal-framed window horizontally divided into three lights, with only the lower sash operable. All windows have a soldier brick header and a stone subsill. A chimney-like, buff brick-clad feature punctuates the southwest corner of the roof. Topped with a cast stone cap, the feature extends about five feet above the parapet on the west side elevation of the projection. The top of the south elevation does not have a parapet. Instead, the roof edge is marked by a gutter that drains to a downspout at the juncture with the stage and fly tower wall.

The southeast projection has two glass block-filled window openings on the first story (Photograph 0003). The windows are set at the same head height. The west window is smaller than the east window, with the sill set higher than that of the east window. Openings on the second and third stories duplicate the size and character of the glass block-filled windows of the first story. Openings on all three stories are vertically aligned. The top of the projection does not have a parapet. Instead, the roof is marked by a gutter that drains to a downspout at the juncture with the stage and fly tower wall.

West elevation

The west side elevation is nearly a mirror image of the east side elevation, with limited differences. It is divided into the same three distinct, overall sections including, from north (left) to south, a one-story northwest projection with the upper part of the entrance block behind, the two-story central auditorium block comprised of eight bays, and the one-story southwest projection with the upper part of the stage and fly tower block behind (Photographs 0004 and 0005).

The northwest projection differs from the northeast projection by an additional, smaller window opening to the far south end, near the intersection with the central auditorium block. The opening contains a metal-framed, 1/1 hung window with a soldier brick header and stone subsill. The basement window opening is filled with glass block.

The eight bays of the central auditorium block and the brick pilasters that define them are of the same character and description as the east elevation. The ground level retains all of its original openings. Each end bay features a brick inset similar to the corresponding bays on the east elevation, with each containing a similar pair of double doors accompanied by access stairs (four steps at the south stairs, and three steps at the north stairs). A pressed metal, flat awning supported by two tension rods extending at an angle from the wall is set above the north doors. Each pair of double doors dates to 1976-77 or after, while the awning dates to 1925 or after.

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Ground level openings of the six center bays include one metal-framed window horizontally divided into three lights centered on the width of each bay except for the fourth bay from the left (north). This bay contains a non-historic, metal-framed, metal slab door and sidelight identical to an entrance on the east side elevation (bay "3" from the south). The door is accessed by a similar concrete ramp with metal railing that extends out from the building face and to the left (north). The ramp was installed in 2002-03, and the south end is bounded by an original stone side wall of a former staircase.

Features on the second story of each bay of the central auditorium block, including the windows, brick and stone ornamentation, and simplified cornice and architrave bands, are identical to those on the east elevation. The dark brown metal gutter and associated scuppers and downspouts are also mirror images of these features from the east elevation.

The west elevation of the southwest projection is completely visible and not obscured by the transformers and cooling tower present on the east elevation (Photograph 0004). Nor does the base feature the concrete utility projections seen on the east elevation, and the otherwise typical ashlar stone water table is not present. Four evenly spaced and vertically aligned window openings are arranged on the first and second stories. The openings vary somewhat in size and vertical position. There are two window openings on the third story; one that aligns vertically with the second window from the north (left) of the first and second stories, and one that aligns vertically with the fourth window from the north. All window openings are filled with glass block and have stone subsills. Windows on the first and second story have soldier brick headers. The northernmost window on the first story is partially infilled with a round metal vent cover.

Like the southeast projection, there is a band course at the base of the parapet wall comprised of a course of corbeled brick above a soldier course of brick. This band serves as a head for the third-story windows. Large mechanical equipment dating to 1976-77 or after is set atop the roof and nearly fills the entire roof area. A chimney-like, buff brick-clad feature punctuates the southwest corner of the roofline. Topped with a cast stone cap, this feature extends about five feet above the parapet.

The upper west elevation of the fly tower has terracotta parapet caps and no openings. Three corbeled brick band courses are near the top of the wall and seem to mimic the lower stone band courses of the auditorium and entrance block walls to the left (north). A stone square is situated at each end of the brick frieze between the corbeled brick bands.

Interior

The interior layout has changed little from the original design of architects August and Alfred Michaelis. Primary entrances are located on the north-facing façade at the concourse level. Entrance doors open to a foyer that is five bays wide, equal to the width of the stone frontispiece

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on the exterior (Photograph 0010). The north and south foyer walls each feature an original stone memorial slab approximately seven feet in height. One is dedicated to veterans of the Spanish-American War (Photograph 0011). The other is dedicated “IN MEMORY OF OUR WORLD WAR DEAD,” and lists the names of Joplin servicemembers who died in World War I (Photograph 0012).

A series of five openings in the south foyer wall provide access to the auditorium lobby (Photograph 0013). Double doors situated near each end of the south wall of the lobby open to the main auditorium floor, while an open staircase at each of the east and west ends of the lobby provide access to the auditorium balcony. Two bronze-colored plaques are prominently displayed in wood alcoves located along the south wall of the auditorium lobby. One dedicates the building’s construction to Joplin servicemembers (Photograph 0014). The other is in memory of architect Alfred C. Michaelis, who died while inspecting the building in July 1925 (Photograph 0015).

The main floor of the auditorium is column-free and nearly thirty feet tall (Photographs 0016 – 0018). The balcony is ‘U’-shaped and extends along the north (back) of the auditorium and each of the east and west sides. The stage is centered on the south wall of the auditorium.

Secondary spaces are to the south of the auditorium and in the basement. A kitchen is to the right (west) of backstage and the fly tower, on the first story of the southwest projection. Remaining spaces in the southwest and southeast projections contain dressing rooms. The basement underneath the stage contains storage and utility space. Restrooms and small meeting spaces, including a club room for the American Legion, are situated in the basement underneath the foyer and auditorium lobby.

Public spaces retain several historic finishes. Visible finishes in the foyer and auditorium lobby include plaster walls with marble wainscot, plaster crown molding and trim, and hidden spline acoustical tile ceilings. Carpet floors are typical throughout the foyer and lobby. This finish was installed in 1976-77 and reportedly covers the original tile floor.³ The open staircases have wood handrails and marble base trim, and the landings have original mosaic tile floors (Photograph 0019). Suspended acoustical tile ceilings and vinyl tile or carpet floors are typical throughout the building’s secondary spaces. Wall finishes in these spaces include painted brick, painted gypsum board, and wood paneling. Finishes in secondary spaces date to 1976-77 or after.

The auditorium has a suspended acoustical tile ceiling with fiberglass domes attached (Photograph 0018). The domes were installed in 1976-77 (see Figure 32). The auditorium floor is a composite material with a wood veneer finish. The large windows along the east and west elevations of the central auditorium block are obscured by floor-to-ceiling wood clad framing at the balcony level.

³ Harlan Snow, “Official Indicates \$100,000 Surplus May Exist After Project Completed,” *The Joplin Globe*, September 7, 1977.

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Alterations/Modifications

Memorial Hall retains a high degree of historic integrity. The building is within its historic setting of mixed commercial, education, and office buildings associated with the everyday functions of downtown Joplin. Character-defining exterior features, especially the Doric-style stone colonnade on the façade and brick pilasters on the side elevations, retain original materials and display quality workmanship. Although the windows were replaced with metal-framed units or glass block infills, all of the original window openings are extant and retain stone subsills. The parapet caps and water table, which emphasize the building's overall rectilinear shape, also retain their original materials and workmanship. The World War II Monument and the Korean and Vietnam War Memorial on site, along with stone memorial slabs and bronze-colored plaques within the building, historically associate Memorial Hall with the commemoration of Joplin's veterans. The interior retains much of its original floorplan and historic dimensions.⁴ Primary spaces such as the foyer and lobby retain historic finishes, including plaster crown molding and marble wainscot.

Subsequent alterations represent concerted efforts by the City of Joplin to maintain Memorial Hall for continued use. Auditorium seating and finishes such as the fiberglass ceiling domes and composite wood floor are typical of late-twentieth-century entertainment facilities. The installation of an interior elevator and the replacement of the original stairs with curved, concrete access ramps in 1976-77 were an attempt to improve building accessibility for people with disabilities and older adults.

2. World War II Monument. 1947. No Style.

The World War II Monument is set near the northeast corner of the Memorial Hall grounds (Photograph 0002). It is a white granite monument with an eighteen-foot-tall center, square column. Four shorter walls extend outward from each side of the center column. Veterans' names are engraved on each side of each of the shorter walls, which are about five feet tall and three-and-one-half feet long. At grade, a plant bed encircles the entire monument, which is in turn encircled by a sidewalk. Three short granite markers and a flagpole are set in the lawn outside of the sidewalk circle.

3. Korean and Vietnam War Memorial. 1973. No Style.

The Korean and Vietnam War Memorial is set near the northwest corner of the Memorial Hall grounds (Photograph 0006). This roughly twelve-foot-tall vertical memorial rises from a rectangular white marble base. A second, smaller white marble rectangular base rests atop the

⁴ Original drawings for Memorial Hall were not located during research for this nomination. Descriptions of the original building layout derive from "Memorial Hall Construction To Get Under Way Tomorrow," *The Joplin Globe*, August 3, 1924.

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lower base. Taller, engraved portions of the memorial consist of two white marble, square columns supporting an engraved, black marble slab. The black marble slab is a slightly lower height than the adjacent square columns. The black marble slab is engraved with the dedication "IN MEMORY OF OUR HEROIC COMBAT DEAD OF THE KOREAN AND VIETNAM CONFLICTS," and veterans' names are engraved on each of the square columns. The base of the memorial is encircled by a plant bed at grade, which is in turn encircled by a concrete sidewalk. A flagpole is set outside of the sidewalk circle in the lawn to the north.

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SUMMARY OF SIGNIFICANCE

Memorial Hall in Joplin, Missouri, is eligible for listing on the National Register of Historic Places under Criterion A at the local level of significance for Entertainment/Recreation and under Criterion C at the local level of significance for Architecture. The period of significance extends from 1924, when construction commenced, to 1977.

Memorial Hall was built to honor community members who served in the U.S. military. Veterans of the Civil War, the Spanish-American War, and World War I attended the building's dedication in October 1925. Servicemembers who fought and died in World War II and in the Korea and Vietnam conflicts are represented by stone monuments installed on site in 1947 and 1973, respectively. The building has been the preeminent entertainment venue for the City of Joplin and residents from the broader "four state" area of southwest Missouri, northwest Arkansas, northeast Oklahoma, and southeast Kansas for almost one hundred years. It is an excellent example of a public building designed in the Classical Revival architectural style by prominent local architects August and Alfred Michaelis, who are associated with some of the most important civic, commercial, and residential buildings in Joplin and the surrounding region. With a capacity of over 4,000 people, Memorial Hall is the largest auditorium in Joplin and has hosted a myriad of national, regional, and local performers, dignitaries, and events. Many in the community have fond memories of attending concerts, tournaments, or other occasions in the building. Its immense size, distinct design, and convenient location near downtown make Memorial Hall a prominent landmark for residents and visitors alike.

The period of significance ends in 1977 with the completion of the last major renovation project. Whereas the property continued to achieve significance into a period less than fifty years before the nomination, Criteria Consideration G applies. Dedication of the Korean and Vietnam War Memorial in 1973 reflected continuing, community-wide recognition of Memorial Hall as a sacred site that honored sacrifices made by all of Joplin's servicemembers. Renovations undertaken in 1976-77 by local firm Cornwell, McKinney and Associates indicated the city's commitment to keep the building relevant and up to date. These renovations addressed accessibility concerns that were gaining momentum in building design and ensured continued use of the building for the next half century.

HISTORIC CONTEXT

Local histories tend to celebrate the evolution of Joplin from a small mining town in southwest Missouri to a large city attracting residents, consumers, and travelers from across the region. The "central theme" of Joplin's history, local historian G. K. Renner once wrote, is its transformation "from a raw mining boomtown to an urban center that serves as a manufacturing, wholesale,

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retail, cultural, transportation, and medical services hub for the Four-State district of southwest Missouri, southeast Kansas, northeast Oklahoma, and northwest Arkansas.”⁵

Such assertions of Joplin as the heart of the “Four-State district” were built upon the town’s foundations in the lead and zinc mining industry. Americans mined limited quantities of lead and zinc in the area beginning in the 1830s. Joplin itself was founded in 1873 after the incorporation of Joplin City and Murphysburg, two small mining settlements separated by Joplin Creek. Soon thereafter, Joplin “became the administrative and financial center” of the Tri-State Lead and Zinc Mining district that spanned southwest Missouri, southeast Kansas, and northeast Oklahoma.⁶ As many as eleven foundries and metalworks shops were established in Joplin by the mid-1870s. Various businesses complemented these factories by the early 1900s, including wholesalers and dry goods stores, flour mills, and banks.⁷ Joplin also became a regional transportation hub, first with the arrival of the St. Louis and San Francisco Railroad and, much later, the construction of roadways such as U.S. Highway 66 and Interstate 44. Many mining companies that owned leases or royalties in the Tri-State District were based in Joplin, and several mines operated within city limits prior to the twentieth century. By 1910, Joplin had a population of over 32,000. When combined with the populations of eleven outlying settlements that were within ten miles of Joplin at the time, this figure increases to over 80,000.⁸

As was the case with any mining settlement in the United States, Joplin townspeople “yearned for entertainment” of all kinds.⁹ By the mid-1870s, at least three opera houses operated in downtown. The Club Theater, which served as a gathering place for the city’s elite, opened in 1891. Saloons and gambling houses offered various attractions and diversions, including vaudeville shows, orchestra performances, and fights. Numerous fraternal organizations in the city, including the Masonic and Elks lodges and the Independent Order of Odd Fellows, sponsored dances, parades, and other events or celebrations.¹⁰

Given the community’s origins in the mining industry, many locals interpreted Memorial Hall as a symbol of Joplin’s transformation from frontier boomtown to regional center. Its construction exemplified an evolving business model for Joplin, as the city shifted from an economy centered on mining to one that was more diversified and catered to a variety of professionals, townspeople, and travelers. This change was in full swing by World War I, when demand for metal prompted a dramatic increase in lead and zinc prices and triggered the opening of new mineral deposits and the establishment of new boomtowns southwest of Joplin, most notably

⁵ G. K. Renner, *Joplin: From Mining Town to Urban Center* (Northridge, CA: Winsor Publications, 1985), 7. At the time of the book’s publication, Renner was a history professor at Missouri Southern State College (now University) in Joplin.

⁶ *Ibid.*, 7-8. See also Dianna Everett, “Tri-State Lead and Zinc District,” *The Encyclopedia of Oklahoma History and Culture*, <https://www.okhistory.org/publications/enc/entry.php?entry=TR014>.

⁷ Renner, *Joplin*, 39.

⁸ *Ibid.*, 10, 37, 46

⁹ *Ibid.*, 34.

¹⁰ *Ibid.*, 40-43.

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Picher, Oklahoma.¹¹ Although Joplin remained the financial and manufacturing heart of the Tri-State mining district, civic leaders and business owners began an orchestrated advertising campaign to promote Joplin as a tourist destination and desirable place to live. Promotion of Joplin as the “Gateway to the Ozarks” was among their initiatives.¹² Also notable were the development of numerous attractions and amenities throughout the city during the 1920s, including movie theaters, the Joplin Miners professional baseball team, and a municipal parks system.¹³

CRITERION A: ENTERTAINMENT/RECREATION

Funding for construction of Memorial Hall was obtained through a successful bond initiative campaign waged in July 1923. Support for the initiative hinged on two key arguments. First, advocates contended that Joplin needed a large auditorium for entertainment and civic purposes. Along these lines, residents asserted that Memorial Hall could be an instrument for community progress and, as one individual put it, help make Joplin the “best city in the country in which to reside.”¹⁴ Second, supporters wanted the building to commemorate the contributions and sacrifices of Joplin’s veterans. World War I had ended only five years earlier and the American Legion, founded in 1919, spearheaded the campaign on behalf of Memorial Hall by organizing public meetings and distributing information to voters.¹⁵ Specifically, local post commander W. D. Myers received credit for mobilizing Legion members on behalf of the project.¹⁶

When reminding residents to support the upcoming bond vote, the American Legion often appealed to individuals’ patriotism and loyalty toward the United States. One advertisement read as follows (Figure 19):

The boys who went across the sea and fought to make our country safe against imperialism and the [K]aiser’s domination of the world, and the soldiers and sailors of every war in which the United States has fought in the defense of our country, ask your support and your help for a fitting memorial to their work.¹⁷

By asking voters to remember the sacrifices that servicemembers made to keep Joplin and the United States safe from imperial “domination,” the Legion was employing American nationalism to ensure community support for the project. On July 17, 1923, a crowd of over 1,000 people

¹¹ *The WPA Guide to 1930s Oklahoma* (1941; reprint, Lawrence: University Press of Kansas, 1986), 43.

¹² Renner, *Joplin*, 55.

¹³ *Ibid.*, 58-59.

¹⁴ “1,000 Hear 2 Speakers On Memorial Hall,” *The Joplin News Herald*, July 18, 1923.

¹⁵ “Memorial Hall Meet Is Set For Tonight,” *The Joplin Globe*, July 11, 1923. Within a year of its founding, the American Legion had approximately 840,000 members nationwide. See Lynn Dumenil, “American Legion,” in *The Oxford Companion to United States History*, ed. Paul S. Boyer (New York: Oxford University Press, 2001), 33.

¹⁶ For instance, see “Joplin Votes A Memorial Hall,” *The Joplin Globe*, July 25, 1923.

¹⁷ “Once More the Bugle Calls!” *The Joplin Globe*, July 8, 1923.

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gathered to hear speeches for the bond initiative on behalf of Memorial Hall.¹⁸ The next day, 300 people attended a meeting on the subject.¹⁹ Local chapters of organizations ranging from the Rotary Club to the Anti-Horse Thief Association publicly endorsed the bond.²⁰ Slogans to promote Memorial Hall, including “Lest We Forget” and “A Willing Debt; [A] Loving Memorial to Our Nation’s Defenders,” further reinforced the campaign’s demands for patriotism, loyalty, and sacrifice.²¹

The American Legion’s campaign was effective, as the bond initiative to finance construction of Memorial Hall passed on July 24, 1923, by a three-to-one margin.²² News of the outcome reached outlying communities within the Tri-State mining district and even as far as Kansas City.²³ “By the splendid victory for the Memorial Hall bonds in yesterday’s election,” the *Joplin Globe* proclaimed on July 25, “Joplin citizens showed the outside world they have not forgotten their soldier heroes, and also that they are enthusiastically for building a bigger and a better city.”²⁴ The newspaper went on to claim that the campaign brought out the best in Joplin because it was free of “factional bitterness” and full “of harmony and co-operation—the sort of spirit that builds towns and brings community prosperity and happiness.”²⁵ This sentiment was also reflected in the city commission’s insistence in naming the building Memorial Hall so that it would “stand as a memorial to veterans of all wars” rather than recognize only those who served in World War I.²⁶

Onlookers hoped that Memorial Hall would cement Joplin’s status as a premier cultural and entertainment center in the region. For example, a newspaper editor in nearby Miami, Oklahoma, noted that building Memorial Hall as “a tribute to the valor of its war veterans and a home for its civic organizations” strengthened Joplin as “a substantial city” within the mining district.²⁷ Meanwhile, one member of the Joplin Entertainment Association proclaimed that the building would “provide a center for musical entertainment that will place Joplin on a par with St. Louis

¹⁸ “1,000 Hear 2 Speakers On Memorial Hall”.

¹⁹ “Memorial Hall Meeting Tonight In Travis Hall,” *The Joplin News Herald*, July 19, 1923.

²⁰ “Rotarians Pledge Memorial Support,” *The Joplin Globe*, July 13, 1923, and “A. H. T. A. Lodge Endorses Memorial Hall Project,” *The Joplin Globe*, July 17, 1923.

²¹ “Slogans Give Reason Why Bonds Should Carry for Memorial Hall,” *Joplin News Herald*, July 11, 1923.

²² There was not an organized or well-publicized “no” campaign against the initiative. Opponents did so on grounds that they did not want a tax increase, but this argument was countered by the claim that the bond would result only in a minimal increase to the tax levy, likely no more than eleven cents per \$100. “Board Will Pick Site For Memorial Hall,” *The Joplin News Herald*, July 12, 1923. The bond issue was expected to extend for twenty years, and the initial tax levy was expected to decrease after the first five years. “Bids Asked For Memorial Hall Bonds,” *The Joplin News Herald*, July 31, 1923.

²³ For example, see “Joplin Memorial Hall Wins,” *The Kansas City Star*, July 25, 1923 and “Joplin and Miami,” reprinted in *The Joplin Globe*, July 27, 1923.

²⁴ “Joplin Votes A Memorial Hall”.

²⁵ Ibid.

²⁶ “Memorial Vote Is Set For July 24,” *The Joplin Globe*, June 22, 1923.

²⁷ Quoted in “Joplin and Miami”.

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and Kansas City.”²⁸ Regardless of whether Joplin was capable of attaining a cultural status equal to that of Missouri’s larger cities, such positive sentiment reflected hopes that Memorial Hall could host a variety of national, regional, and local performers capable of drawing large audiences.

Indeed, the construction of Memorial Hall in 1924-25 was accompanied by a flurry of organizing activity among Joplin’s arts, entertainment, and business communities. The Joplin Entertainment Association and the Joplin Civic Music Club, each formed in 1925, were the most notable groups.²⁹ Their primary purpose was to solicit popular interest and financial support to entice visiting entertainers and musicians. The entertainment association, comprised of “100 Joplin men” including business owners and prominent city leaders, underwrote activities of the Civic Music Club.³⁰ Throughout the spring and fall of 1925, the Civic Music Club staged membership drives to entice interest in future events at Memorial Hall (Figure 20). The group initially sought 3,000 members. Memberships cost \$5 for adults and \$3 for children, and the benefits included a guaranteed seat for any Memorial Hall performance at a price cheaper than general admission. “The talent to be obtained for entertainments in Joplin will depend upon the number of memberships obtained in the campaign drive,” the *Joplin Globe* reminded prospective members.³¹ One slogan was even more succinct by stating simply, “THE MORE MEMBERS[,] THE MORE CONCERTS.”³²

Community support for entertainment was high from the start, and Civic Music Club leaders were confident that they would meet their membership goal. The group distributed flyers and staffed information booths at local businesses. It also solicited members from communities throughout the Tri-State mining district, which reflected Joplin Entertainment Association president William Houk’s assertion that the membership drive represented “an opportunity” for the region “to share equally with the citizens of Joplin.”³³ Both organizations interpreted the construction of Memorial Hall as part of an overall effort to provide “high class, cultural entertainment” to Joplin and the entire district.³⁴ According to the *Joplin Globe*, the Joplin Entertainment Association envisioned the city as having “an awakened cultural consciousness” capable of “offering refinement advantages equal to those available in the big cities....”³⁵ As the

²⁸ “Will Provide Center,” *The Joplin Globe*, May 10, 1925.

²⁹ Originally the Joplin Entertainment Committee, the body changed its name to Joplin Entertainment Association, Inc. by 1927. Similarly, the Civic Music Club was known originally as the Civic Music Association.

³⁰ The Joplin Entertainment Association was a corporation with \$10,000 capital stock, and each member owned \$100 in stock. “Entertainment Ass’n To Continue,” *The Joplin Globe*, January 11, 1929. W. D. Myers, who organized the American Legion’s campaign in support of the bond initiative that financed Memorial Hall’s construction, originally served as assistant secretary of the Joplin Entertainment Association.

³¹ “Civic Music Association Will Be Formed; Campaign to Open May 11,” *The Joplin Globe*, May 5, 1925. See also “Will Provide Center” and “Joplin Civic Music Ass’n Campaign to Open Monday,” *The Joplin Globe*, May 10, 1925.

³² “Rules and Regulations of Joplin Civic Music Association,” *The Joplin Globe*, May 14, 1925.

³³ “51 Join Civic Music Ass’n Unsolicited as Drive Opens,” *The Joplin Globe*, May 12, 1925.

³⁴ “Music Club Not To Function This Year,” *The Joplin Globe*, April 17, 1929.

³⁵ “Joplin Civic Music Ass’n Campaign to Open Monday”.

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largest entertainment venue in Joplin, Memorial Hall was the centerpiece of this effort to provide “cultural improvement and community happiness.”³⁶

While membership to the Joplin Entertainment Association appears to have been restricted to men, many Civic Music Club members and promoters were women. Most lived in Joplin, and some participated in local women’s clubs that helped coordinate membership drives and promote upcoming performances.³⁷ Mrs. Jay L. Wilder, a local music store manager, booked numerous concerts for Memorial Hall throughout the 1930s and 1940s as part of a “Great Artists Series” that included productions by touring opera companies as well as individual performances by pianist Arthur Rubinstein and singers Marian Anderson, Nelson Eddy, Jeannette MacDonald, Jan Peerce, ZaSu Pitts, and Lawrence Tibbett. According to the *Joplin Globe*, Mrs. Wilder’s concert series drew “music lovers from 30 to 40 cities and towns” to Joplin and Memorial Hall.³⁸

Joplin’s regional importance and an affinity to classical music and musical theater held by the city’s middle and upper classes helped determine Memorial Hall’s entertainment offerings. For example, one member of the Civic Music Club asserted that residents had acquired “a taste and desire” for the fine arts because of Joplin’s emergence as a commercial and manufacturing hub for the Tri-State district. Given its prominence, this argument continued, Joplin had a responsibility to provide “the very best of music and drama” for the entire region.³⁹ Further indicative of this sentiment was the fact that a committee comprised of representatives from the Civic Music Club and other local organizations, all “highly qualified to make selections,” took it upon themselves to decide which acts to draw to Memorial Hall.⁴⁰ Their goal, the *Joplin Globe* reported, was to create a performance season featuring “a variety sufficient to please diverse musical tastes and inclinations.”⁴¹

Memorial Hall was fully booked upon its completion in October 1925, and the inaugural season sponsored by the Civic Music Club was that year’s greatest highlight. Paul Whiteman’s orchestra, “famed far and wide for their wonderful music,” performed on November 10, 1925

³⁶ “Safeguarding Our Investment,” *The Joplin Globe*, May 10, 1925.

³⁷ For example, see “Marion Talley May Sing Here,” *The Joplin Globe*, March 14, 1926.

³⁸ “Four Stellar Concert Attractions Booked for Joplin,” *The Joplin Globe*, September 25, 1949. Mrs. Wilder was a talented pianist who performed at a variety of events in Joplin, including bridal showers and women’s club meetings. It is unclear if she ever had a direct affiliation with the Civic Music Club. See “Radio Program Will Be Broadcast Here Tonight,” *The Joplin Globe*, March 4, 1924; *The Joplin Globe*, August 31, 1927; and “Noted Soprano In A Recital Here,” *The Joplin Globe*, May 5, 1929. For advertisements and articles of Memorial Hall performances booked by Mrs. Wilder, see Advertisement, *The Miami Daily News-Record*, May 26, 1943; “Jeannette MacDonald To Sing In Joplin June 8,” *The Cassville Republican*, May 27, 1943; Advertisement, *The Joplin Globe*, January 30, 1944; “Marian Anderson to Joplin Again,” *The Joplin Globe*, March 5, 1944; Advertisement, *The Joplin Globe*, November 23, 1947; Advertisement, *The Joplin Globe*, January 9, 1948; and “Nelson Eddy in a Varied Program At Memorial Hall Monday Night,” *The Joplin Globe*, April 24, 1949.

³⁹ “Many Hear ‘Aida’ Interpreted By Famous Vocalist,” *The Joplin Globe*, March 11, 1927.

⁴⁰ Joplin Civic Music Ass’n Campaign to Open Monday”.

⁴¹ Ibid. For an overview of American popular and classical music during the nineteenth and twentieth centuries, see Ronald L. Davis, “Music,” *The Oxford Companion to United States History*, 527-531.

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(Figure 22).⁴² Whiteman was followed by opera singer Louise Homer, pianist Alexander Brailowsky, cellist Pablo Cassio, and a Russian ballet production. In all, 2,800 tickets were sold in advance of each performance. In addition to such entertainment, Memorial Hall hosted the state convention of the Anti-Horse Thief Association and a dance sponsored by the local Shriners club within weeks of opening. Such variety reflected the city's effort "to use Memorial [H]all at least once each week" regardless of the type of entertainment.⁴³

Countless entertainers, performers, and productions graced Memorial Hall's stage during the 1920s, 1930s, and 1940s. The Chicago Civic Opera Company presented *Aida* in March 1927, which the *Joplin Globe* called, "The most spectacular and magnificent production ever offered in the Joplin district" (Figure 24).⁴⁴ Bandleaders John Philip Sousa, Al Jolson, and Jimmy Dorsey entertained audiences at Memorial Hall in 1929, 1932, and 1945, respectively (Figure 25).⁴⁵ The *Joplin News Herald* described Jolson's concert as "a big time show" with "plenty of the kind of singing, dancing and comedy that theatergoers in the provinces see once in a blue moon."⁴⁶ Country music performers appeared regularly at Memorial Hall by the mid-1940s, including Roy Acuff in August 1946.⁴⁷

Although the reputation of such artists reflected an attempt to have Joplin become "a destination for the famous," the ability to provide such entertainment was expensive and ultimately unsustainable for both the Joplin Entertainment Association and the Civic Music Club.⁴⁸ For example, the production of *Aida* cost the Joplin Entertainment Association \$15,000, and the ability to continue financing such quality performances diminished as membership numbers dwindled.⁴⁹ By the spring of 1929, the Civic Music Club had only 1,500 members, well below the 3,000 member threshold that, according to association president Felix K. Eberlein, was "necessary to carry on the entertainment for the year and provide first class artists...."⁵⁰ For this reason, the Joplin Entertainment Association canceled the Civic Music Club's 1929-30 season and both organizations suspended operations shortly thereafter.⁵¹

For every concert by a nationally renowned entertainer, Memorial Hall hosted many more gatherings typical of any municipal auditorium. The building accommodated a variety of sporting events, including high school basketball games as well as amateur boxing and wrestling tournaments. The American Legion began sponsoring boxing matches at Memorial Hall as early

⁴² "High Class Entertainment During Season in Joplin," *The Joplin Globe*, October 20, 1925. See also Advertisement, *The Joplin Globe*, November 10, 1925.

⁴³ "High Class Entertainment During Season in Joplin".

⁴⁴ Advertisement, *The Joplin Globe*, March 1, 1927.

⁴⁵ See advertisements, *The Joplin Globe*, August 25, 1929, and September 15, 1945.

⁴⁶ Quoted in Charles Gibbons, "Angling In the Archives," *The Joplin Globe*, March 7, 1982.

⁴⁷ Advertisement, *Joplin Globe*, August 21, 1946.

⁴⁸ "Joplin often a destination for the famous," *The Joplin Globe*, May 29, 2005.

⁴⁹ "Directors Named By Entertainment Body," *The Joplin Globe*, January 8, 1927.

⁵⁰ "Music Club Not To Function This Year," *The Joplin Globe*, April 17, 1929.

⁵¹ "We Temporarily Abandon a Good Thing," *The Joplin Globe*, April 17, 1929.

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as 1927, including “Golden Gloves” tournaments that regularly drew crowds of over 1,000 people and participants from throughout the Four-State district (Figure 27).⁵² Community concerts and dances were held regularly at the building, including annual events at Christmas, New Year’s Eve, and Valentine’s Day.⁵³ Advertisements for circuses and carnivals at Memorial Hall sponsored by the local Shriners and Lions clubs began appearing regularly in the *Joplin Globe* by the mid-1940s.⁵⁴ Many community members also observed Veterans Day by attending a commemorative service at Memorial Hall. This service typically concluded with a concert and dance sponsored by the American Legion and Veterans of Foreign Wars.⁵⁵

Although headlining performances at Memorial Hall catered almost exclusively to white, middle- and upper-class residents, African Americans in Joplin supported the building’s construction and attended performances. During the bond initiative campaign in July 1923, the *Joplin News Herald* reported on “[a] mass meeting of negro citizens” concerning the building.⁵⁶ W. D. Myers, the local American Legion post commander, spoke at the meeting, and he reportedly told the crowd that “Memorial Hall would be a building for the use of all Joplin’s citizens....”⁵⁷ Myers’ appeal to black residents was likely in response to widespread African American participation in World War I, including the contributions of at least 400,000 black

⁵² One Golden Gloves tournament in January 1938 featured 35 matches in the first round and was attended by 1,200 people. See “Three Defending Champs Win Golden Gloves Openers Before 1,200 Fans Here,” *The Joplin Globe*, January 27, 1938. Also see “American Legion Boxing Show,” *The Joplin Globe*, September 11, 1927; “Amateur Boxers Wanted!” *The Joplin Globe*, March 3, 1929; “Golden Gloves Open Tonight,” *The Neosho Daily News*, January 26, 1942; “Joplin Glovers To Final Round,” *Miami Daily News-Record*, January 29, 1942; and “Don’t Miss the Golden Gloves Fights!” *The Joplin Globe*, January 20, 1946. For reports of high school basketball games at Memorial Hall, see “Basket Ball,” *The Joplin Globe*, February 3, 1929 and “Big Week For Joplin Cagers,” *The Joplin Globe*, January 17, 1937. By the 1940s, the number of wrestling events held in the building outpaced boxing. For example, see “‘Vets’ to Stage First Wrestling Match at Memorial Hall Tonight,” *The Joplin Globe*, September 7, 1933; and “Wrestling” advertisements in *The Joplin Globe*, March 22, 1944; September 16, 1945; October 27, 1948; January 14, 1958; and February 4, 1958.

⁵³ “Christmas Dance!” *The Joplin Globe*, December 25, 1928; “The Night Club’s Xmas Dance,” *The Joplin Globe*, December 24, 1929. “New Year’s Eve Dance,” *The Joplin Globe*, December 30, 1925; “The Night Club’s New Year’s Eve Dance,” *The Joplin Globe*, December 28, 1929; Advertisement, New Year’s Eve Dance, *The Joplin Globe*, December 31, 1947; and Advertisement, Valentine Dance sponsored by Joplin Lions Club, *The Joplin Globe*, February 9, 1944.

⁵⁴ Advertisement, Boy Scout Circus, *The Joplin Globe*, May 2, 1945; Advertisement, Clyde Bros. Circus, *The Joplin Globe*, March 21, 1946; and Advertisement, Clyde Bros. Shrine Circus, *The Joplin Globe*, May 13, 1948.

⁵⁵ “Memorial Service Will Highlight Joplin Observance of Veterans,” *The Joplin Globe*, November 10, 1965. An ordinance enacted by the Joplin City Council enabled the American Legion and other “designated patriotic organizations” to use Memorial Hall for free on Memorial Day, Veterans Day, and Armed Forces Day. “Hall Offered Rent-Free For Patriotic Occasions,” *The Joplin Globe*, April 22, 1958.

⁵⁶ “1,000 Hear 2 Speakers On Memorial Hall”

⁵⁷ “Memorial Hall Meeting Tonight In Travis Hall”

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servicemen nationwide.⁵⁸ Nevertheless, the fact that Joplin's black community held a separate meeting on Memorial Hall reflected the extent of Jim Crow segregation throughout the city.⁵⁹

Promotions and advertisements for African American performers at Memorial Hall appeared in the *Joplin Globe* by the mid-1940s. Distinguished jazz pianist and bandleader Earl Hines gave a concert in May 1944.⁶⁰ Marian Anderson, "the high priestess of song," performed in the building on at least two occasions during the decade.⁶¹ Wings over Jordan, which the newspaper called the "World's Greatest Negro Choir," gave a concert in September 1946. An advertisement for the event specifically mentioned a separate section for African Americans in the balcony.⁶² The Harlem Globetrotters, known across the United States for their showmanship and athletic dominance over all-white basketball teams, played at Memorial Hall in January 1948 and again a decade later (Figure 29).⁶³

CRITERIA CONSIDERATION G: ACHIEVING SIGNIFICANCE WITHIN THE PAST 50 YEARS

Memorial Hall remained nearly unchanged until a successful 1975 bond issue for a \$2 million renovation. Building maintenance projects during the first fifty years included repairs and upgrades to interior finishes and equipment. After a fire in 1945 caused approximately \$10,000 in damage, repairs included replacing the auditorium floor, replastering and repainting the auditorium walls, and installing new lighting and acoustic materials.⁶⁴ The city installed a new public address system in 1953.⁶⁵

Although demand for using the building remained high throughout the mid-twentieth century, some city officials complained of mounting maintenance costs. For instance, in 1958, back-to-

⁵⁸ Eric Foner, *Give Me Liberty! An American History*, Seagull 4th ed. (New York: W. W. Norton & Company, 2014), 755.

⁵⁹ According to a 1937 *Negro City and County Directory* for southwest Missouri, fewer than one thousand African Americans resided in Joplin. At the time of the directory's publication, Joplin's population was over 33,000. *Negro City and County Directory*, Springfield, Mo., Greene Co.; Joplin, Carthage, Jasper Co. (1937).

⁶⁰ Advertisement, Earl Hines and His Orchestra, *The Joplin Globe*, May 14, 1944.

⁶¹ Quoted in "Four Stellar Concert Attractions Booked for Joplin." See also "Marian Anderson to Joplin Again."

⁶² Advertisement, *The Joplin Globe*, September 22, 1946.

⁶³ Advertisements, *The Joplin Globe*, January 4, 1948, and February 15, 1958.

⁶⁴ The fire was caused by a lit cigarette abandoned after an American Legion-sponsored wrestling match. Due to material shortages associated with World War II, building repairs took about one year to complete. See "\$10,000 Fire Loss At Memorial Hall," *The Joplin Globe*, August 25, 1945; "\$3,600 Decorating Job For Memorial Hall Let," *The Joplin Globe*, July 18, 1945; "To Repair Memorial Hall Damaged By Fire," *The Joplin Globe*, August 26, 1945; "Memorial Hall Floor Damage To Be Repaired," *The Joplin Globe*, July 7, 1946; and "Contract For Lighting At Memorial Hall Let," *The Joplin Globe*, June 5, 1946.

⁶⁵ "Complete Memorial Hall Renovation," *The Joplin Globe*, September 27, 1953. A report of city expenditures released one year later noted that over \$20,000 had been spent on "general expenses and improvements" for Memorial Hall.

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back events at Memorial Hall experienced power outages, which councilperson Gordon Rusk blamed on the city's inability to raise the funds necessary to maintain and improve the building.⁶⁶

Nevertheless, Memorial Hall's importance grew as other historic entertainment venues closed or were destroyed. The Club Theater, which was among the first performance halls built in Joplin, had ceased hosting productions after a fire in 1918 (Figure 15). Fire struck the building again in 1939, and it was ultimately demolished in 2003 following yet another conflagration. The Shubert Theatre (later renamed the New Joplin Theater), designed in 1908 with a seating capacity of over 1,500 people, was demolished in 1940 (Figure 17). The Fox Theater (NRIS #90001100), a Spanish Colonial Revival-style building constructed in 1930 and capable of seating over 2,000 people, closed in the early 1970s after having been "Joplin's premier movie palace" throughout the mid-twentieth century.⁶⁷ All the while, Memorial Hall remained the city's preeminent multi-purpose auditorium capable of hosting a variety of local and regional entertainers, events, and exhibitions. The building also continued to draw speakers and artists on national tours, such as Ronald Reagan in April 1958.⁶⁸

A coordinated effort to renovate Memorial Hall came to fruition in the mid-1970s, after the failure of two previous bond initiatives that would have financed construction of a new convention center. In August 1975, a feasibility study conducted by local architecture firm Cornwell, McKinney & Associates documented numerous "outmoded facilities" in the building and recommended a complete remodel with the estimated cost of \$2 million.⁶⁹ Four months later, Joplin voters approved a bond initiative to fund the renovation project.

Sponsored by the Joplin American Revolution Bicentennial Commission, proponents of the bond initiative argued that it would generate the money necessary to "provide [Joplin] with a greatly improved facility for various functions."⁷⁰ Yet the vote passed by the narrowest of margins. Unofficial returns indicated passage by only forty-seven votes above the two-thirds majority required; a far cry from the three-to-one margin that carried the 1923 bond initiative in support of Memorial Hall's construction.⁷¹ A likely reason for the narrow victory was Joplin's growing

⁶⁶ Rusk was particularly critical of community groups who repeatedly requested to use Memorial Hall for free or at a reduced rate. See "Hall Offered Rent-Free For Patriotic Occasions" and "Bids to Improve Lighting At Memorial Hall To Be Asked," *The Joplin Globe*, April 22, 1958.

⁶⁷ National Register of Historic Places, "Fox Theater, Joplin, Jasper County, Missouri," NRIS #90001100, Section 8, Page 2. See also Leslie Simpson, *Now and Then and Again: Joplin Historic Architecture* (Joplin, MO: The Winfred L. & Elizabeth C. Post Foundation, 2009), Kindle; "The New Club Theater," *Historic Joplin*, February 21, 2010, <http://www.historicjoplin.org/?p=16>; "Club Theatre," circa 1908, Joplin Historical Postcards Collection, Missouri Digital Heritage, <https://mdh.contentdm.oclc.org/digital/collection/jplnpsterds/id/1010/>; and "Shubert Theatre, right side," circa 1910, Joplin Historical Postcards Collection, Missouri Digital Heritage, <https://mdh.contentdm.oclc.org/digital/collection/jplnpsterds/id/1008/rec/2>.

⁶⁸ "Joplin C. of C. to Hear Film Star Ronald Reagan," *The Joplin Globe*, April 22, 1958.

⁶⁹ *A Study of the Feasibility of Remodeling Memorial Hall*, prepared by Cornwell, McKinney & Associates, Inc. (August 1975), 3. Joplin Public Library, Vertical File.

⁷⁰ "Vote Set Tuesday On Hall Funding," *The Joplin Globe*, December 7, 1975.

⁷¹ Harlan Snow, "Memorial Hall Bond Issue Carries by Narrow Margin," *The Joplin Globe*, December 10, 1975.

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reliance on sales taxes to raise revenue for capital projects instead of municipal bonds and property taxes.⁷²

The scale of renovations to Memorial Hall in 1976-77 was comprehensive, and the project was undertaken by architects Cornwell, McKinney and Associates of Joplin and M-P Construction Company of Carthage. Interior modifications were fairly straightforward and included installing a central heating and air system, new lighting and sound, and modern finishes for the benefit of the “audience, performers and those daily inhabitants of the building.”⁷³ The auditorium floor was repurposed using a waterproof, composite, wood-veneered surface capable of handling heavy, repeated use by exhibitors.⁷⁴ New acoustics, specifically the addition of fiberglass domes on the auditorium ceiling for sound dispersal, were promoted as one of “the greatest improvements” of the project (Figure 32).⁷⁵ Existing wood seats in the auditorium—2,700 in all—were removed and replaced with 2,000 new, upholstered fixed seats. Depending on the event, an additional 1,000 chairs could be set up on the auditorium floor, bringing the total seating capacity to 3,000. The American Legion club and committee rooms were relocated to the basement, and spaces originally used by the Legion on the balcony level were repurposed as offices and meeting rooms for the Joplin Parks and Recreation Department.⁷⁶

The scope of exterior and structural alterations was determined and planned in response to the perceived lack of “an easy approach to the building...”⁷⁷ The original front steps were replaced with two concrete ramps, and an additional ramp was installed to a new basement entrance that provided direct access to the relocated American Legion club room (Figure 31).⁷⁸ A new elevator serviced the basement, concourse, and balcony levels. As the building did not have an elevator historically, its installation along with the concrete ramps on the exterior represented a concerted effort by the project architects and the City of Joplin to make the building more accessible to people with disabilities and older adults.⁷⁹

⁷² Renner, *Joplin*, 82. According to *The Joplin Globe*, city council was minimally involved in the bond issue. Snow, “Memorial Hall Bond Issue Carries by Narrow Margin.”

⁷³ *Study of the Feasibility of Remodeling Memorial Hall*, 3.

⁷⁴ Hoffman described the new floor surface as “granwood composition,” which is a floor type made from wood chips or sawdust, cement, and adhesive bound together under high heat and pressure. Hoffman, “Memorial Hall Renovation Moves Ahead.” Also see Marta Poynor, “Renovation Work at Hall Entering Final Phases,” *The Joplin Globe*, September 27, 1977, and “Granwood System,” Southern Flooring, Inc., accessed November 16, 2020, <http://www.southernfloor.com/flooring-systems/granwood>.

⁷⁵ Poynor, “Renovation Work at Hall Entering Final Phases.”

⁷⁶ Harry Hoffman, “Memorial Hall Renovation Work Reaches Final Stages,” *The Joplin Globe*, November 6, 1977.

⁷⁷ *Study of the Feasibility of Remodeling Memorial Hall*, 4.

⁷⁸ “Vote Set Tuesday On Hall Funding;” Hoffman, “Memorial Hall Renovation Moves Ahead;” Hoffman, “Memorial Hall Renovation Work Reaches Final Stages;” and Hoffman, “Renovated Hall Ready For Mancini Concert.”

⁷⁹ Other key alterations for accessibility included new men’s and women’s restrooms on the concourse and balcony levels as well as “[a] special restroom for handicapped persons” on the concourse level. See Hoffman, “Memorial Hall Renovation Moves Ahead.”

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Joplin Globe reporter Harry Hoffman described the renovations as resulting in “the appearance of a new building,” and Henry Mancini served as the headlining act for Memorial Hall’s grand re-opening in November 1977.⁸⁰ Mancini, who was accompanied by a forty-person orchestra of professional musicians from Kansas City, had garnered multiple Oscars and Grammy nominations and awards by this time. Sponsored by the Joplin Annual Celebration Commission, tickets cost \$10, with 1,500 sold in advance and the remainder available at the door on a first-come, first-served basis. During a press conference prior to the event, Commission member Bob Love said that they had selected Mancini because they “wanted to open [Memorial Hall] with the best possible entertainment in order to show off the hall’s new lighting and its acoustics and sound system.”⁸¹

Mancini’s performance went off without a hitch. The concert was “a success” according to reporter Irene Holt Wilkins, with “a capacity crowd” enjoying Mancini’s numbers and applauding enthusiastically in response to solo performances from orchestra members. One portion of the show even featured a comedian who had written for the *Sonny and Cher Show* and appeared on the *Johnny Carson Show*. The audience approved of the new acoustics and reacted favorably toward the completed renovation work. At least one individual in the audience had a personal history with the building, telling the newspaper that she had attended Paul Whiteman’s concert at Memorial Hall over fifty years prior. Even Mancini complimented the City of Joplin for Memorial Hall during the concert, calling the renovation effort “well worth it.”⁸²

One needs only to visit the Parks and Recreation office in Memorial Hall for evidence of the renovation project’s continued success. The walls are covered in framed articles, posters, and tickets associated with concerts held in the building during the past fifty years (Figure 36). Such paraphernalia encompasses all of the trends and popular acts in American music during the late twentieth century. Bands associated with 1970s glam rock or 1980s hair metal are well represented. News clippings from Wayne Newton’s performance, a signed poster from the rock-and-roll band Chicago, and ticket stubs from concerts by Joan Jett & the Blackhearts and Robert Plant are also prominently displayed. Most notably, articles, ticket stubs, and signed photographs of Garth Brooks, Reba McIntire, and similar performers reflect the growing popularity of country music in the region by the late twentieth century. According to local legend, Garth Brooks’ first performance as a headlining act occurred at Memorial Hall and, in 1991, over 6,000 tickets for two Brooks concerts sold out in less than four hours.⁸³ Much like Paul Whiteman in

⁸⁰ Hoffman, “Memorial Hall Renovation Work Reaches Final Stages.”

⁸¹ “JAC Commission Concert To Open Revamped Hall,” *The Joplin Globe*, September 27, 1977. See also Hoffman, “Memorial Hall Renovation Work Reaches Final Stages.”

⁸² Irene Holt Wilkins, “Remodeled Hall Packed for Mancini Concert,” *The Joplin Globe*, November 20, 1977. Also see Harry Hoffman, “Renovated Hall Ready For Mancini Concert,” *The Joplin Globe*, November 19, 1977.

⁸³ Brian Hutton, “Singer’s two shows sell out in record time,” *The Joplin Globe*, January 15, 1991. According to the local news website *Joplinite*, forty-five of the top one hundred country artists ranked by *Rolling Stone* have entertained audiences at Memorial Hall. Brennan Stebbens, “The 100 Greatest Concerts in Memorial Hall History: 100-91,” *Joplinite*, March 3, 2020, <https://www.joplinite.com/2020/03/03/the-100-greatest-concerts-in-memorial-hall-history-100-91/>.

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1925 or Henry Mancini in 1977, such turnout and enthusiasm for Garth Brooks revealed the continued importance of Memorial Hall to Joplin's entertainment and culture.

CRITERION C: ARCHITECTURE

After city voters passed the bond initiative for Memorial Hall in July 1923, Joplin's school board offered to sell the site of Central School, located at 212 West Eighth Street, to the city for the building's construction. The school, built in 1888, was "a significant landmark" for its distinct Gothic Revival-inspired design.⁸⁴ Although the building still served hundreds of students in 1923, the school board hoped that its sale could help finance construction of a new and larger facility elsewhere. City officials recognized the site as an ideal location for Memorial Hall because of its proximity to downtown. Although some initially thought that the school board's asking price was too high, the city commission unanimously approved purchasing the site for \$30,000 on October 16, 1923.⁸⁵

August C. and Alfred S. Michaelis: Renowned Joplin Architects

After acquiring the site for Memorial Hall, the City of Joplin hosted a public competition for its architectural design. In December 1923, officials solicited design proposals from at least eleven architecture firms: three in Joplin and the rest in cities throughout the region, including Kansas City, St. Louis, Chicago, and Oklahoma City.⁸⁶ A special committee reviewed submissions from each firm in late January 1924 and forwarded a recommendation to the city commission.⁸⁷ The committee endorsed and the commission unanimously accepted the proposal of brothers August C. and Alfred S. Michaelis, who were among the most renowned architects in Joplin at the time.⁸⁸

⁸⁴ Simpson, *Now and Then and Again*; and "Central School, Joplin, Mo," circa 1910, Joplin Historical Postcards Collection, Missouri Digital Heritage,

<https://cdm16795.contentdm.oclc.org/digital/collection/jplnpsterds/id/698/rec/25>.

⁸⁵ "Board Willing to Sell Central School Site for Memorial Hall," *The Joplin Globe*, October 3, 1923, and "Council Votes To Buy Site For Memorial Hall," *The Joplin News Herald*, October 16, 1923. The City of Joplin formally purchased the site in December 1923. Under terms of the purchase agreement, Central School had to be demolished by March 15, 1924, when construction on Memorial Hall was scheduled to begin. See "Memorial Site Ready March 15," *The Joplin News Herald*, November 23, 1923, and "Memorial Hall Site Purchased By City," *The Joplin Globe*, December 5, 1923.

⁸⁶ Although the newspaper indicates that requests for proposals were sent to twelve architects, only eleven individuals/firms are mentioned specifically. The article also mistakenly referred to Joplin architect August C. Michaelis as "A. C. Marquis." See "Memorial Hall Plan Contest Announced," *The Joplin Globe*, December 9, 1923.

⁸⁷ Ibid. The special committee comprised of a consulting architect and three members of a Memorial Hall advisory board. Although initial reports suggested that the consulting architect would be from Joplin, the individual was later indicated to have been architect Anton F. Korn of Dallas, Texas. See "Memorial Board Agrees On Plans Of A Joplin Man," *The Joplin Globe*, January 26, 1924.

⁸⁸ "11 Memorial Hall Plans Are Prepared," *The Joplin Globe*, January 25, 1924, and "Plans For Memorial Hall Are Accepted," *The Joplin Globe*, January 30, 1924.

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Born in Palmyra, Missouri, in 1863, August C. Michaelis was the most prolific architect in Joplin during the late nineteenth and early twentieth centuries. He is widely credited for designing “the majority of the important buildings in Joplin between the 1890s and the Great Depression,” and his firm is associated with at least twenty-three historic properties in the city (fourteen of which are no longer extant).⁸⁹ August arrived in Joplin by 1893 and immediately began working as an architect.⁹⁰ By all accounts, August was self-taught and gained “knowledge of architecture from both books and personal observation” while working as a carpenter and builder in Palmyra.⁹¹ According to the 1901 *Encyclopedia of the History of Missouri*, August’s interest in architecture came from his father, who had worked in interior design in Paris before immigrating to the United States. Indeed, the *Encyclopedia* does nothing less but describe August as a prodigy. Despite receiving little more “but a common school education,” it states, August “inherited the refined tastes of his father, early developed a passion for architectural studies, and his high accomplishments in the noble profession which he has made his life work, are due to no technical instruction, but solely to innate genius, and studious application.”⁹²

What August may have gained through superior intellect and creativity, Alfred obtained from on-the-job training and mentorship by his older brother. Born in Palmyra in 1881, Alfred arrived in Joplin at the same time as August, and the brothers practiced together for a time. Alfred left for Chicago in 1899, at the age of eighteen.⁹³ He returned to Joplin by 1903 and continued working with his brother for the rest of his career.⁹⁴

Although the two brothers appear to have worked together, August Michaelis is specifically credited for designing numerous buildings throughout Joplin and the surrounding area. He is associated with several historic church buildings in Joplin as well as in neighboring communities such as Pittsburgh, Kansas, and Carthage, Missouri. Commercial and office buildings in Joplin associated with August include the Joplin Furniture Building, Christman’s Department Store, and the Miners Bank Building, where he kept an office. August also designed the homes of

⁸⁹ National Register of Historic Places, Multiple Property Documentation Form, “Historic Resources of Joplin, Missouri,” Section E, Pages 33, 97. See also “Michaelis, August C.,” in *Encyclopedia of the History of Missouri*, vol. 4, ed. Howard L. Conrad (New York: Southern History Co., 1901), Joplin Public Library, Vertical File.

⁹⁰ The first report of August Michaelis working as an architect in Joplin came in July 1893, when the *Joplin Weekly Herald* reported that he was designing an office building “for Weymann Bros. on Seventh [S]treet, between Kentucky and Pennsylvania [avenues].” The building is no longer extant. *The Joplin Weekly Herald*, July 6, 1893, in Joplin Public Library, Vertical File.

⁹¹ “Michaelis, August C.”

⁹² *Ibid.*

⁹³ Although Louis Sullivan, Frank Lloyd Write, and numerous other renowned individuals and firms were working in Chicago by the turn of the twentieth century, it is unclear Alfred worked for during his time in the city. In his obituary, the *Joplin Globe* notes simply that Alfred had left for Chicago to study “under master designers.” See “A. S. Michaelis, Architect, Falls 50 Feet To Death,” *The Joplin Globe*, July 30, 1925

⁹⁴ Biographical information on Alfred is limited to obituaries. Specifically, see *ibid.*, “Theory Is Held Michaelis Fell From a Beam,” *The Joplin News Herald*, July 30, 1925, and “August Michaelis Dies At Age of 73,” *The Joplin Globe*, May 21, 1937. See also “Historic Resources of Joplin,” Section E, Page 97.

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several prominent figures in the region, including a limestone mansion for Joplin city founder Patrick Murphy in nearby Carthage (no longer extant).⁹⁵

In terms of output in Joplin, August and Alfred Michaelis appear to have been exceeded only by architects Charles Garstang and Alfred Rea. A 2008 Multiple Property Listing for “Historic Resources of Joplin, Missouri,” credits twenty-seven buildings to Garstang and Rea, compared to twenty-three for the Michaelis brothers.⁹⁶ Joplin City Hall (no longer extant) was among their most notable municipal projects (Figure 16). Built in 1906, this Classical Revival-style building utilized similar materials as Memorial Hall, including brick for the exterior walls and a stone foundation. A bell tower and arched, second-floor window openings were among its most notable features. It also matched Memorial Hall in terms of versatility by housing multiple branches of city government, including city council as well as the police and fire departments.⁹⁷

The Elks Club Lodge #501 (NRIS #85001188), designed in the Colonial Revival style by Austin Allen of Joplin, is comparable to Memorial Hall for its “modest but elegant” exterior features (Figure 18).⁹⁸ These include limestone quoins, Palladian windows, and a columned portico on the north-facing façade. The interior layout could support “large gathering[s] of individuals or intimate groupings” utilizing any number of spaces, including a large kitchen and ballroom, smaller sitting rooms, and even a bowling alley in the basement.⁹⁹ Unlike Memorial Hall, however, the Elks Club Lodge primarily fulfilled a need among Joplin’s prominent male citizens for an exclusive, private social club and meeting place.

⁹⁵ Additional information on the Michaelis brothers is found in National Register of Historic Places, “Joplin Carnegie Library, Joplin, Jasper County, Missouri,” NRIS #79001377, Section 8, Pages 2-3, and National Register of Historic Places, “Gentry Apartments, Joplin, Jasper County, Missouri,” NRIS #06000683, Section 8, Pages 10-11. Refer also to the *Historic Joplin* website, specifically “August Michaelis House – Before and After,” August 4, 2010, <http://www.historicjoplin.org/?p=203>, and “The Miners Bank,” February 28, 2010, <http://www.historicjoplin.org/?p=23>.

Lastly, local architectural historian Leslie Simpson profiles many Michaelis-designed properties in her book *Now and Then and Again*, including several that are no longer extant.

⁹⁶ “Historic Resources of Joplin,” Section E, Pages 97-98. Additional information on the Michaelis brothers is found in National Register of Historic Places, “Joplin Carnegie Library, Joplin, Jasper County, Missouri,” NRIS #79001377, Section 8, Pages 2-3, and National Register of Historic Places, “Gentry Apartments, Joplin, Jasper County, Missouri,” NRIS #06000683, Section 8, Pages 10-11. Refer also to the *Historic Joplin* website, specifically “August Michaelis House – Before and After,” August 4, 2010, <http://www.historicjoplin.org/?p=203>, and “The Miners Bank,” February 28, 2010, <http://www.historicjoplin.org/?p=23>. Lastly, local architectural historian Leslie Simpson profiles many Michaelis-designed properties in her book *Now and Then and Again*, including several that are no longer extant.

⁹⁷ “Joplin City Hall, 1910,” Joplin Historical Postcards Collection, Missouri Digital Heritage, <https://cdm16795.contentdm.oclc.org/digital/collection/jplnpstcrds/id/626>. See also Simpson, *Now and Then and Again*.

⁹⁸ National Register of Historic Places, “Elks Club Lodge #501, Joplin, Jasper County, Missouri,” NRIS #85001188, Section 8, Page 1. See also “Elks Lodge,” 1907, Joplin Historical Postcards Collection, Missouri Digital Heritage, <https://mdh.contentdm.oclc.org/digital/collection/jplnpstcrds/id/690/rec/1>.

⁹⁹ “Elks Club Lodge #501,” Section 8, Page 1.

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August and Alfred Michaelis ultimately distinguished themselves from their peers through their longevity and range of projects. August practiced architecture in Joplin for over thirty years and, apart from his four-year sojourn in Chicago, Alfred appears to have worked alongside his older brother for all this time. In contrast, Garstang and Rea are not listed in the city directories after 1916, and Allen unfortunately died in 1917 at the young age of thirty-six. The Michaelis brothers' long association with Joplin, combined with the reputation of past patrons and projects, certainly helped them procure lucrative work such as the contract for Memorial Hall. In fact, by the time the brothers submitted a design proposal in January 1924, their firm had a well-established relationship with the City of Joplin that spanned over twenty-five years and included commissions for Joplin High School in 1897 (Figure 13, no longer extant) and Joplin Carnegie Library (NRIS #79001377) in 1902. Of the three local firms invited to submit a proposal for Memorial Hall, Michaelis' appears to have been the longest tenured and to have had the largest portfolio. Thus, if the city truly wanted a local architect to design its most important municipal building to date, there was no better choice than the Michaelis brothers.¹⁰⁰

In fact, Joplin Carnegie Library (NRIS #79001377) is the closest comparison of a Michaelis-designed municipal building in terms of style and function (Figure 14). Located just across the street from Memorial Hall on South Wall Avenue, the library is designed in the Classical Revival style and features a pedimented portico supported in part by two thirty-foot-tall Ionic columns.¹⁰¹ A National Register nomination describes the library as "Michaelis' most monumental work..."¹⁰² Such a title might more accurately apply to Memorial Hall, however. Foremost, it is roughly quadruple the size of Joplin Carnegie Library. Furthermore, it drew similar praise as the library, including labels such as "magnificent" and "architectural masterpiece" from the local newspapers.¹⁰³ Regardless, the refined yet imposing appearance of both buildings demonstrated Joplin's transformation from rugged mining boomtown to sophisticated regional hub. August Michaelis' association with both buildings displayed his firm's commitment to a built environment capable of supporting Joplin's cultural and recreational desires.

¹⁰⁰ Smith and Van Pelt and Flawn and Martinie were the other two Joplin firms that were solicited to submit a design proposal for Memorial Hall. See "Memorial Hall Plan Contest Announced," "Historic Resources of Joplin," Section E, Pages 97-99, and "Elks Club Lodge #501," Section 8, Page 1.

¹⁰¹ Estimated column height derived from Sanborn Fire Insurance Company, *Map of Joplin*, Sheet 36, 1906.

¹⁰² "Joplin Carnegie Library," Section 8, Page 3. Also see "Joplin Carnegie Library 1," circa 1905, Joplin Historical Postcards Collection, Missouri Digital Heritage, <https://cdm16795.contentdm.oclc.org/digital/collection/jplnpsterds/id/521/rec/1>.

¹⁰³ "Memorial Hall Construction To Get Under Way," and "Memorial Hall To Be Thrown Open Sunday," *The Joplin News Herald*, October 17, 1925.

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Memorial Hall and Classical Revival Architecture

Although earlier documentation for Memorial Hall classifies the building's architectural style as "Renaissance Revival," its stone pediment and colonnade, brick pilasters, unadorned roofline, and rectilinear shape are all more typical of the Classical Revival style.¹⁰⁴ Popularity of the Classical Revival style during the late nineteenth and early twentieth centuries was an outgrowth of several trends, including the advent of new manufactured materials and construction methods. Although some buildings were renowned for their use of locally sourced material, especially limestone quarried from nearby Carthage (also known as Carthage marble), the adoption of steel frame trusses, reinforced concrete, and brick veneer made the construction of larger buildings such as Memorial Hall possible.¹⁰⁵ These materials also encouraged more open floorplans, which further benefitted Memorial Hall. At over 26,000 square feet, the auditorium is entirely column-free with approximately thirty-foot-tall ceilings. With a capacity of over 4,000 people, Memorial Hall immediately became the largest entertainment venue in Joplin. The balcony alone accommodated more patrons than Joplin High School's auditorium, with fixed seating for over 1,300 people.¹⁰⁶

New building methods and materials, in combination with admiration toward Classical or Romantic design influences, played directly into Joplin's attempt to cast off its "image as a rough-and-tumble boom town."¹⁰⁷ For example, the Romanesque Revival style was popular in Joplin during the late nineteenth century precisely because of Carthage marble. In addition to being an improvement over the wood frame construction typical of frontier towns, which was more susceptible to fire, the use of "white limestone quarried in southwest Missouri...conveyed an image of strength and permanence" desired by Joplin residents who wanted their city to become a refined urban center.¹⁰⁸ City growth and prosperity was accompanied by a demand for more buildings such as schools, city offices, and taller commercial properties. As Classical Revival replaced Romanesque and Renaissance revivals as the preferred architectural style,

¹⁰⁴ John J. G. Blumenson, *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*, rev. ed. (Nashville: American Association for State and Local History, 1981), 68-69 and Norman Tyler et al., *Historic Preservation: An Introduction to Its History, Principles, and Practice*, 2nd ed. (New York: W. W. Norton & Company, 2009), 68-70. For the previous assessment of Memorial Hall as an example of Renaissance Revival architecture, see *City of Joplin Historic Survey*, "Architectural/Historic Inventory Survey Form for Memorial Hall," prepared by BCCW/Casey (1987-88) and Preliminary National Register of Historic Places Eligibility Assessment for Memorial Hall, prepared by Tyler Overstreet, City of Joplin, December 20, 2016.

¹⁰⁵ Ibid., Section E, Page 59. See also "Joplin Carnegie Library," Section 8, Page 3.

¹⁰⁶ Capacity on the concourse level, with a combination of fixed and removable seating, was estimated to be over 2,400 people. "Memorial Hall Construction To Get Under Way Tomorrow."

¹⁰⁷ Leslie Simpson, *From Lincoln Logs to Lego Blocks: How Joplin was Built*, reprint (Joplin, MO: The Winfred L. and Elizabeth C. Post Foundation, 2011), Kindle.

¹⁰⁸ Ibid. See also "Carthage Limestone: Its Production and Characteristics (1908)," Stone Quarries and Beyond, accessed February 2, 2021, https://quarriesandbeyond.org/states/mo/mo-carth_limestone_mine_and_quarry_feb1908_trans.html and "Carthage Marble," National Building Stone Database, accessed February 2, 2021, <https://www.ncpt.nps.gov/buildingstone/stone/carthage-marble>.

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modern construction methods and materials enabled new buildings to become “larger, grander, and more elaborate” than their predecessors.¹⁰⁹

Evolution in architecture and construction benefitted August and Alfred Michaelis, who applied Classical Revival themes in their designs throughout Joplin. Public buildings such as Memorial Hall and Joplin Carnegie Library, as well as residences such as the August Michaelis House (three blocks north of Memorial Hall), each feature columns and triangular-shaped pediments. Michaelis-designed commercial buildings such as the Bartlett Building and Clarketon Hotel (both no longer extant) also featured Classical Revival traits such as elaborate window or door surrounds and roofline balustrades. As architectural historian Leland Roth writes, renewed interest in classical forms conveyed an emphasis on “balance, symmetry, and restraint,” providing architects flexibility when designing individual buildings while also conveying “a clear sense of order and unity” across the entire urban environment.¹¹⁰

The *Encyclopedia of the History of Missouri* described the “distinguishing characteristics” of August Michaelis’ work as “utility, dignity, and exquisite taste.”¹¹¹ The features and layout of Memorial Hall convey these traits on a scale unlike that of any other existing public building in Joplin.¹¹² The pediment and stone colonnade on the building’s façade, which face north towards taller commercial and municipal buildings downtown, certainly convey a sense of “dignity” and “taste.” Furthermore, the combination of the stone colonnade with buff brick veneer adhered to desires among city officials that Memorial Hall have “a more stately appearance.”¹¹³ The floor plan conveys an emphasis on functionality, with an auditorium capable of hosting large crowds and a variety of events. When indicating their support of the Michaelis brothers’ proposal, city commissioners credited their ability “to design an attractive building with an auditorium seating from 3,500 to 4,000 persons.”¹¹⁴ The *Joplin Globe* specifically credited Alfred Michaelis for presenting “the winning plan” for Memorial Hall, and went on to describe it “as the most practical building for an opera house, convention hall and the like...[while], at the same time, extremely elaborate in its artistic effect, presenting a stately appearance.”¹¹⁵

¹⁰⁹ “Historic Resources of Joplin,” Section E, Page 57. See also Simpson, *From Lincoln Logs to Lego Blocks*.

¹¹⁰ Leland M. Roth, *Concise History of American Architecture* (New York: Harper & Row, 1979), 191. Also see Virginia Savage McAlester, *A Field Guide to American Houses*, rev. ed. (New York: Alfred A. Knopf, 2019), 434-446. For examples of Classical Revival architecture in Joplin, refer to Simpson, *From Lincoln Logs to Lego Blocks*; idem, *Now and Then and Again*; and “August Michaelis House— Before and After.” Historic Joplin. August 4, 2010. <http://www.historicjoplin.org/?p=203>.

¹¹¹ “Michaelis, August C.”

¹¹² Joplin High School, which was demolished in 1961, is one Michaelis-designed property similar to Memorial Hall in size and scale. Built in 1896-97, the three-and-one-half story building had a foundation clad in Carthage marble and a tower roof clad in zinc, the first of its kind in the city. “Joplin High School,” circa 1902, Joplin Historical Postcards Collection, Missouri Digital Heritage, <https://cdm16795.contentdm.oclc.org/digital/collection/jplnpstcrds/id/695> and Simpson, *Now and Then and Again*.

¹¹³ “Memorial Hall Construction To Get Under Way Tomorrow”. The city commission originally desired common red brick for the exterior instead of buff brick.

¹¹⁴ “Plans For Memorial Hall Are Accepted”

¹¹⁵ “Memorial Board Agrees On Plans”

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Memorial Hall and Memorial Architecture

Memorial Hall's rectilinear form, front-gabled roof, and stone colonnade convey feelings of the building resembling an ancient Greek temple. This association is not accidental. Such connotations are typical of Classical Revival-styled public buildings, which drew upon the popular assumption that American democracy originated from the city-states of ancient Greece and the Roman Republic. Moreover, Memorial Hall reflected the City of Joplin's desire for a building that served as a monument to soldiers who died in World War I. This motivation also influenced many residents who supported the bond initiative to finance construction. Reverend Cliff K. Titus of the American Legion was among them, stating that Memorial Hall should serve as a reminder "that democracy is a great thing and is worth fighting for, even at the cost of human life."¹¹⁶

The dedication of Memorial Hall on October 18, 1925, further reflected the cultural assumptions behind Classical Revival architecture and American patriotism in the wake of World War I. The ceremony, described as "part patriotic, part religious in character," took place during a "cold, drizzling" afternoon.¹¹⁷ Colonel E. M. Stayton, the state commander of the American Legion, headlined the event. Civil War veteran A. J. P. Barnes and Mercer Arnold, a veteran of the Spanish-American War, also spoke. Arnold told the audience that Memorial Hall should not only recognize local veterans but also "be dedicated 'to patriotism and to America.'"¹¹⁸ In a similar expression of loyalty and service, many local businesses that provided materials, equipment, and furnishings for Memorial Hall took part in a full-page advertisement in the *Joplin Globe* to demonstrate their contributions to the project.¹¹⁹

Memorial Hall would provide a setting for subsequent ceremonies recognizing veterans and active servicemembers. Such rituals became common in part because the city allowed the American Legion, Veterans of Foreign Wars, and other "designated patriotic organizations" free use of the building on Memorial Day, Veterans Day, and Armed Forces Day.¹²⁰ In June 1947, the city dedicated a World War II monument on the property. Sponsored by the Joplin Army

¹¹⁶ "Hundreds March In Defense Day Procession Here," *The Joplin Globe*, September 13, 1924. For a recent critique of Classical Revival architecture and public buildings, specifically how the style reinforced preconceived notions of American exceptionalism and white supremacy, see Lyra D. Monteiro, "Power Structures: White Columns, White Marble, White Supremacy," October 27, 2020, <https://intersectionist.medium.com/american-power-structures-white-columns-white-marble-white-supremacy-d43aa091b5f9>.

¹¹⁷ "Simple Ceremonies Will Mark Dedication Sunday of \$250,000 Memorial Hall," *The Joplin News Herald*, October 15, 1925. Organizers blamed the cool, wet weather on the event's relatively poor turnout, which was limited to 2,000 people instead of an anticipated 4,000.

¹¹⁸ Arnold quoted in "2,000 Attend Dedication Of Memorial Hall," *The Joplin News Herald*, October 19, 1925.

¹¹⁹ "Joplin's New Memorial Hall to Be Dedicated Today," *The Joplin Globe*, October 18, 1925. Concrete and Steel Construction Co., Joplin Marble and Tile Company, Joplin Cement Co., and Montaldo Furniture Co. were among the companies from Joplin featured in the advertisement.

¹²⁰ "Hall Offered Rent-Free For Patriotic Occasions," *The Joplin Globe*, April 22, 1958.

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Mothers and Wives Club, it features the names of 150 servicemembers who died in the war.¹²¹ In May 1973, another stone marker dedicated to veterans of the Korean and Vietnam conflicts was erected on the property.¹²² Organized events in observance of Veterans Day typically included the laying of a wreath at the base of the World War II monument (also called the Soldier's Memorial), a memorial service in the auditorium, and a concert and dance that evening. Such events were organized and sponsored by the American Legion and the Veterans of Foreign Wars.¹²³

In addition to providing a sacred site commemorating Joplin's war dead, Memorial Hall is a fitting tribute to two architects who had a profound impact on the local built environment. Tragedy befell the project as construction neared completion on July 29, 1925, when Alfred Michaelis died on site after falling fifty feet from a scaffold during a routine inspection. "No one saw the fall," according to the *Joplin Globe*.¹²⁴ Different versions of the event quickly circulated throughout the city as a result. One narrative advanced by Kelly Greenwell, brother of general contractor A. S. Greenwell, was that Alfred became dizzy while climbing to the scaffold, which triggered his fall.¹²⁵ Another reported by the *Joplin News Herald* was that Alfred slipped and fell from "a narrow steel beam" near the scaffold.¹²⁶ Regardless of the exact manner in which the fall occurred, Alfred's death was the first "accident...of any consequence to occur" on site during construction.¹²⁷ He was forty-four years old. The *Joplin Globe* praised Alfred by calling Memorial Hall "a crowning architectural achievement of his life," and a plaque inside the building memorializes his role in its design (Photograph 0015).¹²⁸

By all accounts, August Michaelis was distraught after his younger brother's death. The tragedy was likely compounded by the fact that he had lost his mother less than one month before Alfred's accident. Consequently, August closed his firm and left Joplin shortly after Memorial Hall opened. He and his wife returned to the city by mid-April 1937, when they opened a restaurant. Five weeks later, on May 20, 1937, August died at the age of seventy-three. In his obituary, the *Joplin Globe* celebrated the fact that he and his brother "submitted the design for Memorial Hall, winning the award in a contest."¹²⁹ Such a remark reflected community-wide

¹²¹ "Army Mothers and Wives Club Seeks Names of Men Lost in World War II," *The Joplin Globe*, April 23, 1947 and "Army Mothers Ask City to Maintain Memorial," *The Joplin Globe*, September 17, 1947. Approximately 5,000 servicemen from Joplin joined the armed forces during World War II and over 160 died. See Renner, *Joplin*, 70 and Jeremy Paul Amick, *Missouri Veterans: Monuments and Memorials* (Charleston, SC: Arcadia Publishing, 2018), 55.

¹²² According to Renner, seventeen young men from Joplin died in the Korean War, and twenty-three died in the Vietnam War. Renner, *Joplin*, 74, 85.

¹²³ "Memorial Service Will Highlight Joplin Observance of Veterans," *The Joplin Globe*, November 10, 1965.

¹²⁴ "A. S. Michaelis, Architect, Falls 50 Feet To Death." A nightwatchman who saw Alfred enter the building and heard the fall reported the accident.

¹²⁵ *Ibid.*

¹²⁶ "Theory Is Held Michaelis Fell From a Beam," *The Joplin News Herald*, July 30, 1925.

¹²⁷ *Ibid.*

¹²⁸ "A. S. Michaelis, Architect, Falls 50 Feet To Death."

¹²⁹ "August Michaelis Dies At Age of 73". According to "Historic Resources of Joplin," August was also serving as city superintendent of construction at the time of his death. See "Historic Resources of Joplin," Section E, Page 97.

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admiration toward the work of both men who, in the words of one contemporary reporter, helped transform Joplin from a “‘one-horse’ town into a city....”¹³⁰

CONCLUSION

The cultural and architectural significance of Memorial Hall to the City of Joplin is undeniable. Its construction in 1924-25 commemorated sacrifices made by Joplin’s veterans during World War I, and the building is directly associated with renowned local architects August and Alfred Michaelis. Renovations completed fifty years later reflected a municipal effort to make Memorial Hall more accessible and up to date. The juxtaposition of a Classical Revival-inspired stone colonnade with concrete ramps exemplifies this intersection between both periods in the building’s history. Such commitment to preserving Memorial Hall in 1976-77 is even more remarkable given that the city was simultaneously underwriting a redevelopment program that destroyed several historic properties in the vicinity, including Joplin City Hall and the Connor Hotel.¹³¹

Memorial Hall retains sufficient feeling and character associated with a historic auditorium. The exterior brick masonry and ornamental stone remain intact, and all original door and window openings are extant. Although the concrete ramps on the façade are a notable modification and replaced the original staircase, they were implemented with respect to the building’s exterior materials as well as to the character and intent behind its original design. The building was first determined as potentially eligible for the National Register of Historic Places in 1987, during an intensive-level survey of historic resources in downtown Joplin.¹³² Community sentiment in support of preserving Memorial Hall has remained strong since that time, even as concerns toward its ability to host large events grew.¹³³ In January 2017, following an eligibility assessment completed by the City of Joplin, the Missouri State Historic Preservation Office

¹³⁰ Mary Guccione, “Local buildings stand as tribute to architect’s talent,” *The Joplin Globe*, August 22, 1991.

¹³¹ Renner, *Joplin*, 79-82. Joplin City Hall was demolished in 1968. Built in 1906-7, the Connor Hotel was documented by the Historic American Buildings Survey prior to its collapse in 1978. Historic American Buildings Survey, “The Connor Hotel, 324 Main Street, Joplin, Jasper County, MO,” Library of Congress Prints and Photographs Division, Call Number HABS MO 49-JOPL 1, <http://www.loc.gov/pictures/item/mo0368/>. Several buildings on the block north of Memorial Hall, including at least one built to replace the New Joplin Theater, were demolished in 1977 to accommodate installation of a new parking lot for the facility. See *Study of the Feasibility of Remodeling Memorial Hall*, 4; “Relocations for Memorial Hall Parking Are Problem,” *The Joplin Globe*, January 12, 1976; “Council Takes First Action On Parking Lot Purchase,” *The Joplin Globe*, May 18, 1976; “Low Bid on Land Clearance Under Engineer’s Estimate,” *The Joplin Globe*, March 2, 1977; and “Future Parking Lot,” *The Joplin Globe*, May 4, 1977.

¹³² Missouri Office of Historic Preservation, Architectural/Historic Inventory Survey Form, “Joplin Memorial Hall,” December 15, 1987.

¹³³ Susan Redden, “Preserve Memorial Hall, says task force,” *The Joplin Globe*, June 23, 1998.

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reconfirmed Memorial Hall's potential eligibility for the National Register.¹³⁴ Later that year, the city formally designated Memorial Hall a local historic landmark.¹³⁵

Nearly one hundred years after its construction, Memorial Hall continues to accommodate a variety of events. These concerts, circuses, dances, potlucks, workshops, and other gatherings indicate that Memorial Hall still entertains audiences and provides a sense of community for Joplin and the entire Four-State district.¹³⁶ The building has also served Joplin in times of crisis, such as when it was the site for a mobile medical unit working in the wake of the devastating EF-5 tornado that struck the city in May 2011.¹³⁷ Current complaints about the facility range from the limited legroom of the auditorium seating to concerns that it is "underutilized" and losing performers to nearby cities.¹³⁸ Such complaints are common with nearly every historic auditorium, however, and the City of Joplin has continued to make necessary repairs and is currently planning for the building's next century of service. No other entertainment venue in the area compares to the hundreds (if not thousands) of concerts, performances, and exhibitions hosted by Memorial Hall. It is a testament to the original building design and subsequent renovations that Memorial Hall continues to welcome "concerts, conventions, fundraisers, and other community events to enhance the quality of life for all area residents."¹³⁹

¹³⁴ Missouri State Historic Preservation Office, Historic Property Eligibility Assessment, "Memorial Hall," January 17, 2017.

¹³⁵ Joplin Historic Preservation Commission, Local Historic Landmark Nomination Form, "Joplin Memorial Hall," prepared by Jill Sullivan, April 5, 2017.

¹³⁶ For a sample of events that have occurred at Memorial Hall within the past twenty years, see "Local News," *The Joplin Globe*, March 10, 2005; "'Moosical' tour plans two Joplin shows," *The Joplin Globe*, December 9, 2005; Nammi Bhagvandoss, "Masterpiece memories," *The Joplin Globe*, April 3, 2006; "Local News," *The Joplin Globe*, February 18, 2006; and Valerie Melton, "'Special Experience,'" *The Joplin Globe*, December 14, 2007.

¹³⁷ Wally Kennedy, "A month later - 'Medical landscape' changed overnight; hospitals scrambling to attend to needs," *The Joplin Globe*, June 23, 2011. More recently, the building provided a temporary location to hold city court during the COVID-19 pandemic.

¹³⁸ "Our view: Joplin must not forget Memorial Hall," *The Joplin Globe*, January 17, 2020. See also Dave Woods, "Museum plan prompts debate," *The Joplin Globe*, April 4, 2010, and Debby Woodin, "Hall's future," *The Joplin Globe*, December 10, 2014.

¹³⁹ City of Joplin, Parks & Recreation Department, "Memorial Hall," accessed August 12, 2020, <https://www.joplinmo.org/954/Memorial-Hall>.

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Memorial Hall
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N/A
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N/A
Name of multiple listing (if applicable)

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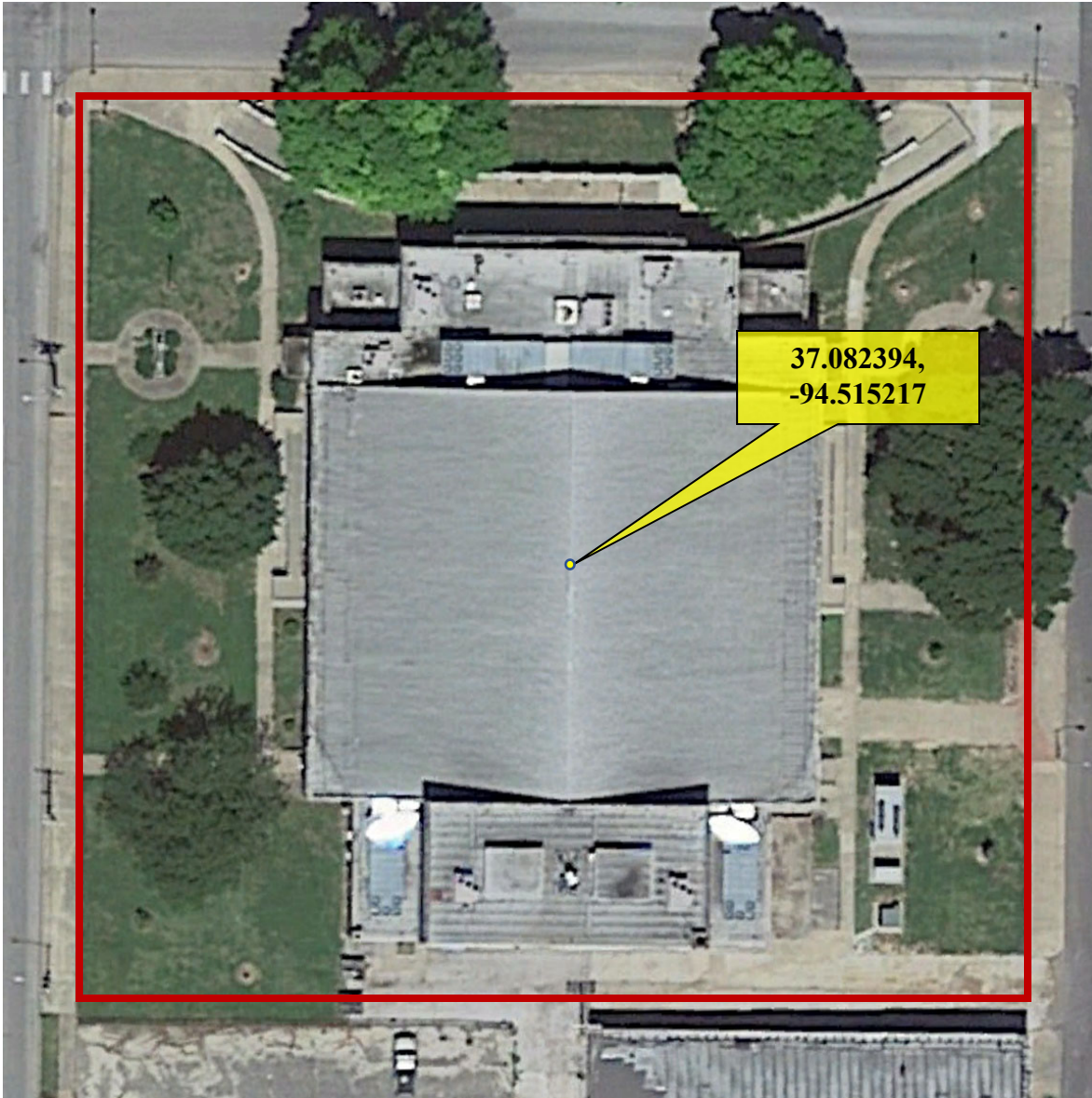
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Boundary Description and Justification

All of Lots 80-84 and Lots 101-105 in Block 4 of Byer's and Murphy's Addition to Murphysburg, Joplin, Jasper County, Missouri. This is the extent of the property historically associated with Memorial Hall based on information provided by the City of Joplin.

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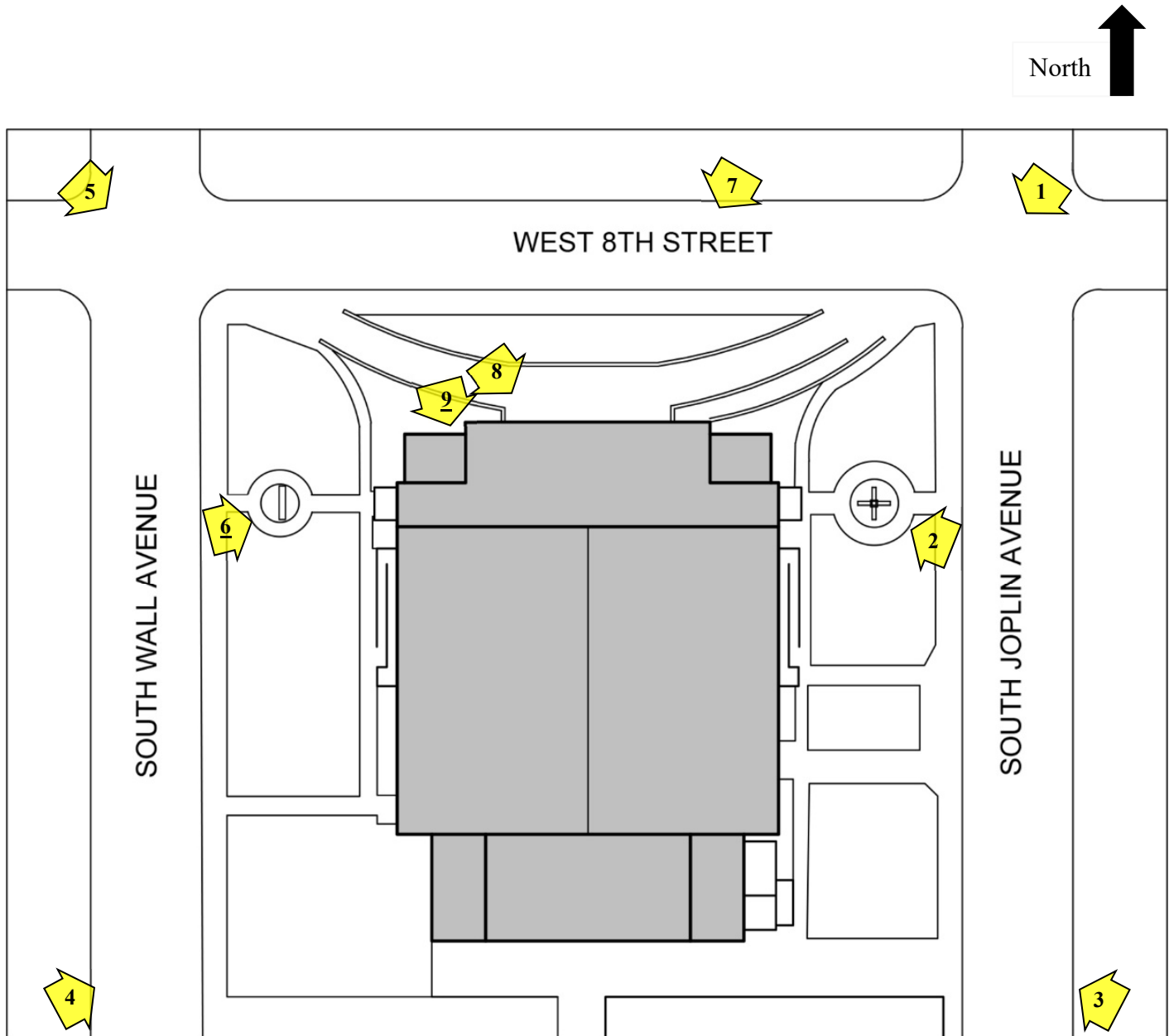


Figure 1: Photo Key, Exterior

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N/A
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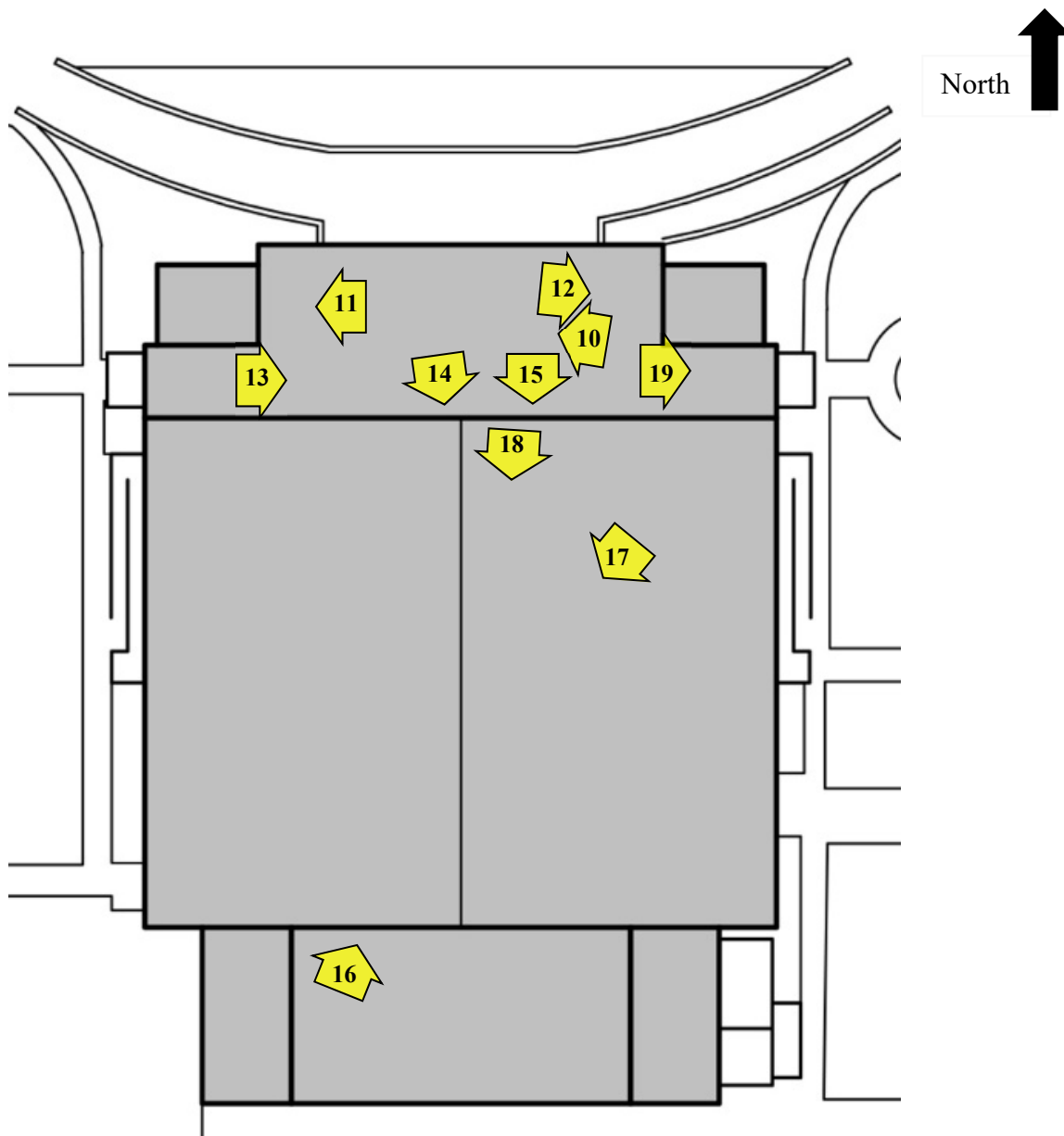


Figure 2: Photo Key, Interior

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North



Figure 3: The Big Picture, Aerial
(Google Earth 2020)

Memorial Hall, 212 West 8th Street, is located at the south side of Joplin's downtown.

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North



Figure 4: Close Up, Aerial
(Google Earth 2020)

Memorial Hall is located on the south side of West 8th Street between South Wall Avenue and South Joplin Avenue.

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Figure 5: The Big Picture 1906, Volume 1, Map #36
(Sanborn Fire Insurance Maps, Library of Congress)

Before the construction of Memorial Hall, the site was the location of Central School. The 1906 Sanborn Map indicates the school was located on Block 4 of the Byer's and Murphy's Addition to Murphysburg plat. Central School was constructed in circa 1888. The earliest available Sanborn Map from 1888 and all intermittent maps show the school in the same location with no alterations.

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N/A
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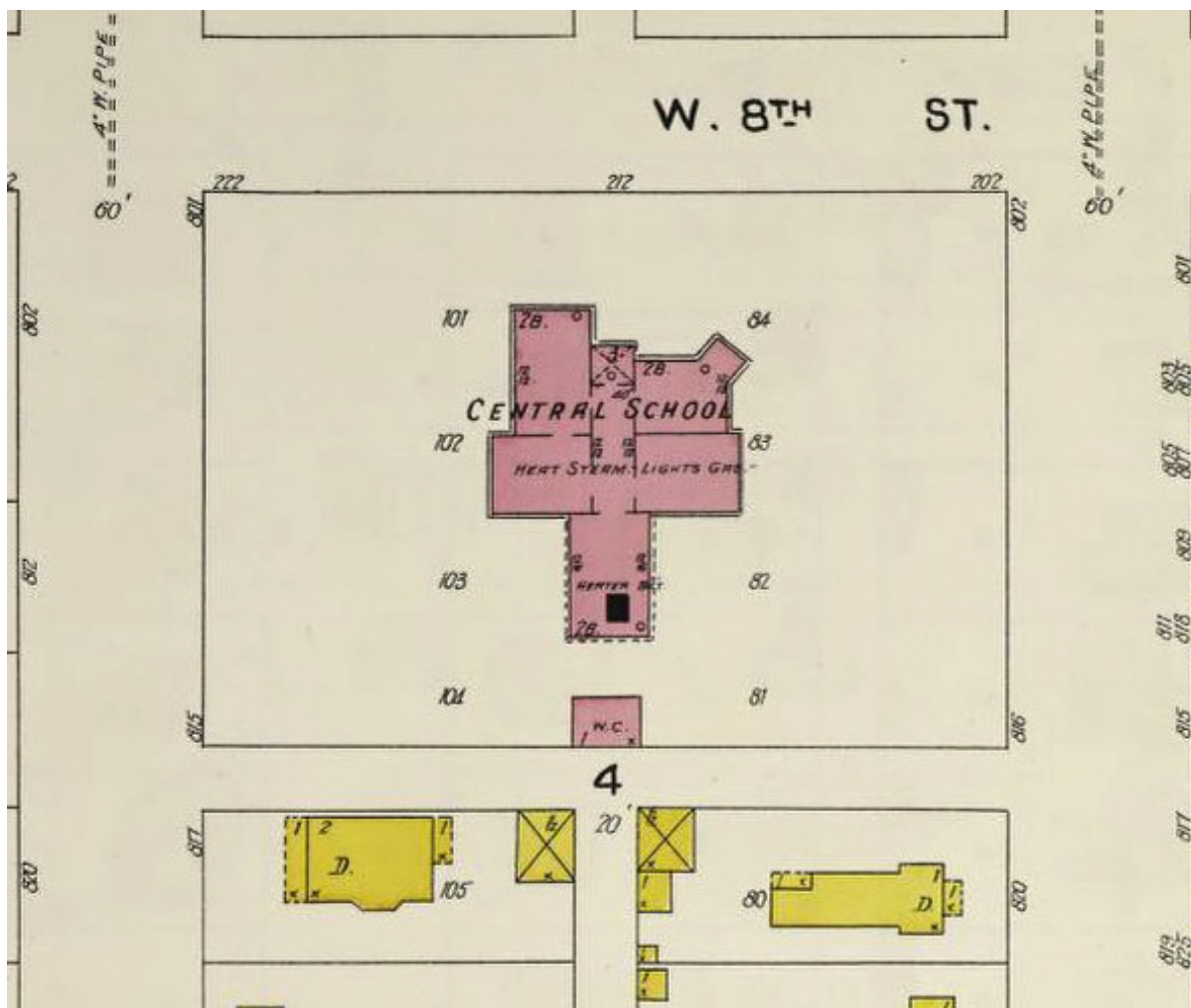


Figure 6: Close Up, 1906, Volume 1, Map #36
(Sanborn Fire Insurance Maps, Library of Congress)

The 1906 Sanborn map indicates Central School was located on Lots 81 -84 and 101 -104 on Block 4. A detached water closet building was located at the south property line, adjacent to an alley. The future site of Memorial Hall would also include Lots 80 and 105 and the portions of alleys between the lots. At the time of this Sanborn map, dwellings with stables and accessory buildings are located on Lots 80 and 105.

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Memorial Hall
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N/A
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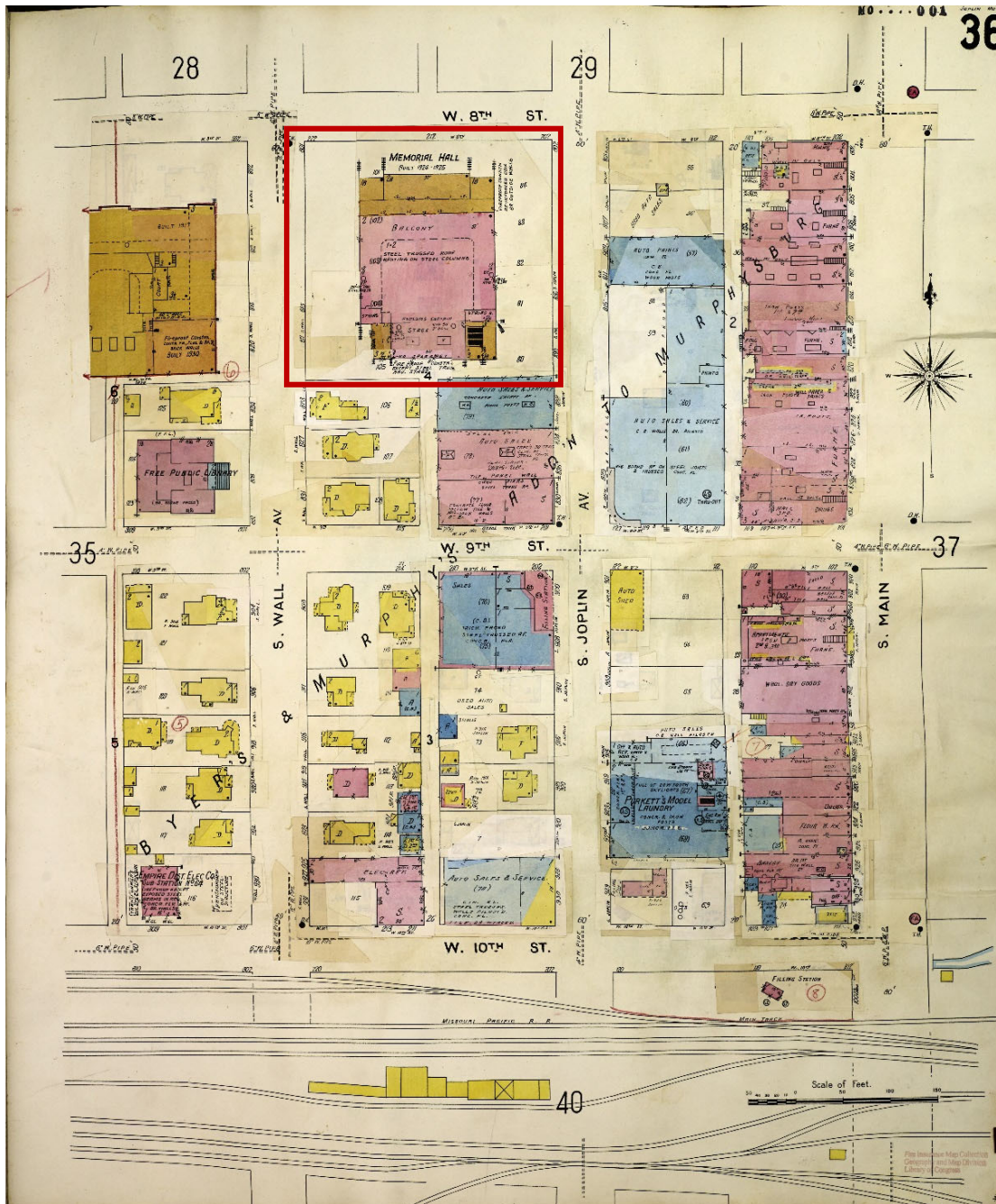


Figure 7: The Big Picture, 1950, Volume 1, Map #36
(Sanborn Fire Insurance Maps, Library of Congress)

The next available edition of the Sanborn map is 1950. Memorial Hall appears on Lots 80 - 84 and 101 - 105.

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N/A
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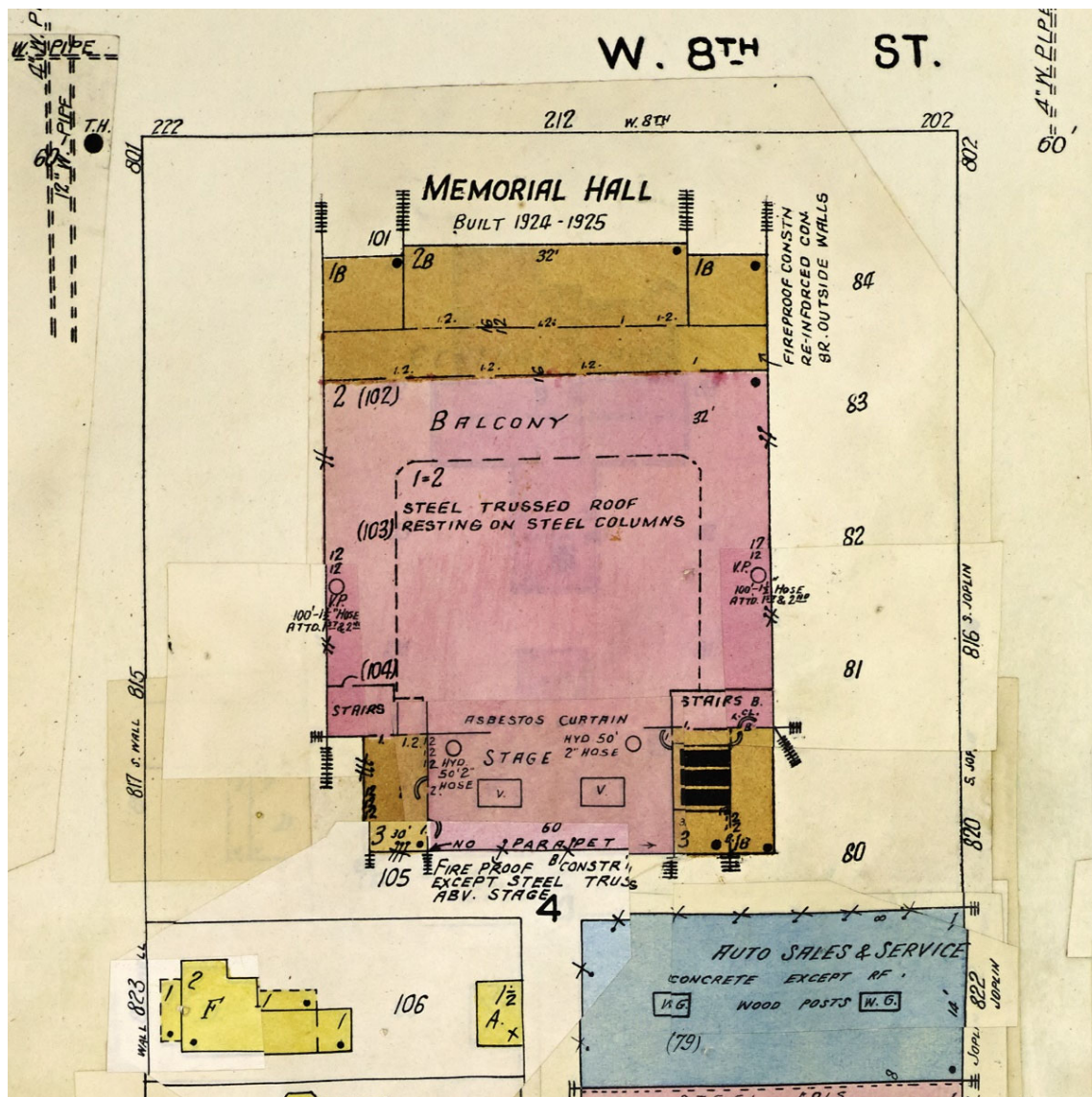


Figure 8: Close Up, 1950, Volume 1, Map #36
(Sanborn Fire Insurance Maps, Library of Congress)

Memorial Hall was constructed between 1924-1925. The 1950 edition of the Sanborn maps indicates that the hall is two stories and 32 feet tall. The stage area is 60 feet tall. There are shorter sections to the east and west of the stage that are each three stories and 30 feet tall. The building is described as being of fireproof construction, with reinforced concrete and a brick exterior finish. The auditorium has a steel trussed roof resting on steel columns. Most parapets range between 24 and 60 inches tall. The stage area also has a steel truss roof. The northernmost part of the building has a basement. All roofs are finished with composition materials.

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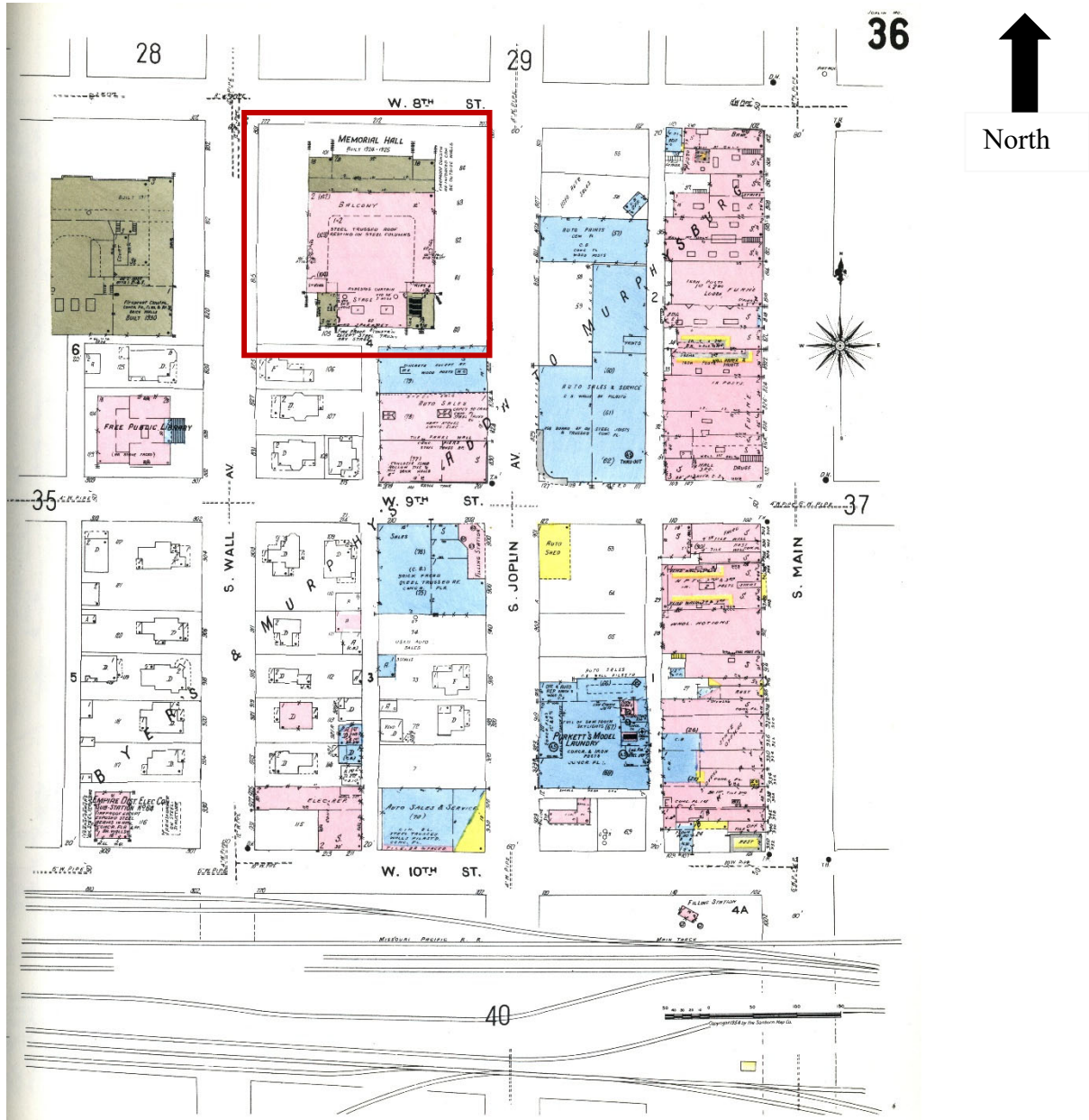


Figure 9: The Big Picture, 1954, Volume 1, Map #36
(Sanborn Fire Insurance Maps, Library of Congress)

There are no changes from the 1950 Sanborn map.

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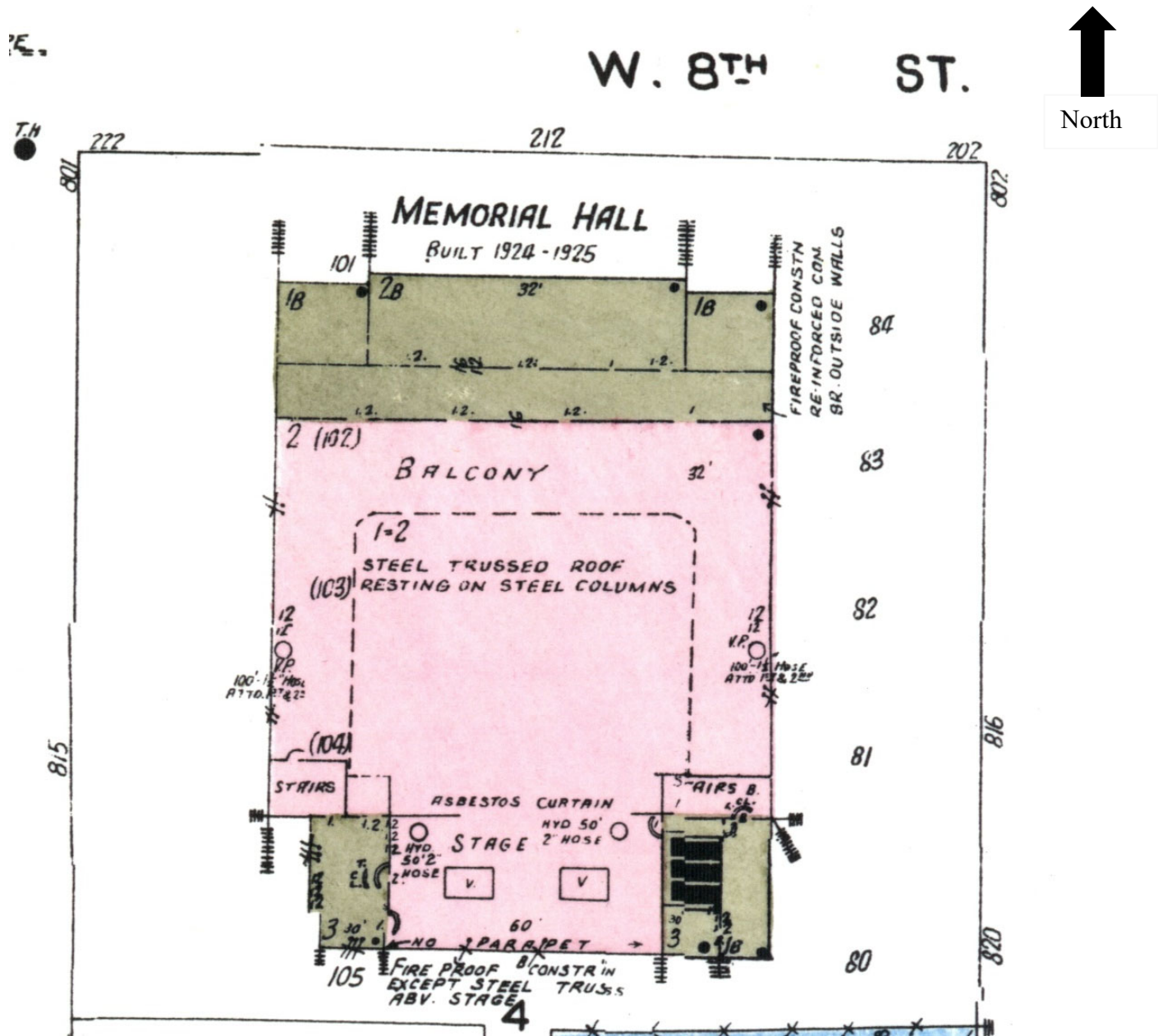


Figure 10: Close Up, 1954, Volume 1, Map #36
(Sanborn Fire Insurance Maps, Library of Congress)

There are no changes from the 1950 Sanborn map.

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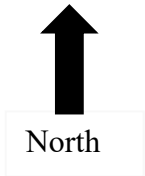


Figure 11: The Big Picture, Aerial Photograph, 1959
(Missouri Historical Society)

This aerial photograph shows Memorial Hall in 1959. No changes from the 1954 Sanborn map are visible. The World War II memorial, indicated by the circular sidewalk east of the building, was installed and dedicated in 1947. The photo also shows a sidewalk directly connecting 8th Street to the building's north entrances.

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Figure 12: The Big Picture, Aerial Photograph, 1961
(U.S. Geological Survey, Earth Explorer)

The 1961 aerial photograph shows no changes from the 1959 aerial photograph.

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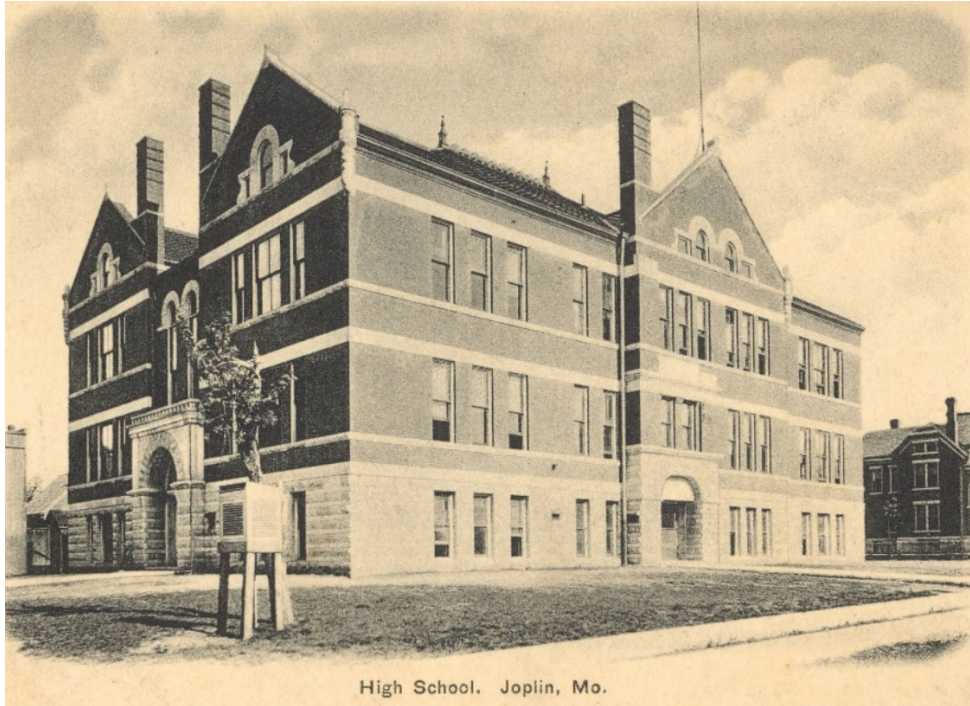


Figure 13: Photograph, 1902

Designed by August Michaelis, Joplin High School had one of the largest auditoriums in the city prior to the construction of Memorial Hall. It was demolished in 1961. (Joplin Historical Postcards Collection)

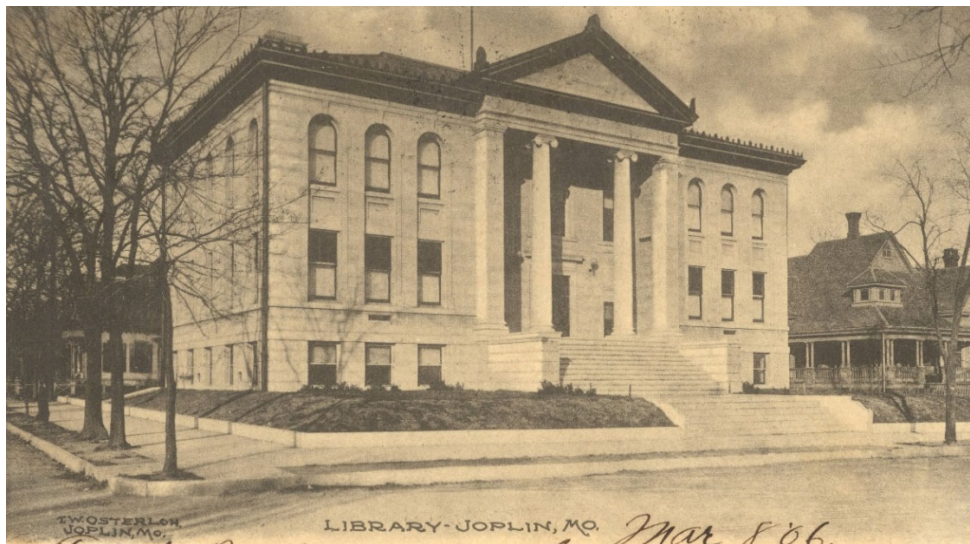


Figure 14: Photograph, 1905

Completed in 1903 and designed by August Michaelis, Joplin Carnegie Library (NRIS #79001377) is the closest comparison of a Joplin municipal building in the Classical Revival architectural style. (Joplin Historical Postcards Collection)

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Club Theatre, Joplin, Mo.

Figure 15: Photograph, 1908

Built in 1891, the Club Theater was Joplin's preeminent entertainment venue until it ceased hosting productions in 1918. The building was destroyed by a fire in 2003. (Joplin Historical Postcards Collection)



City Hall and Fire Department, Joplin, Mo.

Figure 16: Photograph, 1910

Designed by Charles Garstang and Alfred Rea in 1906, Joplin City Hall housed municipal offices as well as the police and fire departments until it was demolished in 1968. (Joplin Historical Postcards Collection)

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Figure 17: Photograph, 1910

Designed by Austin Allen in 1908, the Shubert Theatre had a seating capacity of over 1,500 people until it was demolished in 1940. (Joplin Historical Postcards Collection)



Figure 18: Photograph, 1913

Built in 1905 in the Colonial Revival style, the Elks Club Lodge #501 (NRIS #85001188) building provided an exclusive meeting place for Joplin's social elite. (Elks Club Lodge #501 National Register Nomination)

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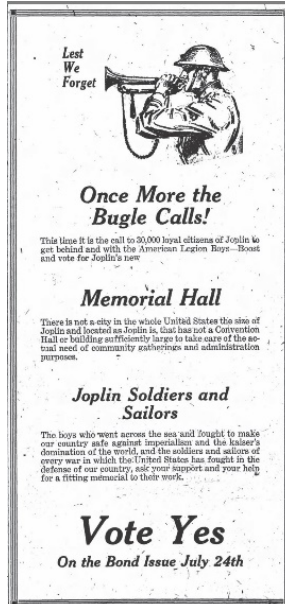


Figure 19: Advertisement, July 1923
American Legion advertisement asking for support on a bond issue to fund a convention hall in remembrance of Joplin veterans. (*Joplin Globe*)

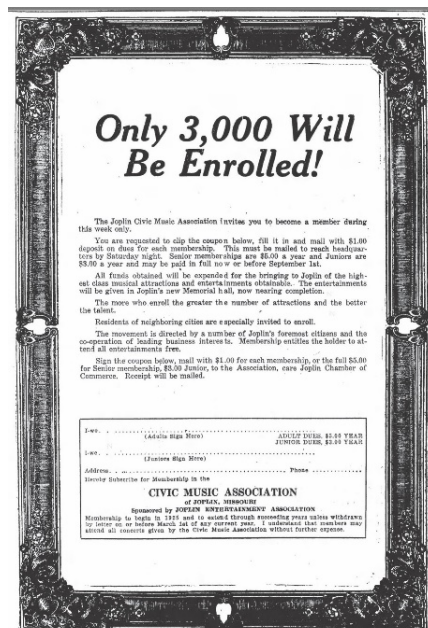


Figure 20: Advertisement, May 1925
Membership drive advertisement for the Civic Music Association. Membership permitted free attendance to all entertainment at Memorial Hall. (*Joplin Globe*)

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Figure 21: Rendering, October 1925

Rendering of Joplin Memorial Hall published for the building's dedication. (*Joplin Globe*)



Figure 22: Advertisement, November 1925

Paul Whiteman and His Orchestra performed the first concert at Memorial Hall. Whiteman was a popular band leader in the 1920s and 1930s and portrayed himself in the film *Rhapsody in Blue*. (*Joplin Globe*)

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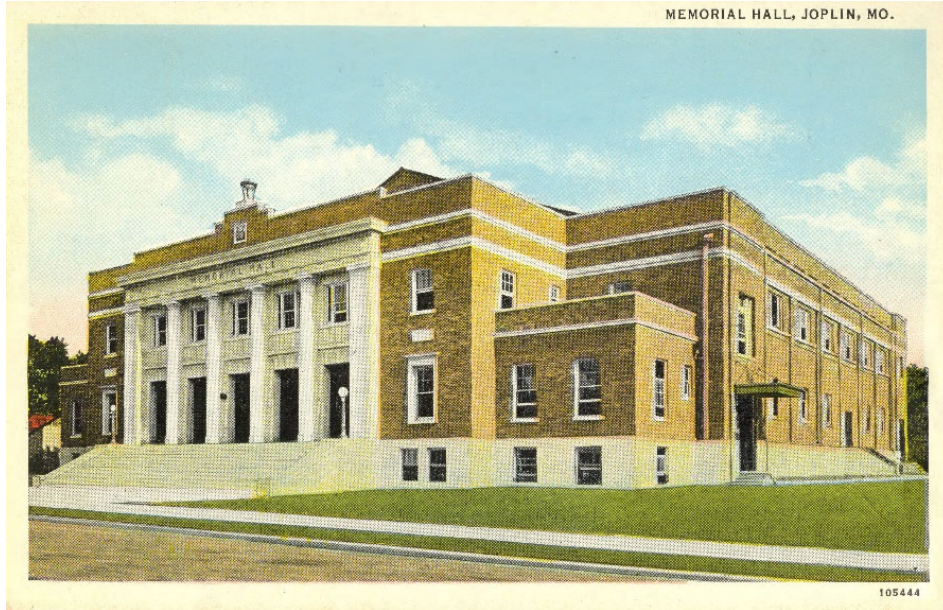


Figure 23: Photograph, c. 1925

A colorized photograph of Memorial Hall illustrates the building soon after its construction. In 1976-1977 new ramps replaced the north (left) stairs. (Joplin Historical Postcards Collection)

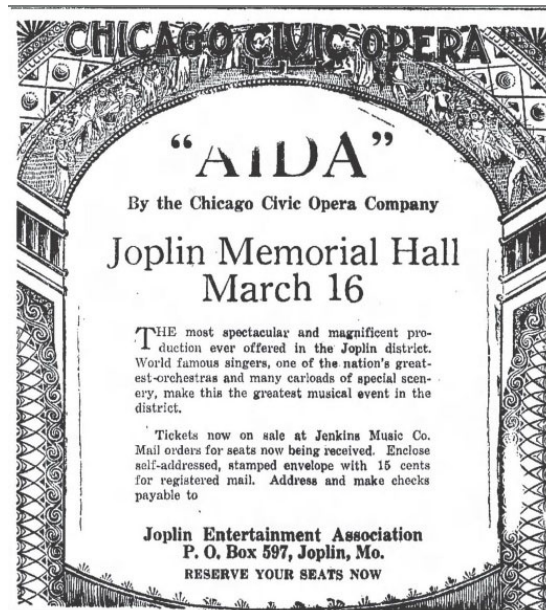


Figure 24: Advertisement, March 1927

Advertisement for Giuseppe Verdi's *Aida*. The opera was performed at Memorial Hall by the Chicago Civic Opera Company. (Joplin Globe)

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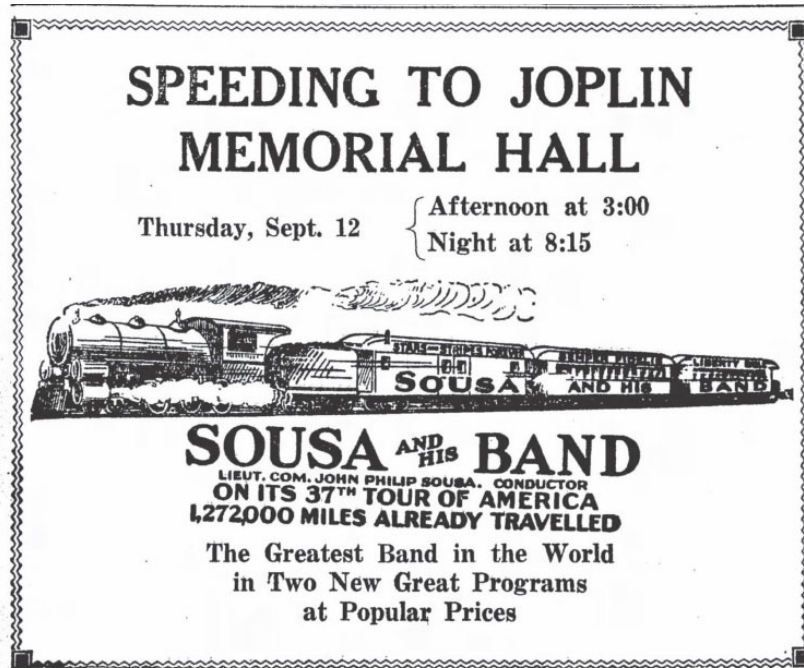


Figure 25: Advertisement, August 1929

Ad for a performance by John Phillips Sousa and His Band. (*Joplin Globe*)



Figure 26: Photograph, 1943

Illustrated postcard of Memorial Hall (Joplin Historical Postcards Collection)

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Figure 27: Advertisement, January 1946
Advertisement for Golden Gloves boxing matches. (*Joplin Globe*)



Figure 28: Photograph, 1957
Colorized photograph postcard of Memorial Hall. The World War II monument is visible near the base of the flagpole (left) (Joplin Historical Postcards Collection)

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Figure 29: Advertisement, February 1958
Advertisement for the Harlem Globetrotters. (*Joplin Globe*)



Figure 30: Rendering, 1975

Rendering for the renovation of Memorial Hall. Rendering illustrates anticipated new ramp as an approach to the north-facing façade and main entrances. (Joplin Public Library)

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Figure 31: Photograph, 1977

Construction of new entry ramp during 1976-1977 renovation. (Joplin Public Library)



Figure 32: Photograph, 1977

Auditorium during 1976-77 renovation. (Joplin Public Library)

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Figure 33: Photograph, 1987

(City of Joplin Historic Survey, Missouri State Historic Preservation Office)

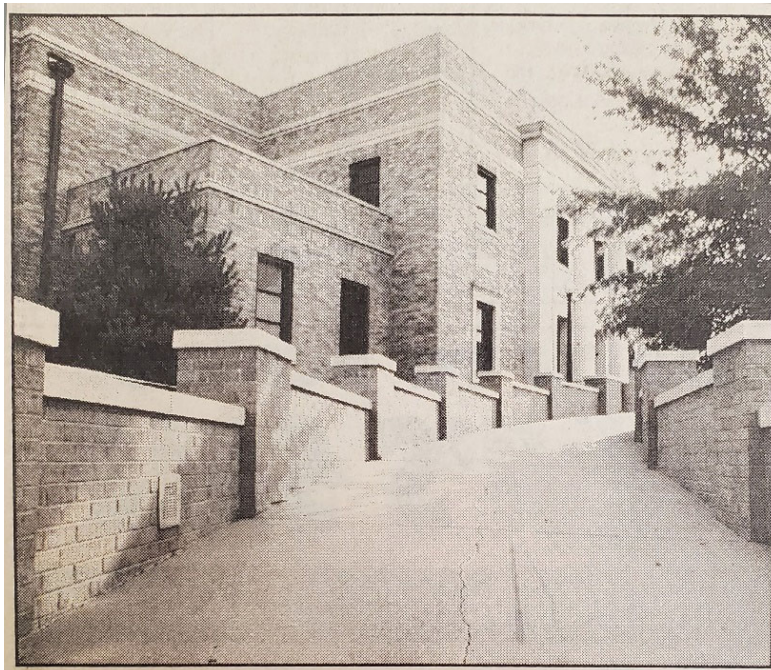


Figure 34: Photograph, 1991

View up northeast entrance ramp. A crack in the center of the ramp is evidence that the ramp has settled. (*Joplin Globe*)

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Figure 35: Photograph, 2000
Brick repointing during a 2000 renovation. (Joplin Globe)



Figure 36: Photograph, 2021
Office wall in Memorial Hall featuring pictures and posters of recent music acts. (PandD Studio)











★★★
 KOREAN
 HAROLD L. TERRY
 JIMMIE L. BARNUM
 WILLIAM W. BARNARD
 GUY W. CHRISTENSEN
 JAMES A. HARRIS
 DAVID L. JOHNSON
 CHARLES R. LAYTON
 HERBERT F. WILSON
 RONALD G. YOUNGER
 VIETNAM
 CHESTER C. CARRICO, JR.
 DAVID L. COOPERMAN
 THOMAS HILL
 GORDON L. SARGENT
 WILLIAM J. JOHNSON
 JERRY D. STEWART
 DALE E. SHIPLEY
 DONALD G. CLEGG
 ROY A. DAY
 LARRY B. WILLYE
 PARKER R. FURLE, JR.
 MURRY R. SPENCE

IN MEMORY OF
 OUR HEROIC
 COMBAT DEAD
 OF THE
 KOREAN
 AND
 VIETNAM
 CONFLICTS

★★★
 KOREAN
 HAROLD E. WOOD
 WALTER E. THORPE, JR.
 JAMES E. THORPE
 NOLAN LORD
 JACK D. GAINES
 WILLIAM L. McROCKNEY
 JACK W. RIDGEMAN
 RAY SMITH
 VIETNAM
 MICHAEL R. PROCCINO
 HAROLD L. CARTER
 JIMMY D. WATFIELD
 CLAYTON L. STENSON, JR.
 CHARLES W. HORTON
 GARY D. HEDDIN
 ROBERT C. RIMBERLEY
 VIRGIL M. LEVIFORD
 JON A. BIRDET
 JAMES W. FENN
 JOE R. WHITZER
 THOMAS E. JOHNSON





IN
MEMORY
OF OUR
NATIONAL
DEFENDERS
1924



SPANISH-AMERICAN WAR VETERANS

Coln. W.A. Coffee

Maj. F.E. Williams

Capt. R. A. Spears

Lt. E. E. Duckett June 26, 1929

Lt. A.C. Tschappler Oct. 18, 1929

Pvt. J. D. Tuck Jan. 27, 1931

Pvt. Leon Madden Jan. 28, 1931

Mus. J. L. Smith May 23, 1932

Pvt. H. F. Schultz Dec. 12, 1933

Pvt. S. R. Neidigh Apr. 15, 1935

Pvt. J. L. Penick June 4, 1935

Pvt. A. S. Potter June 8, 1935

Pvt. Arthur J McIntyre Sept. 26, 1943

Pvt. B. W. Burgoyne Oct. 5, 1945

Pvt. W. E. Wilds Oct. 13, 1948

1st. Serg. James O. Taylor Sept. 15, 1939

Corp. R. G. Boerin Oct. 10, 1928

Corp. D. Garrison

Corp. C. A. Warren

Pvt. F. Reha April 4, 1928

Pvt. C. Shafer Dec.

Pvt. F. Treganza Sept.

Pvt. Axton

Pvt. E. E. Brubecker

Pvt. W. H. Hunt June 16, 1937

Corp. Ellis Smith May 13, 1940

Pvt. W. E. Owens Dec. 19, 1941

Mus. Omer B. Ransom May 15, 1942

Capt. Fred H. Nesbitt Mar. 12, 1944

Corp. C. B. Chenoweth Feb. 1947

Pvt. Pat. Mongan Jan. 4, 1949

Pvt. T. J. Dendinger Sept. 9, 1930

Pvt. J. Hands

Pvt. F. E. NewKirk Sept. 27, 1930

Pvt. R. Harner Jan. 20, 1924

Pvt. J. E. Nischwitz Mar. 20, 1942

Pvt. H. E. Brown Feb. 5, 1950

Corp. Harvey R. Jones Feb. 22, 1950

Corp. James N. Bailey Apr. 6, 1950

IN MEMORY OF OUR WORLD WAR DEAD

KILLED IN ACTION

Pvt. Robert S. Thurman Sept. 29. 1918
 Capt. Leon Briggs Sept. 28. 1918
 Lt. George W. Call Oct. 4. 1918
 Lt. Corwin H. Corder Sept. 29. 1918
 Serg. Alvin M. Beasley Sept. 29. 1918
 Lb. Claud Pyles Oct. 20. 1918
 Corp. John A. Birts
 Corp. Frank M. Fannon Sept. 29. 1918
 Corp. William J. Hildreth
 Pvt. William Hink Aug. 18. 1918
 Pvt. Fred Victor Yocum Sept. 12. 1918
 Pvt. Eugene Nantz
 Pvt. Charles Calvin Wirth Oct. 11. 1918
 Pvt. Walter J. Henderson
 Pvt. Leland M. Murphy Oct. 3. 1918
 Pvt. Clarence Tibbitts
 Pvt. Dee Preston Craig June 22. 1919
 Pvt. Lowell D. Lathrop Sept. 1918
 Pvt. Solomon L. Thomas
 Pvt. Clarence W. Wheeler Sept. 15. 1918
 Pvt. Gow R. Covey Nov. 1. 1918
 Pvt. Leo T. Ashford Oct. 21. 1918
 Pvt. Ralph J. Storey Sept. 26. 1918
 Pvt. Roy Williams Morrison Sept. 12. 1918

DIED OF WOUNDS RECEIVED IN ACTION

Lt. Ludwig L. Everson Oct. 1. 1918
 Pvt. Thomas J. Evans Oct. 29. 1918
 Pvt. Floyd Williams Oct. 29. 1918
 Pvt. Elmer B. Bruce

LOST AT SEA

Pvt. Joe Ora Brasher Oct. 26. 1918
 Pvt. Carl Queen Feb. 14. 1919
 Seaman. Fred Wilson June 2. 1918
 Mach. George Jackson July 20. 1918

DIED FROM ACCIDENT

Fly. Capt. James R. Ristma Nov. 13. 1918
 Coxsw. Solomon H. Adams Jan. 6. 1918
 Pvt. Charles Amos Brown Nov. 16. 1918
 Pvt. William Landon Oct. 31. 1918

DIED OF SICKNESS OR OTHER CAUSES

Serg. Wills H. Gray Oct. 23. 1918
 Corp. Maurica James Gorman Oct. 12. 1918
 Corp. Mack D. Bussey Jan. 24. 1919
 Corp. Albert J. Calvin Oct. 12. 1918
 Corp. George Oumy Kane Nov. 21. 1918
 Pvt. G. Frank Bitger
 Pvt. William F. Cassart Jan. 14. 1919
 Pvt. Howard C. Merritt Died in France
 Pvt. Alfred D. Fones Jan. 25. 1919
 Pvt. Daniel B. Hendricks Oct. 9. 1918
 Pvt. Walter Long Feb. 24. 1919
 Pvt. Otis Ferrell Mar. 3. 1918
 Seaman. John Russell Watts May 23. 1918
 Pvt. Cecil Gist Smith Feb. 27. 1918
 Pvt. Melvin Fitzpatrick Sept. 27. 1918
 Pvt. Paul O'Neal Jan. 13. 1919
 Pvt. Carl Currah Apr. 9. 1919
 Harvey Stanley Oct. 15. 1918

Pvt. Charles H. Dant Oct. 9. 1918
 Pvt. Granolla Webb Oct. 16. 1918
 Pvt. Lou Sanders Oct. 19. 1918
 Pvt. Charles Schneider June 27. 1918
 John Barney Middleton Oct. 14. 1918
 Richard M. Johnson Nov. 2. 1918
 Pvt. Floyd Williams Oct. 18. 1918
 Pvt. Russell Hall Oct. 10. 1918
 Wallace R. Williams May 18. 1918
 Pvt. J. Clifford Allen Sept. 4. 1918
 Pvt. Marion C. Smith Sept. 3. 1918
 Pvt. Charles Chatelle Jan. 16. 1919
 William Sinclair Oct. 16. 1919
 Pvt. John L. Hammer Mar. 23. 1919
 Pvt. James Clark Oct. 11. 1918
 Pvt. Richard H. Gibbons Jan. 19. 1919
 Pvt. Eugene Mays Oct. 14. 1918
 Pvt. Andrew Tabor Oct. 12. 1918
 Pvt. Nelson U. Hardin Dec. 7. 1918
 Pvt. Curtis A. Fanning Feb. 6. 1919
 Pvt. John Friel Jan. 2. 1919
 Seaman Henry J. McVay Sept. 24. 1918
 Pvt. Dick Bradbury June 27. 1918
 R. C. Nurse, Hattie L. Shepard June 1. 1919
 L. A. Hart
 Harry Herrad
 Chas. E. Hammer
 Harry E. Hollingsworth
 Clifton H. Conrad



ELEVATOR
→

EXIT

DC



THIS BUILDING
 WAS CONSTRUCTED BY THE CITIZENS OF THE
 CITY OF JOPLIN AS A MEMORIAL TO ALL OF
 THOSE WHO, AS MEMBERS OF ANY BRANCH OF
 THE MILITARY OR NAVAL SERVICE OF THE
 UNITED STATES, HAVE GIVEN THEIR LIVES AND
 SERVICES IN BEHALF OF OUR COUNTRY IN
 ALL WARS IN WHICH IT HAS BEEN ENGAGED

MEMORIAL DAY ORDER
 GENERAL ORDERS
 NO. 11
 HEADQUARTERS GRAND ARMY OF THE REPUBLIC,
 WASHINGTON, D. C. MAY 5, 1868.
 THE 30TH DAY OF MAY, 1868, IS DESIGNATED FOR THE PURPOSE OF STREWING FLOWERS ON GRAVES, DECORATING THE GRAVES OF COURAGEOUS WHO DIED IN DEFENSE OF THEIR COUNTRY DURING THE LATE REBELLION, AND THOSE BODIES NOW LIE IN ALMOST EVERY CITY, VILLAGE, AND MARKET CHURCHYARD IN THE LAND. IN THIS OBSERVANCE NO FORM OF DECORATION IS PRESCRIBED, BUT POSTS AND COURAGES WILL IN THEIR OWN WAY ARRANGE SUCH FITTING SERVICES AND TESTIMONIALS OF RESPECT AS CIRCUMSTANCES MAY PERMIT.
 WE ARE ORGANIZED, COURAGES, AS OUR REGULATIONS TELL US, FOR THE PURPOSE, AMONG OTHER THINGS, OF PRESERVING AND STRENGTHENING THOSE KIND AND FRATERNAL FEELINGS WHICH HAVE BOUND TOGETHER THE SOLDIERS, SEAMEN, AND MARINES WHO UNITED TO SUPPRESS THE LATE REBELLION. WHAT CAN AID MORE TO ACHIEVE THIS RESULT THAN BY ONECHANGING TENDERS AND THE FOCI OF THEIR BODIES, WHOSE BARRIAGE BETWEEN OUR COUNTRY AND THE FOES WHOSE WERE THE REVOLVED TYRANNY IN ARM. WE SHOULD GUARD THEM WITH CARE AND VIGILANCE, ALL THAT THE CONSECRATED WEALTH AND TASTE OF THE NATION CAN ADD TO THEIR MAINTENANCE AND SECURITY IS BUT A FITTING TRIBUTE TO THE MEMORY OF AN HONORABLE DEFENSE. LET NO WASTON FOOT TREAD ON SUCH Hallowed GROUND. LET PLEASANT PAYS INVITE TO THE COMING AND GOING OF REVERENT VISITORS AND THE PRESENT OR TO THE COMING GENERATIONS OF REALITY, NO RAVIDES BY TIME, TESTIFY TO THE DEEDS OF A FREE AND UNBIDDEN GENERATIONS. THAT WE HAVE FORGOTTEN AS A PEOPLE THAT THE YOUTH, SOLDIERS, AND OTHER HANDS BLOOD, AND OTHER HEARTS AS A PEOPLE REQUIRE TO BE AT THE TIME APPOINTED, GATHER AROUND THEIR SEATS OF LIFE AND DEATH, THE FAMILIAR REPOSE ABOVE THEM WITH THE SACRED REMAINS AND REMAINS OF THE BROTHERS WHOSE BLOOD WAS SPENT FOR THE FREEDOM OF THE NATION.
 THE YOUTH OF THE NATION SHOULD BE KEPT UP FOR YEARS TO YEAR, WHILE A SURVIVOR OF THE WAR IN THE COUNTRY IN THIS DISCIPLED DOMESTIC. HE SHOULD BE TO THE REMINDERS OF THE DEEDS OF COURAGE IN HIS HANDS, HIS FRIENDS, AND IN HIS OWN MIND. THE YOUTH OF THE NATION SHOULD BE KEPT UP FOR YEARS TO YEAR, WHILE A SURVIVOR OF THE WAR IN THE COUNTRY IN THIS DISCIPLED DOMESTIC.
 JOHN A. LOGAN, CHIEF-IN-CHIEF,
 G. A. R.
 S. J. COFFMAN, ADJUTANT GENERAL.



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IN MEMORY OF
ALFRED S. MICHAELIS
THE ARCHITECT WHO
DESIGNED THIS BUILDING
AND LOST HIS LIFE WHILE
INSPECTING THE STRUCTURE
ON JULY 29, 1925







ABSOLUTELY NO SMOKING



