NPS Form 10-900
(3-82)

OMB No. 1024-0018
Exp. 10-31-84

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic

and/or common St. Matthew's Parish Complex

2. Location

street & number Sarah and Kennerly ___ not for publication

city, town St. Louis ___ vicinity of

state Missouri code 29 county St. Louis City code 510

3. Classification

Category	Ownership	Status	Present Use	
___ district	___ public	_X_ occupied	___ agriculture	___ museum
_X_ building(s)	_X_ private	_X_ unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	___ educational	___ private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	_X_ religious
___ object	___ in process	_X_ yes: restricted	___ government	___ scientific
	___ being considered	___ yes: unrestricted	___ industrial	___ transportation
	_X_ N/A	___ no	___ military	_X_ other: vacant

4. Owner of Property

name St. Matthew's Catholic Church TRS.

street & number 4120 Maffit

city, town St. Louis ___ vicinity of state Missouri 63113

5. Location of Legal Description

courthouse, registry of deeds, etc. St. Louis City Hall

street & number Market Street at Tucker Boulevard

city, town St. Louis state Missouri 63103

6. Representation in Existing Surveys

title Missouri State Historical Survey has this property been determined eligible? ___ yes _X_ no

date April 1986 ___ federal _X_ state ___ county ___ local

depository for survey records Missouri Department of Natural Resources

city, town P.O. Box 176 Jefferson City state Missouri 65102

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	___ unaltered	_X_ original site
X good	___ ruins	X altered	___ moved date _____
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

St. Matthew's Parish Complex is a group of four brick buildings constructed for parish use between 1901-1919 at Sarah, Kennerly and Maffit streets in north St. Louis. The complex consists of Church (1906); School (1901, first story; 1913, second story); Garage (1913); and Rectory (1919). The buildings have survived virtually unaltered in good condition.

Constructed of mottled buff brick trimmed with white stone from plans drawn up by architect Joseph Conradi, the church measures approximately 75 X 150 feet. Preceded by a shallow vestibule, the two-bay nave is equal in length to the transept width. Vestibule, nave and transept are covered with a cross-gabled roof; the polygonal apse and rectangular sacristy are roofed separately (Fig. 1; Photos #1, 2). The principal (east) elevation features a square center tower projected from the gable-end, flanked by octagonal turrets. The main entrance to the church is located in the base of the tower; smaller portals are on either side; all three portals have pointed arch, traceried transoms framed with stone-trimmed pinnacled gables. The tower is articulated with buttresses, round and pointed arch traceried windows, paneled brick crosses and corbeled brick arcading; a polygonal slate-clad spire rises from the pointed arch louvred belfry. The turrets are pierced by stone traceried, pointed arch windows separated by buttresses; they terminate in slate-clad spires.

The pointed arch, traceried windows of the clerestory and side aisles are expressed on the exterior with gabled roofs; stone-capped buttresses mark the bay divisions. Gabled ends of the transept are enriched with corbeled brick arcading and are pierced with one large and two small, pointed arch traceried windows. Small polygonal side chapels are flanked by brick piers which carry stone statues of the Evangelists who are identified by traditional symbols carved in stone under each pedestal: Matthew and John are installed on the south transept wall (Photo #2); Mark and Luke are found on the north transept (Photo #3). Directly below the smaller transept windows, confessionals are expressed on the exterior by low rectangular brick forms trimmed with stone crenelated parapets and pierced with three pointed arch windows (Photos # 2, 3). An iron fence encloses the south and west sides of the church yard. The only alterations observed on the exterior were replacement of the canopies above the statues on the south transept and installation of fans in the lower lights of the large window in both transepts.

The church nave is entered from ogee arched doorways in the vestibule which correspond to the three exterior portals. The north end of the vestibule opens to the stair turret leading to the organ loft while the south end opens to a bapistery located in the opposing turret. The nave is articulated with quadripartite plaster rib vaulting which springs from engaged clusters of colonnettes terminated with foliated capitals and consoles; walls

are pierced with clerestory windows and below with pointed archways which give access to low side-aisles with plaster rib vaulted ceilings. The large crossing area features a star rib vault (Photo #4). A polygonal apse is flanked by niches which serve as side chapels; these spaces are installed with elaborately carved altars of Carrara marble inlaid with onyx; they were executed by Joseph Conradi. The high altar (Photo #5) is approached by three marble steps; the base features a depiction of "The Last Supper" based on Leonardo Da Vinci's work. Gabled and pinnacled niches house carved marble statues; a representation of the Sacred Heart is displayed in the highest center niche. The matching side altars are dedicated to the Virgin (on the south) and St. Joseph (Photo #6); they repeat the Gothic detailing of the high altar. Leaded stained glass windows are featured throughout the church; nave and transept windows illustrate scenes from the life of Christ; apse windows depict Old Testament sacrifices; organ loft windows exhibit saints associated with music. The doorway leading from the nave into the baptistery is glazed with "The Baptism of Christ" and the transom over the center door opening from the vestibule to the nave depicts St. Matthew. Other original furnishings of the church include Gothic detailed wood pews, confessionals and cabinetry in the sacristy; the Stations of the Cross may also be original. The only notable alteration to the interior has been the removal of the communion rail.

The red brick parochial school was constructed in two stages: a basement and first story were erected in 1901 and a second story, designed by architect William P. McMahon, was added in 1913. The building measures 65 X 100 feet; it extends eight bays on the east and west elevations and three large bays on the north and south. The roof of the school is low-hipped with a wide eave overhang displaying exposed shaped rafters. Double-hung windows with nine over three lights (vertically proportioned) are featured on all elevations. Segmentally arched windows are employed on the basement and first story; rectangular headed openings articulate the second story; all windows employ stone sills. A brown matte brick beltcourse marks the division between stories. Entrances are centrally located on the north and south elevations; the south entrance is sheltered by a simple wood framed stoop (Photo #8 - right) while the principal entrance on Maffit Street is defined by a stone enframement with projecting cornice and inscription above reading "St. Matthew." Wide double doors are flanked by single-pane side lights and surmounted by multi-paned transoms (partially boarded). This elevation is given further emphasis by shaped parapets coped with white terra cotta and embellished with green glazed and brown matte patterned brickwork; and by treatment of fenestration as tripart groupings accented by white stone lintels on the first story and by lintels and stylized vertical panels of matte brown brick and white stone on the second story. The center bays of the east (Sarah Street) elevation are also set off by a parapet and stone and brick detailing

identical to the north elevation. An iron fence extends along the east elevation and is partially intact on the north elevation.

A small, one story, grey brick garage was erected behind the rectory in 1913 (Photo #9). The flat roof is coped with terra cotta tile. A doorway is located on the south side and wood garage doors are installed on the west elevation. The east elevation is pierced by a tripart window headed with soldier course bricks. The wall is enriched with a grey brick relieving arch and beltcourse, a diamond panel of green glazed and brown matte brick and two crosses of green glazed brick; the overhead brick wall which joins the garage to the church sacristy features a green glazed brick shamrock.

A two and one-half story mottled buff brick rectory, designed by architect William P. McMahon, was constructed in 1919, replacing the original 1894 rectory. Rectangular in plan, the building rests on a stone foundation and is covered with a steeply pitched, dormered side-gabled roof at the east end of the house which joins a low-hipped, dormered roof (Photo #10). The three bay primary elevation features a projecting center entrance bay terminating in a gable; stone quoining, banding, window hoods, quatrefoils and foliated ornament trim the bay. Windows are all double-hung with four over one light; they are grouped in three's in the outer bays and are headed with brick lintels trimmed with stone on the first story. A small brick archway trimmed with stone leads to the rear of the house. North and south (side) elevations extend four bays; rectangular double-hung windows with four or six lights over one are headed with brick and stone lintels on the first story and also on the upper stories of the gabled-roof section of the house. A stone trimmed chimney is featured at the northeast corner. Irregular fenestration with soldier course brick lintels is found on the rear (west) elevation. A two story passageway articulated with stone-trimmed pointed arches and half-timbering connects the rectory to the church (Photo #3 -left). The front lawn of the house is enclosed by an iron fence.

8. Significance

Period	Areas of Significance—Check and justify below			
___ prehistoric	___ archeology-prehistoric	___ community planning	___ landscape architecture	___ religion
___ 1400–1499	___ archeology-historic	___ conservation	___ law	___ science
___ 1500–1599	___ agriculture	___ economics	___ literature	___ sculpture
___ 1600–1699	_X_ architecture	___ education	___ military	___ social/ humanitarian
___ 1700–1799	___ art	___ engineering	___ music	___ theater
___ 1800–1899	___ commerce	___ exploration/settlement	___ philosophy	___ transportation
_X_ 1900–	___ communications	___ industry	___ politics/government	___ other (specify)
		___ invention		

Specific dates 1901-1919 **Builder/Architect** Church: Joseph Conradi; School: William M. McMahon

Statement of Significance (in one paragraph)

St. Matthew's Parish Complex is eligible for listing in the National Register according to Criterion C and is significant in the following area: ARCHITECTURE: Constructed between 1901-1919 in Gothic and Craftsman styles, the church, school, rectory and garage are good representative examples of early 20th century Catholic parish architecture in St. Louis as it continued late 19th century practices and responded to new styles and materials. The buildings are distinguished by fine brick masonry construction and detailing in stone and brick. The Gothic Revival Church, designed by architect/sculptor Joseph Conradi, is further distinguished by stained glass, exterior stone sculpture and interior marble altars and other liturgical furnishings which represent local craft traditions of high quality.

After 1843, when Bishop Kenrick established St. Louis' first national parish, German St. Mary of Victories, Catholic parishes in the city were segregated by language group. This policy fostered ethnic identity and often rivalry, particularly in St. Louis' German/Irish immigrant neighborhoods on the north and south sides of the city. As the city swelled from rising immigration and expanded westward from the riverfront Wards, the large, pioneer mother churches such as northside St. Joseph's and St. Patrick's (Fig. 2), spawned numerous German and Irish daughter parishes which erected schools and churches located within a few blocks of one another. Until the last decade of the 19th century, the majority of Catholic parishes were established east of Grand Avenue. Although the city's western boundary had been extended about four miles west of Grand in 1876, most of the area remained a sparsely settled tract of open prairie and small farms until municipal services and public transportation stimulated residential development at the end of the century.

During the thirteen year period 1890-1903 in which St. Louis gained over 140,000 inhabitants, twenty-three city parishes were founded, sixteen of which were located in the rapidly growing area west of Grand. Although immigration was declining, eleven of the total number of new parishes were set aside for foreign-language groups; many of the twelve English-speaking churches boasted dominant Irish congregations. All except one of the German and Irish parishes were founded in newly developing north and southwestern sectors (dismembering older ethnic parishes) whereas more recent immigrant groups (Italians, Czechs, Slovaks and Syro-Maronites, representing six new parishes) established

churches in older city neighborhoods which formerly had been German and Irish strongholds.

One of five parishes founded in 1893, St. Matthew's was part of an east-west development corridor of Irish parishes which grew successively from St. Patrick's, the cradle of St. Louis Irish congregations located at Sixth and Biddle Streets (Fig. 2). The new parish was carved out of the territory of St. Teresa's Church on Grand Avenue, the western outpost of Irish parishes at the time of its founding in 1865 (Fig. 2). When Father Joseph Shields was called to organize St. Matthew's, much of the parish territory (bounded east by Vandedventer, west by Goode, south by Easton and north by Natural Bridge - Fig. 2) was still pastureland. However, about 150 Irish Catholic families living in the area were sufficient number to justify a new parish.[1]

Described as "legendary" in the St. Louis Irish community, Father Shields was born in 1864 in County Tyrone, Ireland, and studied classics at St. Patrick's College, Armagh. In 1882 he entered St. Francis Seminary, Milwaukee. Two years later he began theological studies at the Sulpician Seminary of St. Mary's, Baltimore, the city in which he was ordained by Cardinal Gibbons in 1888. Father Shields subsequently came to St. Louis where he served as assistant priest at two northside Irish parishes, St. Teresa's and St. Lawrence O'Toole's, before establishing St. Matthew's, his parish for fifty years. Like many priests in the Irish-dominated St. Louis Church, Father Shields was strongly tied to his native Ireland. His one regret in life, that his "beloved Tyrone" had been separated from the rest of Ireland and affiliated with a government "alien in faith and traditions,"[2] expressed a political theme characteristic of early 20th century Irish-American sentiment in St. Louis. Identification with Ireland's political struggles to gain independence was, in fact, the unifying source of Irish ethnic consciousness in pre-World War I St. Louis. As a result of the close alliance of nationality and religion, Irish parishes had become centers of organized activity directed toward support of Irish freedom. St. Patrick's Day parades, banquets, picnics, rallies and meetings reflected the common political goal which bound together the Irish parishes, social and benevolent groups. Further manifestation of these aspirations could be found in activities associated with the Gaelic revival. Part of an international movement which flourished in St. Louis during the first decade of the 20th century, the Revival was led by local churchmen who organized groups dedicated to the study of Irish language and literature, cultivated interest in Irish song and dance, and fostered study of Irish history in Missouri's parochial schools among other things.[3]

The first church built by Father Shields was a modest frame structure completed in 1893 on the site of the present church at Kennerly and Sarah.

Although frequently new mission parishes combined school and church in their first church buildings, no record exists of a parochial school at St. Matthew's before 1901 when the first story and basement of the present school building were erected. The establishment of the school was no doubt hastened by action of the Third Archdiocesan Synod (1896) in which Archbishop Kain gave strong support to parochial education by pronouncing that within two years each St. Louis parish must open a parochial school near the church which all parish children were required to attend.[4] St. Matthew's school opened September 20, 1902, staffed by the Sisters of St. Joseph.[5] The Sisters' convent on Cass Avenue in the former Clemens mansion (listed in the National Register) was situated in the heart of the old Irish neighborhood east of Grand Avenue which supported three Irish parochial schools (razed) also served by the teaching Order (Fig. 2).

By 1906, the rapid growth of the parish (which had nearly quadrupled) necessitated construction of a larger church, the cornerstone of which was laid August 12, 1906. When the new church was dedicated September 22, 1907, it ranked in size with the large parish churches of the city.[6] The decade 1900-1910 in which St. Matthew's was constructed, moreover, was a significant building period for the Catholic church in St. Louis. In addition to the monumental new Romanesque Cathedral (begun in 1907), fourteen sizable parish churches (including St. Matthew's) along with nine smaller churches were completed or under construction. The 19th century preference for Gothic was continued in all of the major parish churches except four which adopted Romanesque, a style which gained favor in St. Louis Catholic architecture after 1910.[7] Other links to 19th century Catholic building practices could be observed in the expression of ethnicity. All five German Catholic churches of the decade employed distinctive German hall church plans as well as other features derived from German precedents; all were designed by German-born and trained architects. The Irish and English-speaking parishes, on the other hand, generally chose architects of Anglo-American descent who followed English Gothic models. Six of nine large English-speaking parish churches, in fact, were designed by Barnett,Haynes & Barnett, architects of the new Cathedral who were trained in the St. Louis office of George I. Barnett, a native English architect.

Plans for St. Matthew's were drawn up by Joseph Conradi (1867-1936), an architect/sculptor who had worked for both Irish and German congregations in the city. Born in Berne, Switzerland, Conradi studied art in Florence and Rome before coming to the United States in the late 1880s where he taught at the Cooper Union in New York City. After arriving in St. Louis, he formed a partnership with marble cutter Theodore Schraeder. Specialists in church altars and sculpture, the firm received commissions from numerous Catholic churches in the city. During the 1890s Conradi branched out into architecture

and designed Most Holy Trinity and St. Bernard's churches in St. Louis and later supplied plans for churches in St. Joseph, Missouri and in the states of Louisiana, Idaho, Washington and Utah. After moving West around 1916, Conradi worked principally as a sculptor; prominent examples of his work may be found in Los Angeles (including all the sculpture in the Doheny Memorial Library (USC) and in other western cities. [8]

Conradi's design for St. Matthew's adapted English Gothic Decorated to local brick building traditions to create a distinctive Gothic Revival church. The choice of mottled buff brick for the exterior rather than red, (so often used in 19th century St. Louis churches), was in keeping with turn-of-the-century local preference for light colored masonry. Arcaded brick corbel tables which trim the center tower and gabled ends of the church, however, derive from 19th century practices. In contrast to the more common asymmetrical tower placement, Conradi provided a striking composition of large central tower flanked by smaller turrets. The north turret was installed with a stairway leading to the organ loft while the south turret was designed as a baptistery which, in its octagonal form, follows traditional Early Christian baptisteries (Photos #1, 2). The architect's use of exterior figural sculpture is also a departure from the norm. Stone statues of the Evangelists Matthew, Mark, Luke and John, executed by Conradi, may be found on the north and south transept walls (Photos #2, 3).

The interior of St. Matthew's is articulated with plaster rib vaulting typical of contemporary parish churches although open timber ceilings were also frequently employed. An unusual feature, however, is the large crossing area monumentalized by a plaster rib star vault patterned after English Decorated examples (Photo #4). Bulbous foliage on capitals and consoles, ogee arches and window tracery of the Geometric and Curvilinear type also derive from English Decorated sources. Richly colored stained glass illustrates scenes from the life of Christ in the nave and transepts; sacrifices from the Old Testament in the sanctuary; and saints associated with music in the organ loft. The transom over the center doorway leading from vestibule to nave is installed with an image of the parish's patron saint, Matthew. A Gothic arched portal opening to the baptistery appropriately features a depiction of the "Baptism of Christ." Three finely crafted Gothic Revival altars of Carrara marble inlaid with onyx are also the work of Joseph Conradi. Donated by parishioner Patrick Egan, the high altar (Photo #5) features a statue of the Sacred Heart in the center upper niche and other church figures below; a relief panel based on Leonardo Da Vinci's "Last Supper" is displayed on the base of the altar. Matching side altars detailed with similar Gothic motifs are dedicated to St. Joseph (Photo #6) and the Virgin Mary, depicted as the New Eve, standing on a serpent. Gothic detailing also enriches wood church pews, confessionals and sacristy cabinetry, all of which were part of the

original church furnishings.

As the parish grew and prospered other building improvements followed. Between 1904 and 1913 parochial school enrollment climbed from a total of 290 students instructed by four Sisters of St. Joseph to 572 pupils served by eight sisters and one lay teacher.[9] The pressing need for a larger school facility was met in 1913 by the addition of a second story to the original 1901 school building. Designed by William P. McMahon, a second generation Irish architect well known for Catholic institutional building in St. Louis, the addition reflected popularity of the Craftsman aesthetic expressed in shaped parapets coped with terra cotta, wide overhanging eaves with exposed rafters and flat stylized ornament in stone and glazed green and matte brown brick (Photo #7). A small brick garage constructed in the same year also exhibited characteristic Craftsman detailing along with custom work in the form of a green glazed brick shamrock and two crosses (Photo #9). In 1919, McMahon drew up plans for a new parish rectory articulated in a mottled buff brick Tudor Gothic style. Constructed by contractor Thomas O'Keefe, the house replaced an 1894 rectory which was moved from the site and later demolished. Care was taken to relate the forms and materials of the new rectory to the church. The rectory's three story center entrance bay was stepped forward to echo the church tower; arches, gables, quatrefoils and foliated detailing on the facade along with an arcaded passageway connecting rectory and church also repeat design elements of the church (Photos #3, 10).

St. Matthew's reached its peak during the World War I era with a congregation of around 1500 families and school enrollment approaching 700. It remained a large flourishing parish until the time of World War II when demographic shifts in the neighborhood brought on by white out-migration considerably reduced the congregation. Located at the northeast edge of a district whose racial composition had reached 90 per cent black by 1940, the parish responded to the changing city in accordance with Archbishop Ritter's racial integration policies and landmark decision in 1947 to end segregation in the city's parochial schools. By 1959 St. Matthew's was more than fifty per cent Black. In the face of increasing difficulty obtaining diocesan priests, Jesuit fathers took charge of the parish the same year. Previously at St. Malachy's, a former Irish parish east of Grand which had been Black for some years, the Jesuits soon led the city in number of conversions at St. Matthew's.[10] Less fortunate, however, were the early Irish parishes east of Grand where Urban Renewal policies and highway construction removed all except one church, St. Bridget's. Today, St. Matthew's parish continues to actively serve the neighborhood although the school was closed in 1984 when it merged with nearby Holy Rosary parochial school. Plans are now being prepared to convert St. Matthew's school into twenty units of "Section 8" housing.

FOOTNOTES

1 Western Watchman 26 September 1907.

2 Golden Jubilee Souvenir Commemorating The Fifieth Anniversary of the Ordination to the Priesthood of The Reverend Joseph T. Shields, (St. Louis: St. Matthew's Parish, 1938).

3 Margaret Lo Picolo Sullivan, Hyphenism in St. Louis 1900-1921: The View From the Outside, (Diss. St. Louis University, 1968), Chapter 3, "Irish-Americanism: Ireland Must Be Free", 83-143.

4 William Barnaby Faherty, S.J., Dream By The River: Two Centuries of Saint Louis Catholicism 1766-1967, (St. Louis: Piraeus Publishers, 1973) 129-30.

5 Sisters of St. Joseph of Carondelet Archives, St. Louis Missouri.

6 St. Louis Globe Democrat 23 September 1907; St. Louis Republic 23 September 1907; Western Watchman 26 September 1907.

7 Rev. John Rothensteiner, History of the Archdiocese of St. Louis, (St. Louis: Blackwell Wielandy, 1928), 749.

8 Los Angeles Herald Express 17 November 1936; other obituaries of Joseph Conradi from unidentified newspapers; information supplied from Mrs. Grace Conradi Anderson, granddaughter of Joseph Conradi.

9 Annual Report of St. Matthew's School 1911-1923, Sisters of St. Joseph of Carondelet Archives, St. Louis Missouri.

10 75 Years 1893-1968 St. Matthew The Apostle Church, (St. Louis: St. Matthew's Parish, 1968).

9. Major Bibliographical References

See attached.

10. Geographical Data

Acreage of nominated property less than 1 acre

Quadrangle name Granite City, Ill./Mo. Quadrangle scale 1:24,000

UTM References

	Zone	Easting	Northing
A	15	740810	4282360
B			
C			
D			
E			
F			
G			
H			

Verbal boundary description and justification Beginning at the intersection of the north line of Kennerly and the west line of Sarah; thence northwardly along said line, crossing the intervening alley to its point of intersection with the south line of Maffit; thence westwardly along said line approximately 75'; thence southwardly, crossing the intervening alley of

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
state	code	county	code

11. Form Prepared By

name/title 1. Mary M. Stiritz, Research Director

organization Landmarks Association of St. Louis, Inc. date 4/4/86

street & number 721 Olive Room 1113 telephone (314) 421-6474

city or town St. Louis state Missouri 63101

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state X local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Frederick A. Brunner

title Frederick A. Brunner, Ph.D., P.E., Director, Department of Natural Resources and State Historic Preservation Officer date 6/20/86

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

BIBLIOGRAPHY

Annual Report of St. Matthew's School 1911-1923. Sisters of St. Joseph of Carondelet Archives, St. Louis, MO.

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Golden Jubilee Souvenir Commemorating the Fifieth Anniversary of the Ordination to the Priesthood of The Rev. Joseph T. Shields. St. Louis: St. Matthew's Parish, 1938.

Rothensteiner, Rev. John. History of the Archdiocese of St. Louis. St. Louis: Blackwell Wielandy, 1928.

St. Louis Globe Democrat 23 September 1907.

St. Louis Republic 13 August 1906; 23 September 1907.

75 Years 1893-1968 St. Matthew The Apostle Church. St. Louis: St. Matthew's Parish, 1968.

Sullivan, Margaret Lo Picolo. Hyphenism in St. Louis 1900-1921: The View From the Outside. Diss. St. Louis University 1968.

Western Watchman 9 August 1906; 26 September 1907.

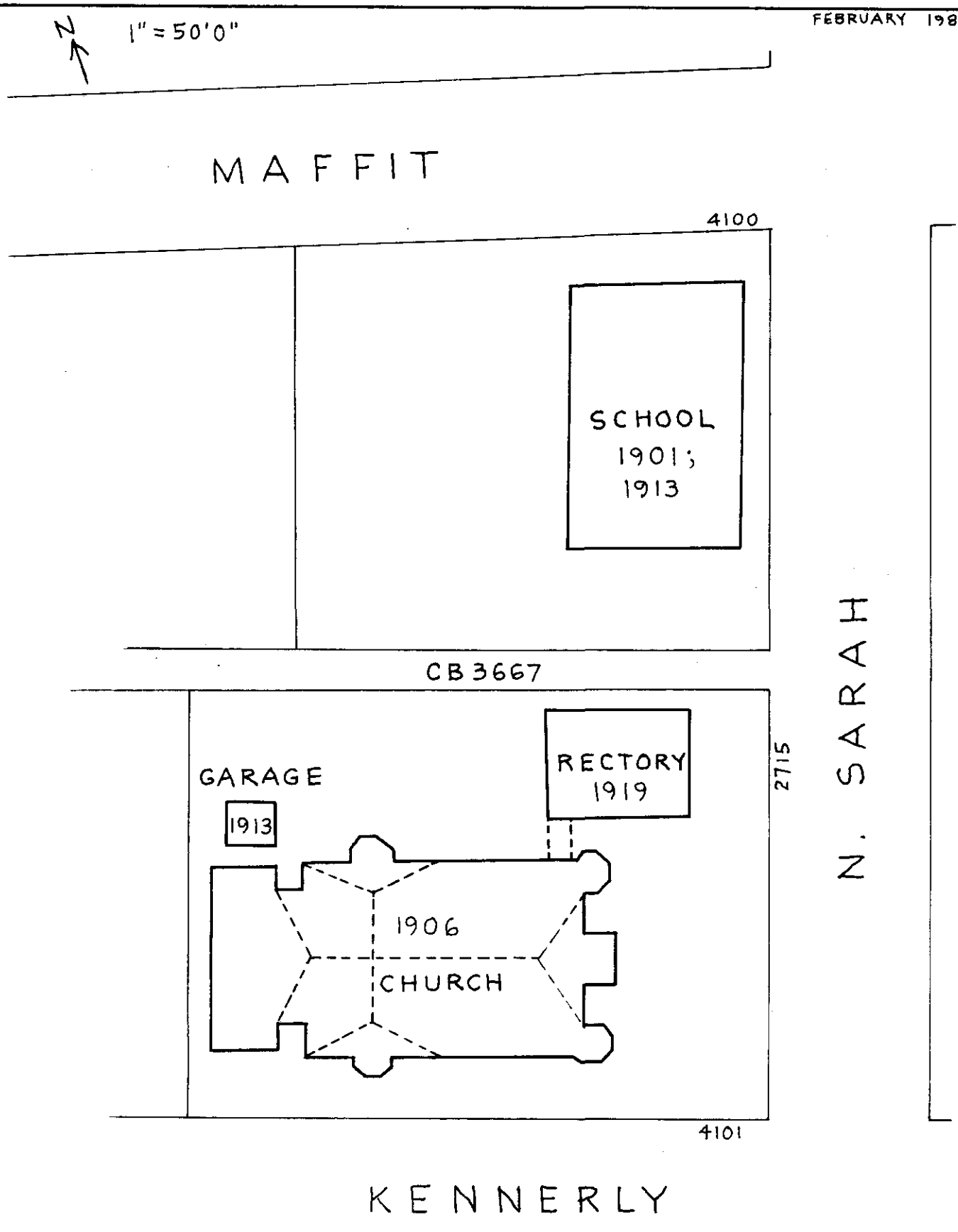
City Block 3667 to its point of intersection with the south line of said alley; thence westwardly along said line approximately 210'; thence southwardly to its point of intersection with the north line of Kennerly; thence eastwardly along said line to its intersection with the point of beginning. The Rectory's address is 2715 N. Sarah; the address of the school is 4100 Maffit.

2. James M. Denny, Chief
Survey & Registration and
State Contact Person
Department of Natural Resources
Division of Parks, Recreation,
and Historic Preservation
P. O. Box 176
Jefferson City, Missouri 65102

Telephone: 314/751-5365
Date: June 10, 1986

ST. MATTHEW'S PARISH COMPLEX
Sarah and Kennerly
St. Louis, MO

Figure #1 of 2
Site Plan
Drawn by: Pat Hays Baer
Date: February 1986



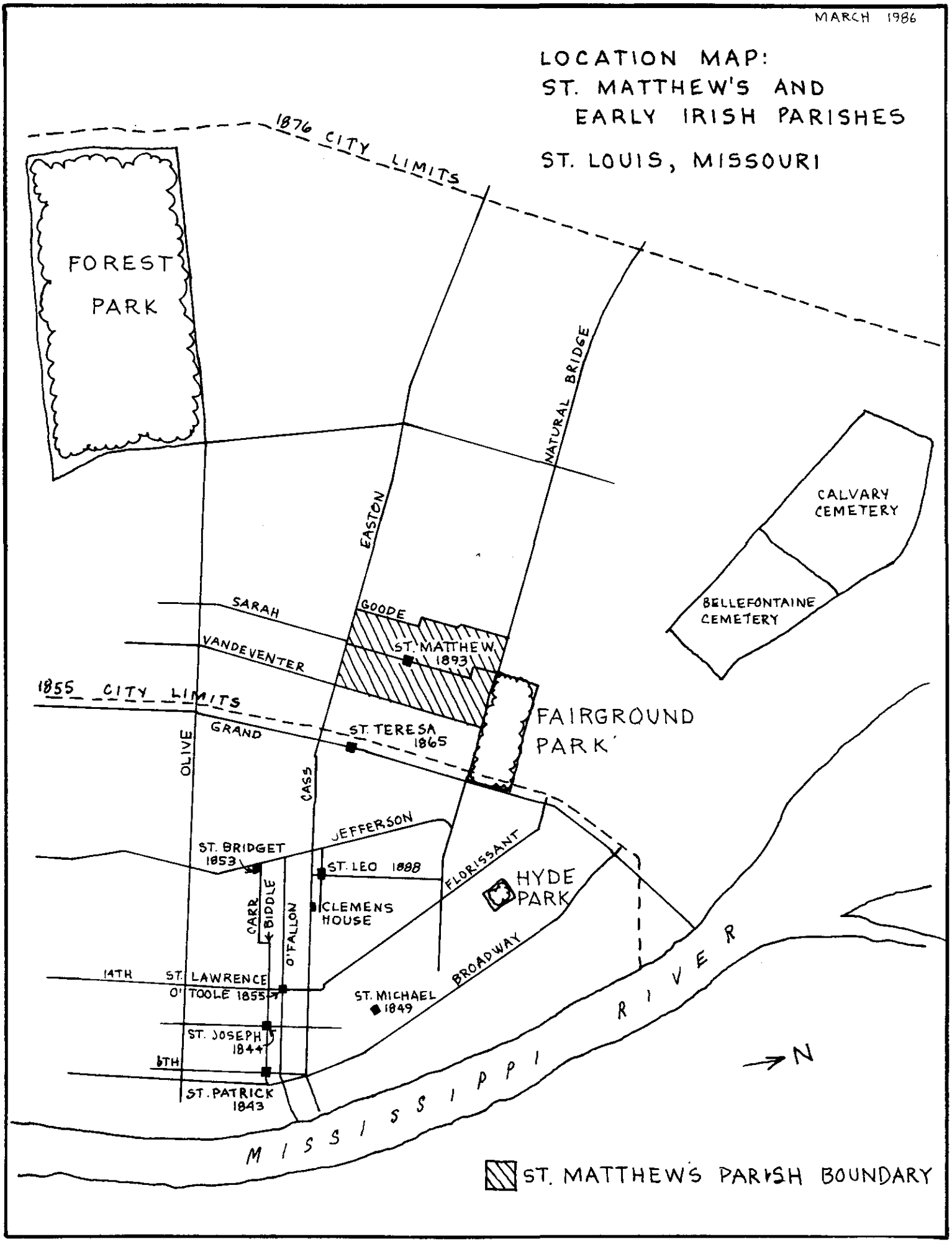
SITE PLAN:

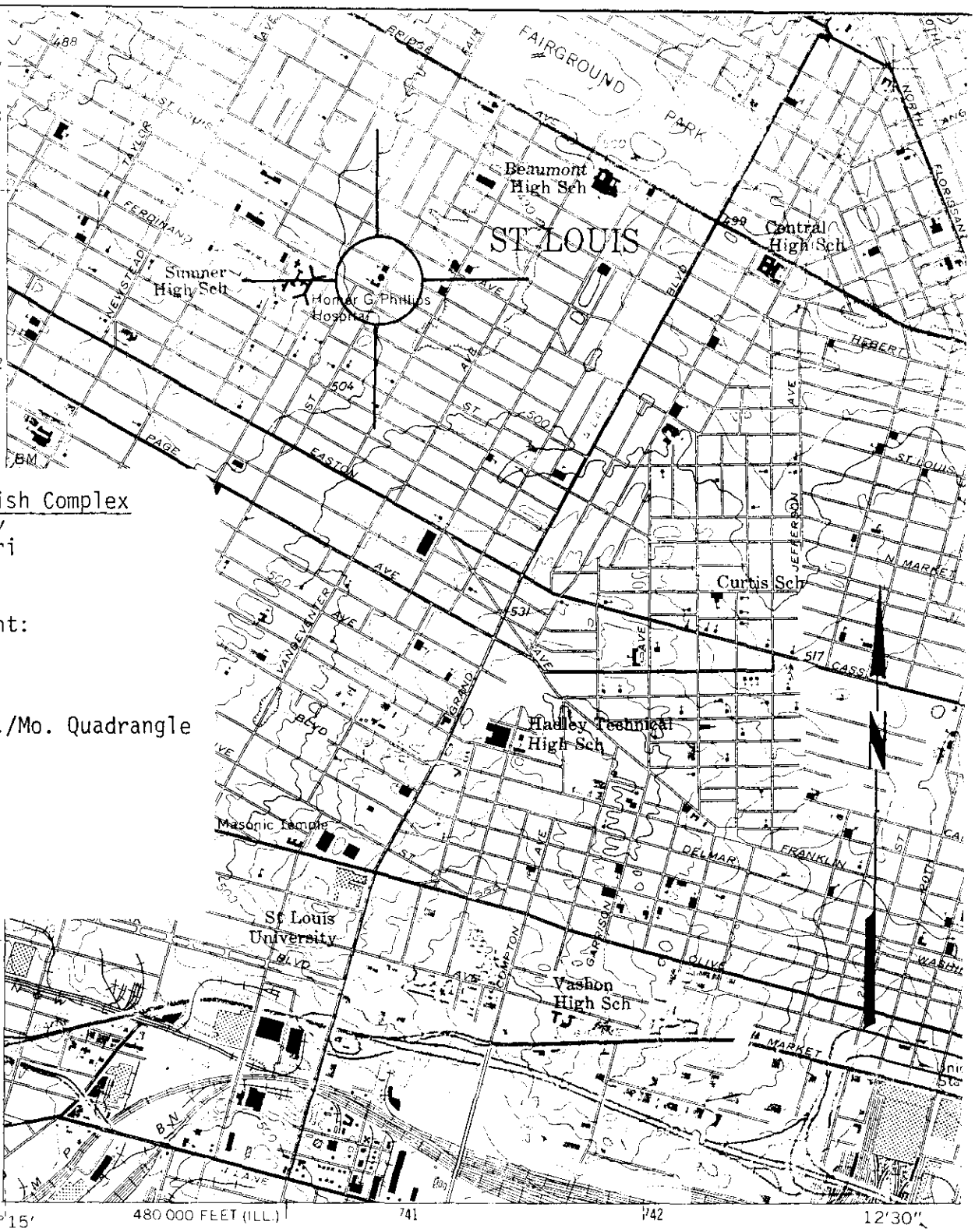
ST. MATTHEW'S PARISH COMPLEX

ST. LOUIS, MISSOURI

ST. MATTHEW'S PARISH COMPLEX
Sarah and Kennerly
St. Louis, MO

Figure #2 of 2
Location Map: St. Matthew's and Early Irish Parishes
Drawn by: Pat Hays Baer
Date: March 1986


MARCH 1986
LOCATION MAP:
ST. MATTHEW'S AND
EARLY IRISH PARISHES
ST. LOUIS, MISSOURI
1876 CITY LIMITS
FOREST PARK
NATURAL BRIDGE
EASTON
CALVARY CEMETERY
BELLEFONTAINE CEMETERY
SARAH
GOODE
VANDEVENTER
ST. MATTHEW 1893
1855 CITY LIMITS
FAIRGROUND PARK
GRAND
ST. TERESA 1865
OLIVE
CASS
JEFFERSON
ST. BRIDGET 1853
ST. LEO 1888
FLORISSANT
HYDE PARK
CARR
BIDDLE
O'FALLON
CLEMENS HOUSE
14TH
ST. LAWRENCE O'TOOLE 1855
BROADWAY
ST. MICHAEL 1849
ST. JOSEPH 1844
6TH
ST. PATRICK 1843
MISSISSIPPI RIVER
N
ST. MATTHEW'S PARISH BOUNDARY



St. Matthew's Parish Complex
Sarah and Kennerly
St. Louis, Missouri

UTM Reference Point:

15/740810/4282360

Granite City, Ill./Mo. Quadrangle
1:24,000 scale

(WEBSTER GROVES)
1961 III SE

Mapped by the Geological Survey
Revised by the Army Map Service
Published for civil use by the Geological Survey

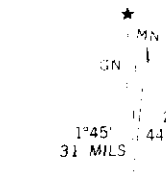
Control by USGS and USC&GS

Topography from planetable surveys by the Geological Survey 1930 and 1933. *Planimetric detail revised from aerial photographs* taken 1952. Field check 1954

Polyconic projection. 1927 North American datum
10,000-foot grids based on Illinois coordinate system, west zone
and Missouri coordinate system, east zone
1000-meter Universal Transverse Mercator grid ticks, zone 15, shown in blue

Red tint indicates areas in which only landmark buildings are shown

To place on the predicted North American Datum 1983
move the projection lines 2 meters south and
9 meters east as shown by dashed corner ticks



UTM GRID AND 1982 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

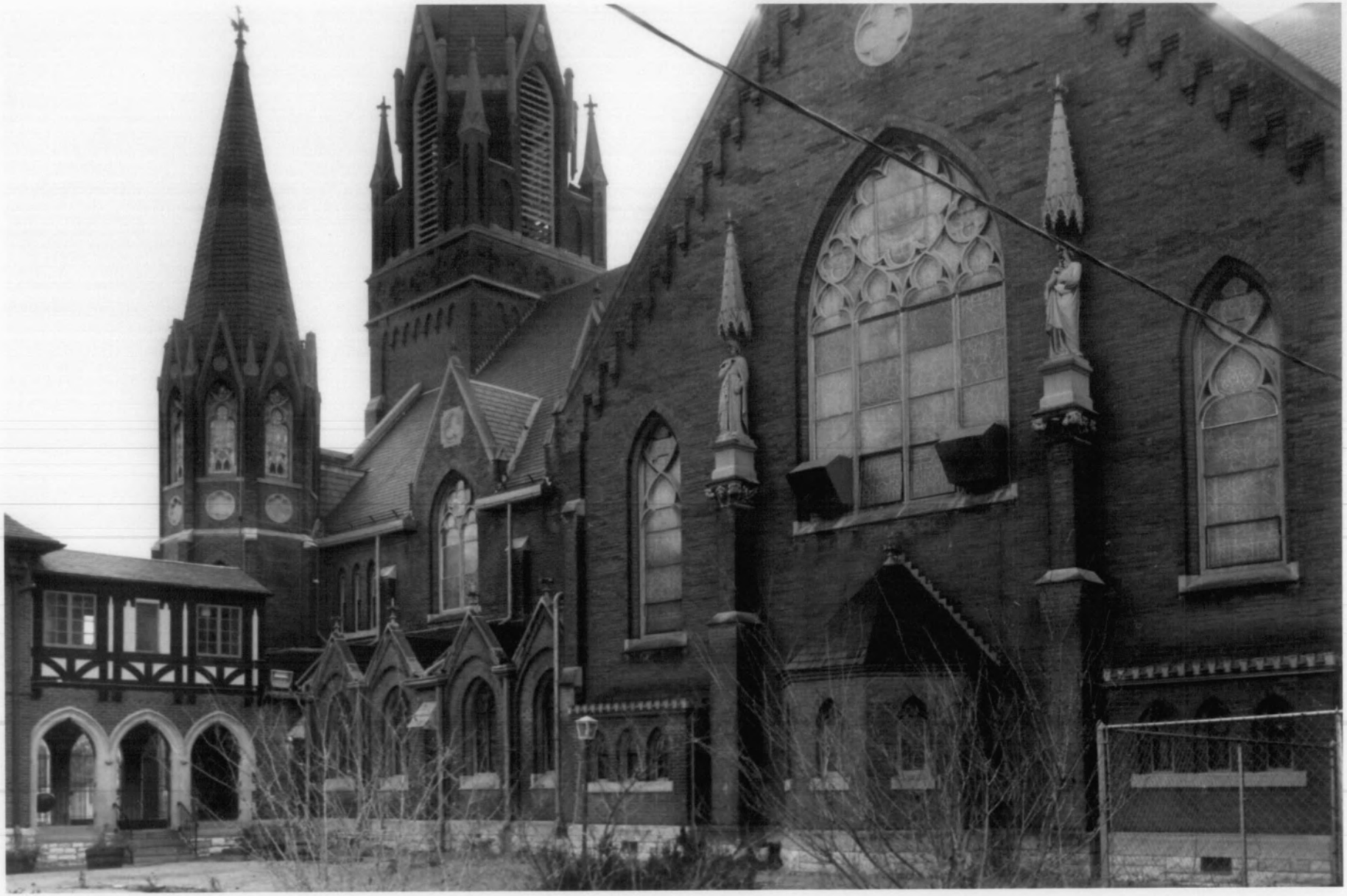
There may be private inholdings within the boundaries of the National or State reservations shown on this map

FOR S

ST. MATTHEW'S PARISH COMPLEX
Sarah and Kennerly
St. Louis, MO
#1 of 10
Photographer: Cynthia Longwisch
Date: February 1986
Negative: Landmarks Assoc. of St. Louis, Inc.
Church, East and South elevations
Camera facing northwest

ST. MATTHEW'S PARISH COMPLEX
Sarah and Kennerly
St. Louis, MO
#2 of 10
Photographer: Cynthia Longwisch
Date: February 1986
Negative: Landmarks Assoc. of St. Louis, Inc.
Church, South and West elevations
Camera facing northeast

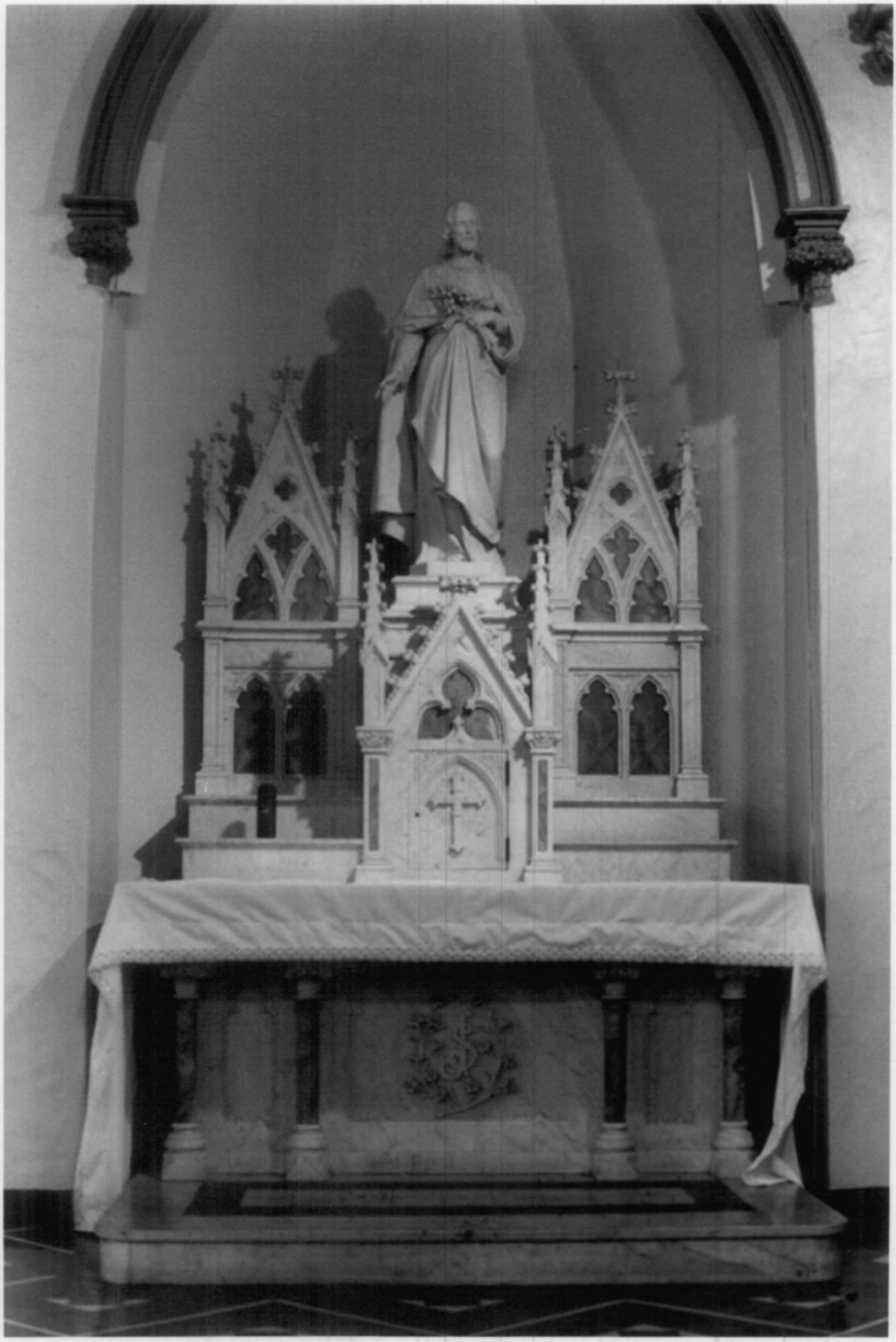
ST. MATTHEW'S PARISH COMPLEX
Sarah and Kennerly
St. Louis, MO
#3 of 10
Photographer: Cynthia Longwisch
Date: February 1986
Negative: Landmarks Assoc. of St. Louis, Inc.
Church, North elevation
Camera facing southeast



ST. MATTHEW'S PARISH COMPLEX
Sarah and Kennerly
St. Louis, MO
#4 of 10
Photographer: Mary M. Stiritz
Date: March 1986
Negative: Landmarks Assoc. of St. Louis, Inc.
Church interior
Camera facing west

ST. MATTHEW'S PARISH COMPLEX
Sarah and Kennerly
St. Louis, MO
#5 of 10
Photographer: Mary M. Stiritz
Date: March 1986
Negative: Landmarks Assoc. of St. Louis, Inc.
Church, High Altar
Camera facing west

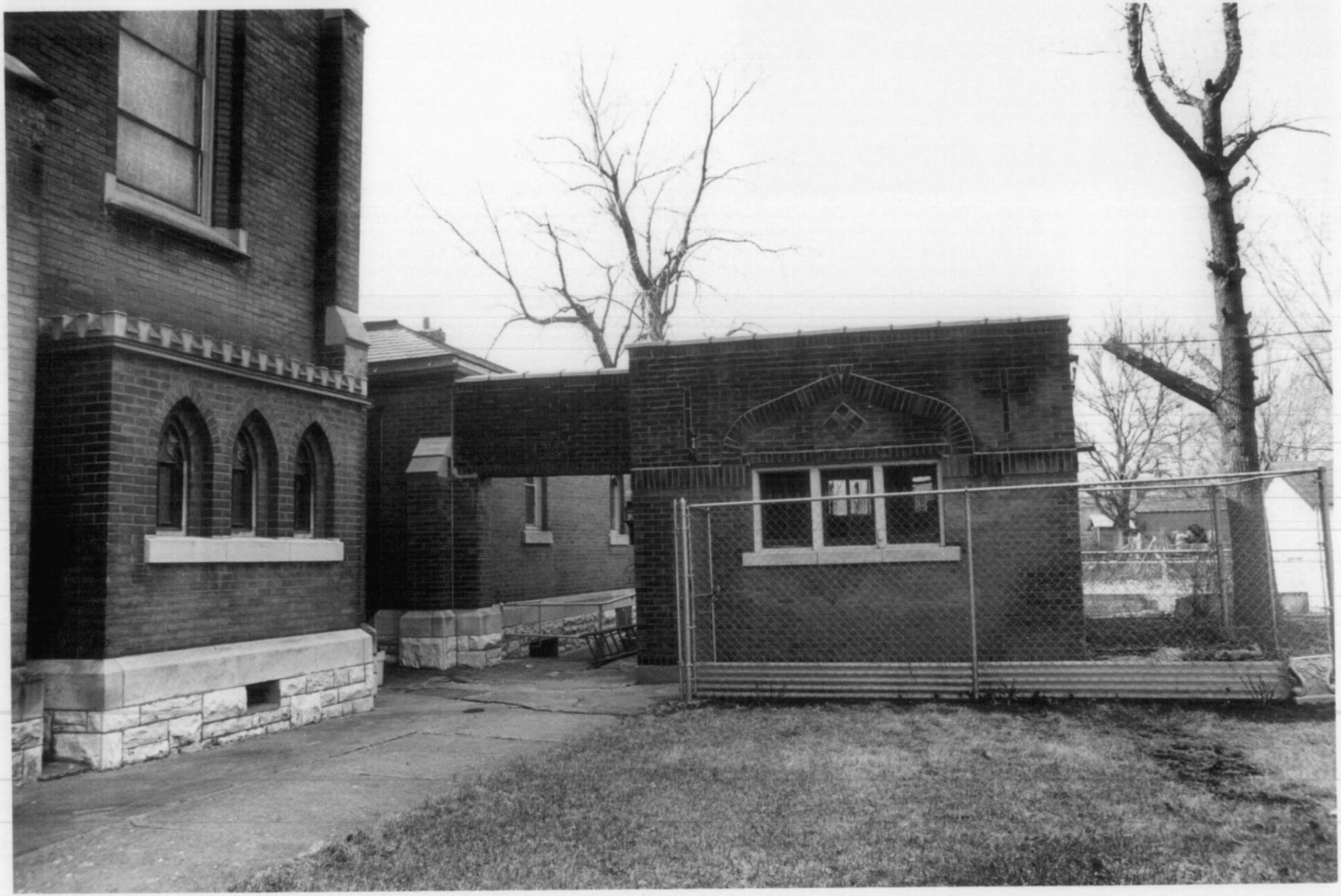
ST. MATTHEW'S PARISH COMPLEX
Sarah and Kennerly
St. Louis, MO
#6 of 10
Photographer: Mary M. Stiritz
Date: March 1986
Negative: Landmarks Assoc. of St. Louis, Inc.
Church, St. Joseph Altar
Camera facing west



ST. MATTHEW'S PARISH COMPLEX
Sarah and Kennerly
St. Louis, MO
#7 of 10
Photographer: Cynthia Longwisch
Date: February 1986
Negative: Landmarks Assoc. of St. Louis, Inc.
School, North and East elevations
Camera facing southwest

ST. MATTHEW'S PARISH COMPLEX
Sarah and Kennerly
St. Louis, MO
#8 of 10
Photographer: Cynthia Longwisch
Negative: Landmarks Assoc. of St. Louis, Inc.
School, South and West elevations
Camera facing northeast
Date: February 1986

ST. MATTHEW'S PARISH COMPLEX
Sarah and Kennerly
St. Louis, MO
#9 of 10
Photographer: Mary M. Stiritz
Date: March 1986
Negative: Landmarks Assoc. of St. Louis, Inc.
Garage, East elevation
Camera facing west



ST. MATTHEW'S PARISH COMPLEX
Sarah and Kennerly
St. Louis, MO
#10 of 10
Photographer: Cynthia Longwisch
Date: February 1986
Negative: Landmarks Assoc. of St. Louis, Inc.
Rectory, North and East elevations
Camera facing southwest


CHILDREN

NPS Form 10-900-b
(March 1992)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places
Multiple Property Documentation Form

__X__New Submission ____ Amended Submission

A. Name of Multiple Property Listing

Historic and Architectural Resources of The Ville, St. Louis [Independent City], Missouri

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Black Settlement in The Ville, 1865-1910
The Ville as a Center for Black Culture, 1910-1950

C. Form Prepared by

name/title see continuation sheet

street & number _____ telephone _____

city or town _____ state ____ zip code _____

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (___ See continuation sheet for additional comments.)

Claire F. Blackwell 12 August 1995

Signature and title of certifying official/Claire F. Blackwell, Deputy SHPO — Date

State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper — Date

Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

Form Prepared By

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November 1998
editor, items A-H

STATEMENT OF HISTORIC CONTEXTS

Introduction

From the city's inception, African-American residents have played a large part in shaping the character and culture of St. Louis. No area represents this contribution more than the Ville, a forty-two-square-block neighborhood in north St. Louis. After 1910 through the 1950s, the Ville was the city's center for black culture and history. Originally part of the common fields for the new village of St. Louis, the Ville in the nineteenth century experienced a predictable pattern of development from farmland to suburb to an urban neighborhood with a small population of African-American residents and institutions. Race restrictive covenants starting in 1911 and increasingly institutionalized segregation combined to transform the neighborhood into an African-American enclave with boundaries imposed by regulation. Within that enclave, a unique social and rich institutional life grew up out of limited opportunities. Bounded by Sarah Avenue on the east, Taylor Avenue on the west, St. Louis Avenue on the north and Martin Luther King Boulevard on the south, the Ville has influenced the development of black history far outside of the neighborhood's confines.

After the village of St. Louis was founded in 1764, the area now known as the Ville was set aside as part of the Grand Prairie Common Fields. Farmers in the village of received plots laid out in long, adjacent strips. The first black residents of the Ville arrived at this time as the slaves of local landowners who farmed land in the area and lived farther south in St. Louis. One of these slaves was killed, and others abducted, in an ambush by British militia and Indians during the American Revolution. In the early nineteenth century the first permanent white settlers arrived in the Ville area, most of them from Virginia and Kentucky. Some of the first landowners had eponymous recognition in local street names: Kennerly, Wash (now Whittier), Goode (now Annie Malone Drive) and Taylor. James Kennerly had a particularly large plantation known as Cote Placquemine, or "Persimmon Hill," near the present intersection of Kennerly and Taylor Avenues (destroyed by fire in 1863).

In 1860, the total population within the boundaries of St. Louis stood at 160,773, of which over 3000 were black (approx. 2% of the total population). That same year, Charles Elleard, who arrived from New York, soon became the proprietor of the Abbey Trotting Race Track just south of the Ville, and bought land from George Goode on which he built an impressive estate. Besides raising several types of animals, Elleard built a greenhouse and became known as a horticulturalist of exotic plants and flowers. The area soon became known as Elleardsville, an unincorporated settlement just outside the rapidly growing city east of Grand Boulevard.

Context I: Black Settlement in The Ville, 1865-1910

The growth of St. Louis after the Civil War affected the small, rural settlement of Elleardsville as St. Louisans escaping the congestion of the city moved west of Grand in increasingly large numbers. In 1876 Elleardsville was formally incorporated into the city of St. Louis following the passage of the city's new charter separating it from St. Louis County, and establishing the city's boundaries at their present size. The black community in the Ville had begun to grow steadily after the war, and there were enough black residents in 1873 to establish an elementary school for blacks in the Ville. Within five years of its

founding, enrollment at Colored [elementary] School #8[1] (renamed Simmons Colored School in 1891; now razed) had nearly tripled.

Not long after Colored School #8 opened, two new and important institutions were organized in the Ville. Antioch Baptist Church began in 1878 at the home of William and Laura Coker on Wash (now Whittier) street, and moved soon after to a location on Lambdin Avenue near Kennerly. A new sanctuary for the church was constructed in 1885 on Kennerly Avenue. That same year St. James African Methodist Episcopal Church was founded at St. Ferdinand and Pendleton Avenues. (Both congregations have remained in the Ville even though they now draw only a small percentage of their members from the neighborhood.)

By the turn of the century the Ville was an ethnically diverse neighborhood where African-Americans lived near settlements of Irish and Germans. An Irish Catholic parish and parochial school, St. Matthew's (NRHP 1986), was founded in the Ville in 1893. Developers subdivided plots for multi-family and small single-family residences. Anyone with $2,000 could buy a lot and build a cottage.

St. Louis' late nineteenth century pattern of dispersed clusters of black settlement was typical for minority populations of less that 5% of the total, according to sociologists Schoenberg and Rosenbaum.[2] By 1900, the percentage of African-Americans in St. Louis had grown to 6.2% (35,665 out of 575,235). However, Schoenberg and Bailey conceded that census data from 1900 cannot be interpreted in such a way to provide an accurate racial breakdown for the Ville. At the turn of the century, most housing in the Ville remained under the ownership of Irish and German residents.[3] As one measure of black population, of the city's thirteen African-American public schools in 1900, only one, Simmons Elementary, was located in the Ville.[4]

Major growth in the black population of the Ville would not come until after the new Sumner High School was opened in 1910, but there are a number of indicators that the area was seen as a desirable neighborhood for African Americans in the early 1900s. For example, in 1909 the black Bethany Presbyterian congregation moved to the Ville and renamed itself "McPheeters Memorial Presbyterian Church" after its founder, Thomas S. McPheeters (who had also raised the money for the purchase of land in the Ville). By 1910, 13 percent of the local ward population was black (3,108 of 23,253 residents).

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[1]Colored School #8 was the eighth elementary school built for blacks in post-Civil War St. Louis.

[2]Sandra Perlman Schoenberg and Patricia L. Rosenbaum, *Neighborhoods That Work: Sources for Vitality in the Inner City.* (New Brunswick, New Jersey: Rutgers University Press, 1980), 120.

[3]Sandra Schoenberg and Charles Bailey, "The Symbolic Meaning of an Elite Black Community: The Ville in St. Louis," *The Bulletin*, Missouri Historical Society v. 23 no. 2 (January 1977). 94-95.

[4]Katharine T. Corbett and Mary E. Seematter, "Black St. Louis at the Turn of the Century," *Gateway Heritage* 7, no. 1 (Summer 1986). 41.

This was more than double the citywide concentration of blacks, which was 6.4%.[5] More significantly, a 1912 study reported that "most of the home owning negro population live in this section [Elleardsville]."[6]

Schoenberg and Bailey argue that the beginnings of home ownership and special "elite" status for the Ville were already planted by 1906. In that year local African American leaders began a campaign for the relocation of Sumner High School, the city's only high school for blacks until 1927, to an available tract of land in the heart of the neighborhood. Citing the general trend of westward migration in the city, *neighborhood residents successfully swayed the Board of Education away from sites in the more densely* African American Central City and Mill Creek Valley areas (which together had accounted for more than half of the city's black population in 1900).[7] Sumner's move, accomplished in 1910, four years after local leaders first called for it, was a major factor in the subsequent popularity and image of the Ville. As Schoenberg and Bailey noted, "There is little question that it became a magnet for the wealth of institutions which located in the Ville in the next thirty years."[8]

Context II: The Ville as a Center for Black Culture, 1910-1950

The school board's decision to move Sumner High School to the Ville in 1910 encouraged the growth of a stable, middle-class black population in that community. In a time when black students commuted to Sumner from all over the city, concerned parents wanted to move as close as possible to the new high school. The lack of restrictive covenants in the Ville made this move possible, although many neighborhoods near the Ville were off-limits to blacks. In the three decades following the move, many major black institutions located or built permanent homes in the Ville: schools (Charles Turner Open Air, Poro College and the Lincoln University School of Law, the conversion of Marshall School to black use); churches (Antioch Baptist); charitable institutions (St. Louis Colored Orphans Home); and the massive Homer G. Phillips Hospital. The Ville is remembered as the seat of black culture in St. Louis during this period.

Sumner High School prospered in its new location, and a short list of its graduates gives an indication of the school's importance in St. Louis history: opera singer Grace Bumbry, comedian Dick Gregory, rock & roll singers Chuck Berry and Tina Turner, actor Robert Guillaume, opera singer Robert McFerrin, and World War II hero Wendell Pruitt. Sumner's Normal School also accompanied it to the Ville, where it prospered as a teacher training center. In 1930, the normal school was renamed Stowe's Teachers College, after Harriet Beecher Stowe, and relocated to Simmons School. In 1938, a separate facility built with PWA funding was opened for the normal school just northwest of Sumner High School; the building now houses the Turner Middle School.

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[5]Carolyn H. Toft, ed. *The Ville* (St. Louis: n.p., 1975), p. 6.

[6]Schoenberg and Bailey, 95; quoting William August Crossland, "The Occupations of Negroes in St. Louis," (unpublished master's thesis, Washington University, 1913).

[7]Schoenberg and Bailey, 97; Corbett and Seematter, 41.

[8]Schoenberg and Bailey, 97.

While many residents began to gravitate toward this neighborhood because of the local educational system and home ownership opportunities, one external factor served to increasingly narrow black residents' housing choices. The increasing use of race-restrictive covenants in housing deeds in the 1910s limited where blacks could purchase property in St. Louis. Many residential areas became off-limits to the black population by 1920, creating black "ghettos" where there was already an established black population. The Ville profited from this segregation in the sense that it created a concentrated community with little opportunity to move further west, as was the trend with the white population in that era. Between 1910 and 1920, St. Louis' population rose from 687,029 to 772,897 with the percentage of African-American residents rising from 6.4% to 9%. Changes in census tract reporting between 1910 and 1920 make it impossible to measure precise variations within the boundaries of the Ville, but by 1920, Tract 1113 which encompassed the Ville was approximately one-third black.[9] This initial growth following the arrival of Sumner and the narrowing of options for St. Louis blacks laid the groundwork for the flowering of institutions and social life that gave the Ville its reputation as the center of St. Louis black culture in the 1920s and beyond.

Sumner's relocation to the Ville also made possible the growth of black businesses in the area, such as *Annie Malone's famous Poro College of Beauty Culture (now demolished) at the corner of St. Ferdinand* and Pendleton Avenues. One participant in an oral history program held in the 1970s remembered:

> When Mrs. Malone brought the college top The Ville, she brought all this prestige with her. With her first money she built the orphans' home and a nursery school. Poro College was located near Sumner. It was a great opportunity for our race. It was a regular education center.[10]

A rooftop garden on the building became a center for black social life in the 1920s. In 1930, Mrs. Malone (reportedly the richest black woman in the country) moved her business to Chicago. The Poro building later housed a hotel and, in 1939, another black institution, the Lincoln University School of Law.[11]

After World War I, whites began to move west in large numbers and the racial composition of the neighborhood reflected dramatic change. By 1930 the black population of the neighborhood had nearly reached 90 percent.[12] The neighborhood retained its middle-class atmosphere as the new black residents arrived, many of whom were teachers at the various Ville Schools. The construction of a new St. Louis Colored Orphan's Home (later the Annie Malone Children's Home), Annie Malone's Poro College, a new sanctuary for Antioch Baptist Church, a new elementary school for handicapped children and the opening

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[9]Ibid, 26. *The Ville: The Ethnic Heritage of an Urban Neighborhood* (Carolyn Toft, ed., St. Louis: Social Science Institute, Washington University, 1975).

[10]Quoted in Toft, 12.

[11]The Lincoln University School of Law was established after Lloyd Gaines, a black graduate of Lincoln University in Jefferson City, was denied admission to the University of Missouri School of Law based on his race. The State of Missouri offered to pay black students' tuition to out-of-state professional schools, but the Supreme Court ruled in *Gaines v. Missouri* that the state must provide legal education for blacks within Missouri. The new school opened in the Poro College Building in 1939.

[12]Toft, 26. The total population of the Ville in 1930 was 9,102.

of the Elleardsville Branch YMCA added to the building boom that completed most of the institutional concentration in the Ville. In addition, Marshall Elementary School had been converted to black use in 1918, making the Ville the undisputed center for black education in St. Louis.

A former resident of the Ville recalls her family life there during this decade of change:

> We moved to the Ville in 1923 . . . I think the thing that made the Ville unique was that there were so many one-story homes in it, little cottages where people lived in single families. We liked the area, and it was an area where everybody took a lot of pride in their places. As I look back on it now, it seems to me that most people were just ordinary, poor people . . . I think the most affluent were the school teachers . . . ." [13]

As the number of local black residents increased, there was apparently some resistance by their white neighbors. Another former resident remembered of the 1920s that "There was no doubt about it, we were considered intruders by members of the St. Matthew's parish, mostly Irish and Italian." Still, this same resident remembered that "An emergency caused a change in attitude. One of the children had become critically ill. The family had no phone. Neither did their white neighbors . . . My mother graciously offered the use of our telephone."[14] As black residents moved into the area, black businesses followed, and small stores could be found at large intersections in the Ville, like St. Ferdinand and Pendleton Avenues and along Easton Avenue (now Martin Luther King Dr.).[15] Most of these were small buildings with residential space above a first floor store.

The decade of rapid institutional and residential growth from 1920-1930 would be fortunate for residents of the Ville in the decade that followed, when the Depression forced a disproportionate number of blacks out of work.[16] The Ville was luckier than most St. Louis neighborhoods to receive three major Depression-era projects located within blocks of each other: Tandy Community Center, Stowe Teachers College and most significantly, Homer G. Phillips Hospital. Social services for blacks had never equalled those of whites in St. Louis, and lack of adequate health care was a large issue for St. Louis' black population as early as 1900. One man in particular, a local black lawyer named Homer G. Phillips, campaigned loudly for a replacement to City Hospital No. 2, an outdated, overcrowded facility for blacks near downtown. Phillips, who was murdered in 1931, would never see the hospital named in his honor, which was constructed on Whittier Avenue in the Ville and completed in 1938. Twenty-five years after its founding, Homer G. Phillips Hospital (NRHP 1982) had trained more black doctors and nurses than any other hospital in the world.[17]

A bond issue passed in 1936 provided for the construction of three public recreational centers in black neighborhoods. With its swimming pool and nearby tennis courts, the Tandy Community Center was

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[13]Carolyn H. Toft, ed. *The Ville.* (St. Louis: n.p., 1975), p. 15.

[14]Ibid., p. 14.

[15]Ibid., p. 15.

[16]Excluded from most skilled trade unions, 43% of blacks in St. Louis were unemployed by 1930. Corbett and Seematter, "No Crystal Stair," 83.

[17]"Homer G. Phillips Hospital: 25th Anniversary," unpaged.

clearly designed as the showpiece of the three. City Architect Albert Osburg used a stripped Art Deco style with buff brick, similar to the design he employed on the Homer G. Phillips Hospital four years earlier, for the Tandy Community Center, constructed in 1938. Like the adjacent park, the community center was named for Captain Charlton Hunt Tandy, an African-American Civil War veteran who was active in politics and community concerns. Long the site of the Silver Gloves Boxing Tournament and numerous basketball games, Tandy may be most noted for its tennis courts, on which a young Arthur Ashe prepared to enter the all-white world of professional tennis.

Ironically, the growth of the Ville and its institutions was attributable to the Jim Crow laws of the early twentieth century. From the beginning of the agricultural depression in the 1920s to the beginning of World War II, St. Louis experienced black immigration from the south. Segregation of public institutions and facilities in St. Louis had helped to concentrate this recent black settlement near downtown in congested, underserved areas. As the Great Depression began, African-American residents totaled 93,703 of the total population of 821,960. Ten years later in 1940, their numbers reached 106,086. Although this figure was still only 13% of a citywide population of 816,048, the ratio in the Ville had shifted to 90% black. (In the 1940s, the *St. Louis Argus* ran a weekly column called "Ville News" in which the author frequently referred to the neighborhood as Elleardsville. The Ville was the only neighborhood singled out for such special coverage, an indication of its status with the St. Louis Black community.)

The seeds of residential desegregation in St. Louis were sown in 1948, when the Supreme Court case *Shelley v. Kraemer*, based on a property sale near the Ville (see Shelley House, NRHP 1988; NHL 1990), declared restrictive covenants unconstitutional. The catalyst for desegregation was urban renewal in the 1950s and 1960s that destroyed older, downtown black housing and displaced thousands of residents, many of whom migrated to neighborhoods in north St. Louis previously closed to them. The ending of educational segregation in the 1950s also meant that blacks moving to different areas of the city and county would be able to attend local schools. The paradox of the Ville's situation is stated by sociologist Sandra Schoenberg, who noted that

> Although there are countless examples of deprivation caused by exclusion and segregation, this small enclave [the Ville] is an example of a richness in social life enforced by limited opportunity. Some of the forces that broke down this segregation were eagerly sought. Others such as displacement by urban renewal had destructive effects on the community's integrity.[18]

The origins of the Ville's subsequent decline are rooted in the drive to ensure equality for all St. Louis citizens. Black professionals continued to be attracted by the neighborhood's resources until about 1950. The decade following saw a marked exodus of professionals from the Ville, coinciding with the general population trend in St. Louis to move west into St. Louis County.[19] Just when and how the shortened name "the Ville" was substituted for Elleardsville is unknown, but the new name was in common use by the mid-1970s when the first Ville Historic District Committee was formed to try to hold back further deterioration; the name has been retained for this submission since it has since become strongly identified with the area and with attempts to revitalize it.[20]

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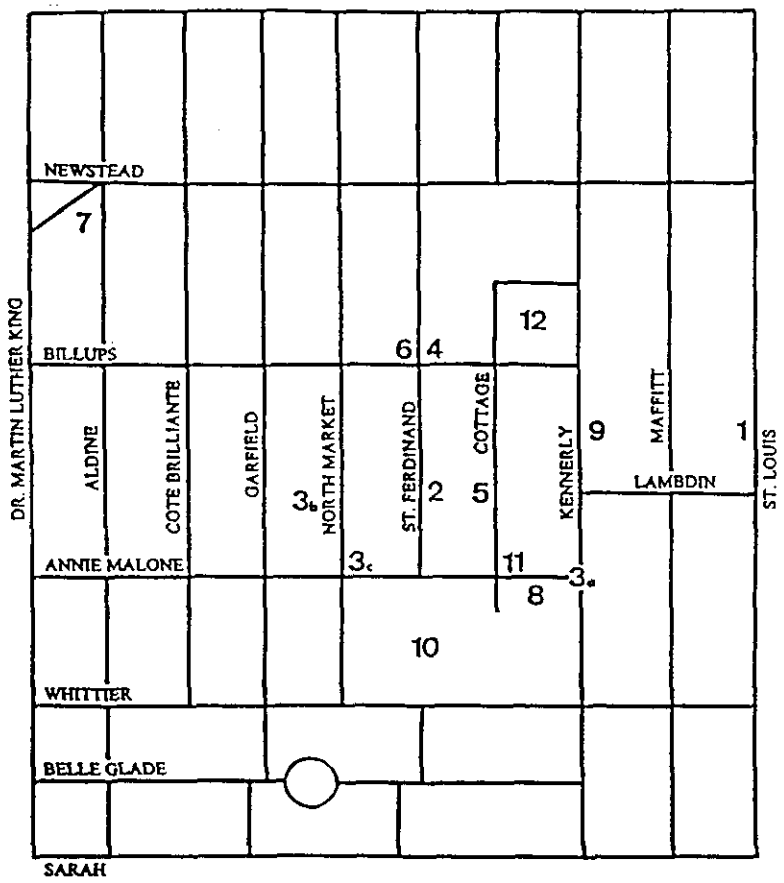
[18]Schoenberg and Bailey, 99.

[19]Toft, 27.

[20]Toft, 30.

The closing of Homer G. Phillips Hospital in 1979 accelerated the neighborhood's slide from its pre-World War II peak. Yet the Ville's institutions are also its mainstay. All of the public schools in the Ville remain open, as does the Tandy Community Center, the Annie Malone Center and all of the area's historic churches. These institutions not only provide employment and social support, but also reinforce the historic character of the Ville by providing material evidence of the neighborhood's rich past. They are reminders of the Ville's importance not only to the city's African-American community, but to the city as a whole.

Location of Early African-American Institutions in the Ville
(from Fulmer, et al, p. 41)



1) Colored School #8 (1873), renamed the Simmons School in 1890
2) Elleardsville Church (1877)
3a) Antioch Baptist Church (1884), approximate first location
3b) Antioch Baptist Church, second location
3c) Antioch Baptist Church, current location
4) St. James A.M.E. Church (1885)
5) Sumner High School (1910)
6) John Marshall School (1900)
7) Poro College of Beauty Culture (1918), then Lincoln Law School (1937)
8) St. Louis Colored Orphan's Home (1922), renamed the Annie Malone Children's Home in 1946
9) Charles H. Turner Open-Air School for Crippled Children (1925), currently Turner Middle School Branch
10) Homer G. Phillips Hospital (1937)
11) Tandy Community Center
12) Stowe Teacher's College (1940), currently Turner Middle School

Associated Property Types

Name of Property Type: Institutional Buildings

Description: The buildings in institutional use in the Ville vary in size, appearance, degree of monumentality, and use, although a few common qualities may be noted. Institutional buildings are defined as those buildings which were public or semi-public in nature and which served a function designed to promote or enhance the social welfare of the residents of the Ville. Through most of the period covered in this Multiple Property Submission, the buildings were segregated racially. The twelve institutional-use buildings identified in the Ville include five schools, one hospital, one orphans' home, one community center, a firehouse, and three churches. They are:

McPheeters Memorial Presbyterian Church (constructed in 1888 as St. James Episcopal Church, but significant for its black Presbyterian congregation from 1910 - c. 1960)
Simmons Colored School (1898)
Marshall School (1900)
St. Matthew's Church, (constructed 1906 as part of St. Matthew's Parish Complex, NRHP 1986)
Sumner High School (1908-1909; NRHP 1988)
Antioch Baptist Church (1921)
St. Louis Colored Orphans Home (1922; the same institution is now known as Annie Malone Children and Family Service Center)
Charles Turner Open Air School (1924)
Homer G. Phillips Hospital (1932-1936; NRHP 1982)
Stowe Teachers College (1938 - 1954; known as Turner Middle School 1955 - present)
Tandy Community Center (1938)
Engine House No. 10 (no building permit available; still in use as a firehouse)

All institutional buildings were constructed of brick and conform to the residential scale of the neighborhood, with the exception of three previously listed properties: the Homer G. Phillips Hospital , Sumner High School, and St. Matthew's Church. Each building reflects the purpose for which it was built. For example, the Charles Turner Open Air School was constructed with only a minimal door sill for the wheelchair-bound student to cross. Tandy primarily houses a gym and swimming pool, functions expressed simply in large, square exterior proportions. The St. Louis Colored Orphans Home was designed in a Colonial Revival style that belies its original institutional function of housing more than fifty children at any given time. With the exception of Tandy Community Center and the St. Louis Colored Orphans Home, all are sited at grade. The public buildings (the schools, hospital, orphans home, and community center) were built to withstand a great deal of use over a period of years, the smaller churches somewhat less so. Buff brick was used in the eligible properties constructed after 1930; those built before 1930 are of red or brown brick. With the exceptions of Marshall School, Engine House No. 10, McPheeters Memorial Presbyterian Church, and St. Matthew's Church, the institutional buildings in the Ville were built specifically for and continue to be associated with the service of the black community. All have served the black community almost exclusively since about 1930.

Significance: The Ville's institutional buildings are significant under Criterion A in the area of Ethnic Heritage--Black since they represent notable African-American accomplishment in an era of segregation. The Ville, like segregated communities in cities, towns, and rural areas across Missouri and much of the nation, existed as an isolated world, separate and apart from the larger white community which surrounded it. Mobility was controlled by white political and economic conventions, de facto and de jure. Contact between the separate societies was permitted only to the extent it benefited the larger white

society. The institutions of the Ville represented an effort to retain and exercise a measure of self-determination. As such, they performed a more vital function than merely the social functions they provided; they served to nurture and preserve African-American identity and autonomy. They also provided the only access to many of the vital social and support services which were denied to African-Americans by a racist society. In fact, many of these institutions were founded specifically to serve the black community of the Ville at a time when such services were rare in St. Louis in general. These same institutions flourished during the heyday of black culture in the Ville from 1910 to 1950, drawing black professionals and members of the middle class to the neighborhood. During the same period institutions such as Marshall School and St. Matthew's Church, although constructed for the use of white residents, gradually assumed roles as integral parts of the Ville's African-American community. That these institutions have endured through more recent, less prosperous, times makes them all the more remarkable. That they remain today as reminders both of the Ville's initial importance to local black history and to its continuity in the city underscores their significance.

Registration Requirements: To be eligible for individual listing in the area of ethnic heritage--black, institutional buildings must have played a significant role in African-American culture and history in St. Louis. Although an original construction by and for African-Americans is not a requirement, a property not originally connected to black history must have specifically served the African-American community in St. Louis either during the seminal stages of black settlement in the Ville prior to 1910 or during the "glory days" of black culture in the Ville from 1910 through the 1950s. Most importantly, and obviously, the building must have had and served a public, or institutional, function; it must have served the social needs of the African-American community of the Ville. Buildings which might be included in this property type served educational, religious, and social welfare functions, such as churches, schools, and some governmental or public works buildings. Under Criterion A, integrity of materials, design, location and association will be most important. Additions should appear in scale with the main building, on side or rear elevations only, and not detract from the context of the building. Alterations should not significantly detract from nor substantially alter the historic appearance of the primary elevations. The functions of these institutions may vary widely, and each will necessarily reflect a variety of uses. Buildings must also be located within the boundaries of the Ville as described in Section G.

Geographical Data

The boundaries of the Ville in north St. Louis, Missouri are Dr. Martin Luther King Drive on the south, Sarah Street on the east, St. Louis Avenue to the north, and Taylor Avenue to the west.

Summary of Identification and Evaluation Methods

An initial survey of the Ville was conducted by Landmarks Association of St. Louis in 1983-84. The product, an architectural survey map, plotted the initial evaluation of architectural significance. Follow-up work conducted in 1995-96 sharpened the focus, pinning down builders and dates of construction for each building dating from the historic period.

Background research determined that the most significant contexts shaping the Ville neighborhood were those associated with the history of African-American settlement and its status as the historic seat of black St. Louis culture. Properties are therefore evaluated in the light of the two chronological contexts of black settlement and the heyday of black culture in the Ville.

Registration requirements were determined by a study of the property types located in the Ville and a knowledge of their general integrity and associations with the relevant themes. Associations with important black themes such as home ownership and education were deemed particularly important.

The first institutional properties submitted with this cover document are considered to be only the first phase of what is hoped to be a long-term project of evaluating and registering properties in the Ville. The institutions were chosen because they provided the framework of life in the neighborhood, and in many cases the impetus for settlement in the Ville.

A. Archival collections and manuscripts

Afro-American Photograph Collection, 1065 images, 1882-1980. Black History Collection, Western Historical Manuscript Collection, University of Missouri--St. Louis.

Black History Project (1980-1983) Photographs, 709 images, 1904-1983. Black History Collection, Western Historical Manuscript Collection, University of Missouri--St. Louis.

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Lewis, Nina P. Collection, 1894-1926. Black History Collection, Western Historical Manuscript Collection, University of Missouri--St. Louis.

Lowe Family Papers, 1922-1970. Black History Collection, Western Historical Manuscript Collection, University of Missouri--St. Louis.

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Historic and Architectural Resources of the Ville, St. Louis
St. Louis [Independent City] MO

① Marshall School
15/739820/4282290

② Stowe Teachers College
15/740160/4282730

③ Charles Turner Open Air School
15/740280/4282790

④ Simmons Colored School
15/740360/4283020

⑤ Tandy Community Center
15/740420/4282640

⑥ St. Louis Colored Orphans Home
15/740470/4282590

⑦ Antioch Baptist Church
15/740320/4282420