

FINAL REPORT: ST. LOUIS CHURCH SURVEY

Prepared by: Mary M. Stiritz

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The St. Louis Church Survey was conducted between 1989 and 1994 in four phases funded by matching grants from the Missouri Department of Natural Resources Historic Preservation Program to Landmarks Association of St. Louis, Inc. The project was a comprehensive, citywide survey which inventoried a total of 294 religious properties all located within the boundaries of the City of St. Louis. The objective of the survey was to identify all extant churches which were constructed by 1955, and to develop criteria for determining eligibility for listing the churches in the National Register. The evaluation phase focused primarily on architectural characteristics and significance rather on history of the congregations.

Considering briefly a statistical overview, the survey found that only about one-fourth of the total number of churches was built in the 19th century, and only nine of these date to the antebellum period (six of these were Catholic churches). The most prolific single decade of church building occurred during the 1920s when 57 new church buildings were erected. During the first three decades of the 20th century over half of the total number of extant churches were constructed.

Brick was the preferred building material which was in keeping with the strong St. Louis tradition of building in brick. More than two-thirds of the churches were of brick construction. Except for a couple of concrete block and cinder block churches, wood frame was the least employed structural material claiming only six churches. Brick outdistanced stone construction in a ratio of roughly two to one until 1920 when stone construction dropped significantly and never gained ground.

The 67 Roman Catholic churches (55 of which were inventoried in this survey) comprised the largest number of any one denomination - a figure which might be expected since historically the Catholic Church had by far the largest membership in St. Louis. Ranking highest after the Catholics in number of historic buildings standing today were the Lutherans with 38 churches; Methodists, 37; Presbyterians, 36; Baptist, 30 (plus 8 Missionary Baptist); Evangelical, 29; and Episcopal, 15. The remaining dozen or so denominations were each represented by 11 or fewer buildings.

As things stand today, the Baptists have made the greatest gains in number of historic church buildings they presently occupy, but the majority of these churches were originally erected by other denominations. All other denominations have decreased in representation except for smaller gains in the African Methodist Episcopal Church, the Christian Methodist Episcopal, and the Church of God in Christ.

During the survey the churches were assigned a broad stylistic classification including Classical, Gothic, Romanesque, Modern, and

'no style'. The present report has aimed at developing historic contexts for the style groups (or Property Types) in order to better understand the significance of individual churches or groups of churches, how they are representative examples of various periods, trends, traditions or innovations in St. Louis church design, and thus may be eligible for listing in the National Register.

Church buildings which do not appear to be eligible for listing in the National Register under Criterion C (Architecture) have been indicated with an asterisk on the accompanying master list. Some of these buildings, however, may qualify under Criterion A for their significance in Ethnic History, Social History, or in other areas when more information is gained. The noncontributing churches are represented by integrity issues such as the addition of a nonhistoric facade (Fig.48) or severely altered or incomplete buildings (Fig.49). Another group of about 8 or 9 buildings were not constructed as churches but adapted to religious use from another building type (Fig.50). Several were originally dwellings, but others included a "picture show", a clubhouse, and an auto store. The original date for first use as a place of worship was not researched, but one building permit indicated that a 1906 store/dwelling was converted to the Church of Christ in 1939. The majority of these adaptive reuse churches are now serving Black congregations. The storefront church is highly characteristic of urban Black groups both historically and currently but further study is required in order to evaluate the eligibility of individual examples.

PROPERTY TYPES

AUDITORIUM/AKRON PLAN

A shift from rectangular space to a square auditorium plan in 19th century Protestant church design reflected a functional emphasis on optimum conditions for hearing and viewing. Theatre architecture with its well-developed solutions for acoustics, sightlines and performance space became the model for church auditorium design. Church architects borrowed and adapted the amphitheatre form and performance space standard in 19th century American theatres and opera houses: fan seating for audiences by means of bowed (or ramped) floor and curved pews became a common device in church plans to improve the congregation's auditory and visual experience; the level of physical comfort theatres offered was also sometimes emulated by use of cushioned theatre-type seats instead of pews, and installation of advanced heating and cooling systems.

The growing importance of professional musical 'entertainment' (art music and concerts) and celebrity orator/preachers in Protestant worship services created a demand for an enhanced chancel stage or performance area. Theatre stage design again offered solutions in such elements as the proscenium arch which framed the stage; and the double tiered stage, a raised platform with tiers above for choir and organ in the manner of the Greek skene (also adopted in some basilica church plans). Architects such as Warren H. Hayes of Minneapolis (who designed two St. Louis churches) further enhanced focus on the church performance stage through development of his "diagonal plan" in which the location of pulpit, choir and organ was shifted to a corner of the room, thus creating wall direction which funneled lines of vision to the 'stage'.

These 'theatrical' changes in the architectural setting for worship have been interpreted by some scholars as part of a 19th century cultural trend in which sharp distinctions between secular and sacred activities were diminishing. Protestant church services were being viewed as more akin to public entertainment than to spiritual religious experiences with the corollary that church members became consumer audiences to be wooed rather than souls to be saved.

A heightened interest and increase in auxiliary rooms in church buildings which echoed amenities of middle class homes (kitchens, parlors, libraries, closets, storage rooms etc.) together with the phenomenal growth of Sunday Schools for the religious education of children reflected a new social theology founded on the importance of the family. A significant innovation in Protestant church design which reflected the family-centered theology was introduced in the so-called Akron plan.

By its strictest definition, the term Akron plan refers to an 1868 design for a separate Sunday School building conceived by

businessman Lewis Miller and erected by builder Jacob Snyder as an adjunct to the First Methodist Church in Akron, Ohio. Both Miller and Snyder were active members of the church, and both served as superintendents of First Methodist's Sunday School at a time when religious education for children of middle-class families was increasing in importance and in degree of professionalization. During Miller's tenure as superintendent he found a functional solution to the requirements for both assembly and compartmentalized space in his plan which featured a semi-circular auditorium ringed with two levels of separate classrooms which were divided by recessible doors and opened into the communal gathering place (the auditorium) where Sunday School classes could join together for opening and closing ceremonies.

The Akron plan has also gained a broader usage beyond its original association with Sunday School design. It may refer only to the design feature of recessible wall partitions which open adjacent lecture rooms or halls to the main church auditorium. This feature was well-suited to square auditorium plan churches and was widely adopted to provide additional seating space when needed. Architect Warren H. Hayes' diagonal plan auditorium was often combined with Akron plan lecture rooms or Fellowship halls. Another type of arrangement attached the Akron plan Sunday School facility to the back wall of the church chancel. Variants of the Auditorium/Akron plan received extensive coverage in the architectural press (national journals, church design books, etc.), where advertisements for recessible doors became common. The plan flourished from the 1870s to about 1910 when popularity declined.

The Auditorium/Akron plan is a significant design feature which could be a criterion for National Register eligibility based on evaluation of the completeness of the plan type and existing physical integrity. Because of limited inspection of church interiors, assessment of plan was not possible in the church survey. Evidence exists however that elements of the Akron plan were employed at an early date (1873) in a St. Louis church now demolished, and in a developed form in the 1879 Peabody & Stearns design for the Unitarian Church of the Messiah (demolished). Within the group of surveyed churches whose interiors were visited, the auditorium sanctuary was well represented, and some Akron plan features were also present. Further study is required to track the evolution of the plan in St. Louis, and evaluate its significance.

CENTRAL PLAN

While the squarish auditorium plan strove to achieve similar functional goals found in the central plan -- optimum seeing and hearing, a few churches approached a more direct expression of the central plan. Round or polygonal churches, recalling Early Christian buildings, had been introduced among nonconformist

Protestant groups in 18th century England who were seeking an arrangement which closely unified the congregation and the liturgical center. John Wesley, a founder of Methodism, advocated the octagonal form for its functional advantages and it was widely adopted for Methodist 'preaching houses' in the latter 18th century. Although the octagonal exterior shape appears to have been rarely, if ever, employed in 19th century American Protestant church design, an interior octagonal form does occur. Curby Memorial Presbyterian Church (1896, A.B.Groves) features an octagonal auditorium as well as a stained glass window illustrating an unidentified octagonal building. The Lombard Romanesque style of the building together with the octagonal interior plan evokes the primitive Early Christian (Byzantine) church. In West Park Baptist (1925) (Fig.1) the exterior and interior octagonal form along with Lombard Romanesque detailing more strongly suggests a reference to 6th century Early Christian building types, notably baptisteries which typically were octagonal, a felicitous model for a Baptist church. Other examples of the central plan, such as Shaare Zedek (1914) and polygonal Seventh Christian Scientist (1930) (Fig.1) directly express a centralized space on the exterior but conform more to square auditoriums inside. The central plan type seems to have had some currency nationally judging by published examples in architectural journals (Fig.2).

HALL-CHURCH PLAN

This plan type which features nave and side-aisles rising to approximately the same height, and roofed as one, is closely associated with German Catholic church design in St.Louis. Extensively used in medieval German Westphalian churches, the hall-church was also generally recognized in the 19th century as an important German development, invested with nationalistic associations. The earliest extant example in St.Louis is 1860 St.Boniface's in Carondelet (Fig.3) which precedes by more than a decade the first known hall-church plan in the city of St.Louis, St.Peter and Paul's in the Souldard neighborhood which was designed in 1873 by German-born and-trained architect Franz George Himpler. The great building period for hall-churches however began around the last decade of the 19th century and came to a close in 1910, during which time eleven of the 21 German Catholic parishes had either planned or built hall-churches. This building period coincides with an era in which ethnic consciousness was at an all time high as a result of the progressive growth in size, stability and prosperity within the German community, and of internal archdiocesan polemics between the Irish-dominated hierarchy and German priests over the unequal status of foreign-language, national parishes, or succursal, chapels of ease as they were also known. German newspaper descriptions of the hall-churches specifically refer to the plan type and sometimes compare the

church to German models. The identification of the hall plan as an expression of German Catholic identity is borne out by comparison with churches of other religious or ethnic groups. Three churches designed in the 1890s by Louis Wessbecher, a German-born and -trained architect who practiced in St. Louis, succinctly illustrate this thesis: Polish Catholic St. Stanislaus Kostka's has a domical centralized plan; Bethlehem Lutheran, an unaisled auditorium plan; and German Catholic St. Augustine's, a hall plan. The church designs of four German parishes which built final churches after World War I corroborate other evidence of the disappearance of German ethnic expression due to anti-German mania fostered by the war. These churches were designed by local architects of German descent but not German-trained as were the architects of the hall-churches. The churches no longer follow hall plans but are based instead on English medieval models with low side aisles and large clerestory windows. In fact, St. Englebert's church (1926) was inspired by a Presbyterian church which the parish's rector greatly admired.

Although study and analysis of the Irish parishes is still incomplete, it is clear they did not build hall churches, but followed basilican plans, occasionally with French medieval influence.

EARLY ROMANESQUE REVIVAL

A sizable group of St. Louis churches express a Romanesque Revival design tradition which derives from 19th century German churches rather than from American architect H.H. Richardson's interpretation of medieval Romanesque although Richardson was also influenced by the German tradition. Because of the complex, intertwined historical development of the medieval Romanesque (originating in 6th century Byzantine Ravenna, Italy; spreading then to North Italy (Lombardy), and from there into Germany and elsewhere, the 19th and 20th century revivals of the style adopted various names depending on the particular model the architect was looking at, or the particular historical associations desired. The German revival of Romanesque in the early 19th century (and again in the later decades of the century under Kaiser Wilhelm) was inspired by specific nationalistic and symbolic associations of the style (connecting it to the golden age of medieval Germany) which were not transferred to America. Known in Germany as the Rundbogenstil (Round arch style), the name described the leitmotif, the round arch, which was employed for wall openings as well as in arcuated corbel tables, especially around a gable-end.

The term Rundbogenstil was never adopted in this country where the style was alternately called Byzantine, Romanesque, Norman,

Lombard, or combinations of those names. American knowledge of the style was acquired from architectural publications and through immigrant architects trained in Germany. According to recent scholarship, early usage of the Romanesque in American churches (1840s & 50s) linked denominational doctrine to architectural design. Romanesque thus was believed to be better suited to nonliturgical worship of Congregational, Methodist, Presbyterian, Baptist and Unitarian congregations, while Gothic was deemed appropriate for Episcopal and Roman Catholic churches. This seems to have held true for two of the earliest known St. Louis examples which no longer stand: an 1851 Presbyterian church and an 1854 Methodist church both designed with elongated Lombard towers by English-trained architect George I. Barnett (Fig. 4). However, it is clear that strict denominational lines were not long, if ever, observed in St. Louis churches since several newly formed Catholic parishes built their first churches in Early Romanesque during the mid- and late-1850s. Other considerations such as fashion and economy took precedence over doctrine. Romanesque's restrained ornament, simple geometric forms and flat wall planes cost less and were particularly well suited to expression in brick masonry, the dominant local building tradition. The flexibility of round-arched Romanesque, closely related as it is to the Classical vocabulary (ancient Rome the source of both styles), also contributed to the broad acceptance of the style. Good examples of the latter stylistic fusion can be found in the first church of Markham Memorial Presbyterian (1863) Survey Phase #I-5; Zion Lutheran's first church (1860) in the Old North St. Louis District; and St. John the Evangelist R.C. Church (1860) Survey Phase #IV-65, all of which resemble published east coast early Romanesque designs yet have strong affinities to Classical architecture.

Two mid-19th century Roman Catholic churches, Irish St. Bridget's (Fig. 5) and German St. Boniface's illustrate the salient characteristics of the Early Romanesque Revival as does the 1859 former North Presbyterian Church. The Evangelical Church favored the Romanesque for several of its St. Louis buildings, but the only examples remaining are the 1871 Carondelet Church and St. James German Evangelical (Fig. 6), an 1887 design of August Beinke. As early as 1870, however, architects such as German-trained Adolphus Druiding were replacing round arches with pointed arches articulated in what otherwise were Early Romanesque Revival design conventions featuring arched corbel tables. Such merging of Gothic with Romanesque was typical of medieval early German and Italian Gothic churches. St. John Nepomuk (1870 design rebuilt 1896) and First German Presbyterian of 1871 (both in the La Salle Park Multiple Resource District) are early St. Louis examples, as are 1872 St. Trinity Lutheran and 1867 Holy Cross Lutheran. A continuum of the Rundbogenstil and its Gothic alternate exists throughout the 19th and into the second decade of the 20th century although often modified with Late Victorian elements. The majority of these churches are the work of German-trained architects

designing for ethnic parishes (Figs.7,8,9,10,11).

ITALIAN ROMANESQUE (LOMBARD)

By the late 1890s, a couple of St.Louis Protestant churches (Third Congregational and Curby Memorial Presbyterian,(Fig.12) both designed by architects Weber & Groves) had drawn more directly on the North Italian variant of Romanesque which most often featured a single tall, slender campanile, asymmetrically placed (as opposed to twin towers) along with other stylistic elements common to the style. These churches were soon followed (1904-07) by three more North Italian-based designs for Protestant churches (Fig.13). Thereafter, however, the North Italian idiom was built almost exclusively by the Roman Catholic Church in St.Louis which continued to employ the design up to the World War II era although some examples are modified with Italian Renaissance features (Figs.14,15,16). In 1915, prominent east coast church architect Ralph Adams Cram remarked that "Lombard is an entirely new affair" followed almost exclusively by the Roman Church which in America "has already produced many works of rather unusual beauty." The Catholic dominance probably can be traced to the international influence of Westminster Roman Catholic Cathedral (1895-1903) in London, a pivotal church design which gave authority to the Lombard-Byzantine Revival. As some writers suggest, the long-established association of Gothic with the Anglican Church contributed to the Catholic foray into the distinctive Byzantine. That the 1906 design of the St.Louis New Cathedral (Fig.17) owes something to the introduction of 'Byzantine' in the London Cathedral is indicated by New Cathedral architect George D Barnett's remark that the London church "has nearest the same period for its motif" as the St.Louis Cathedral; Barnett's detailed comparison of dimensions of the two churches further suggests influence. The design competition instructed that the St. Louis church "not be Classic, Gothic, or Renaissance" which were deemed too familiar and common. In all likelihood Archbishop Glennon, the moving force behind the New Cathedral, saw the recently completed London cathedral when he visited London on his European church tour during the summer of 1905.

A second influence on the popularity of North Italian Romanesque (and Gothic) in the 20th century was the growing interest within the architectural community (locally and nationally) in medieval brickwork. The Arts & Crafts movement's Ruskinian emphasis on the truthful and artistic expression of materials and structure (with particular focus on the potential of brick) was given strong support by architectural trade journals such as The Brickbuilder which featured articles on medieval brickwork. In 1915, The Brickbuilder sponsored a competition for the design of a small brick church. All four prizes were awarded to designs featuring

variants of North Italian Romanesque and well over half of the remaining entries were Romanesque of some type. The five-man jury included St. Louis architect John Lawrence Mauran whose firm designed two early 20th century churches in the North Italian manner. One of these, the Conventual Chapel for the Little Helpers of the Holy Souls (Figs. 18, 19) built for a modest \$23,500 with a seating capacity of only 200, demonstrates Arts and Crafts principles on a small scale. The church achieves high artistic effects through the use of varying shades of Hy-Text Brick running from light to dark, laid in running bond with gray mortar joints. The wall surfaces are further enhanced by brick laid in decorative patterns. Many other churches in the North Italian mode feature interesting use of materials. The Arts & Crafts attention to materials in fact is well-represented in other styles.

RICHARDSONIAN ROMANESQUE

The name of this style derives from Boston architect Henry Hobson Richardson (1838-86) whose distinctive interpretation of Romanesque was widely imitated in church design (as well as in other building types) and contributed to the acceptance of even generic Romanesque as a suitable alternative to Gothic. Richardson's best known churches, Brattle Street Congregational (1870) and Trinity Episcopal (1872) provided the stylistic vocabulary which became the hallmark of Richardsonian Romanesque. These traits include the use of rock-faced ashlar to create the feeling of a rugged, irregular exterior; large scale, with simple detail often with Byzantine or Romanesque motifs; broad round or segmental arches springing from low bases; combination of groups of transomed windows and arcaded openings; prominent belt, lintel or sill courses frequently of contrasting material or color from the wall. Some elements from his buildings were closely quoted such as the lantern on Trinity Church (notable on 1899 Second Presbyterian Church by Theodore Link, Fig. 20-A) and the campanile-type tower on the Brattle Street Church, but frequently the Richardsonian references are very generalized.

The earliest known St. Louis church designed in the Richardsonian manner appears to be First Congregational, an 1884 design by Boston architects Hurd & Rice (Fig. 20-B). A few more Romanesque designs were built in the late 1880s (including a fine Weber & Groves synagogue for the Temple Israel, demolished) but the dominant church style remained Gothic except for ^{the} decade of the 1890s when Romanesque ran a close second to Gothic in new church construction. The most prolific Richardsonians were Protestant congregations led by Methodists, Presbyterians and Congregationalists (Figs. 21, 22) but Baptists also erected fine examples (Fig. 23). The Lutheran and

Episcopal churches each erected only one Romanesque design as might be expected due to their strong allegiance to Gothic. While the Catholics frequently chose the German or North Italian Romanesque, only three of their Romanesque churches fell outside this genre, one of which, St. Teresa (1899) (Fig. 24), has many classical affinities but was described at the time as "in the Romanesque style." Such grafting of Classical and Romanesque was not uncommon particularly in the early 20th century when Richardsonian motifs diminished (Fig. 25).

The vast majority of Richardsonian churches were constructed (or faced) in stone which is in keeping with a primary characteristic of the style. Those of brick, however, achieve similar monumental and artistic effects although constructed in a humbler material and sometimes on a smaller scale.

GOTHIC REVIVAL

Throughout the history of 19th and 20th century church building in St. Louis Gothic was the most popular style, represented by almost half of the total number of extant churches and by nearly every major denomination. Gothic, as a result of influential 19th century English ecclesiologists, became synonymous with Christian. Thus, in the minds of many, in order for a building to be properly churchly it was required that the design reflect the medieval style which, it was believed, embodied Christian ideals and spirituality. Such a mythologized vision of the Middle Ages idealizing construction of Gothic churches by humble, pious craftsmen (a vision which contrasted sharply with the perceived secular cultural chaos of the 19th century) provided the rationale for establishing Gothic as the only true Christian style, a belief which became a standard assumption reverberating deep into the 20th century. The immense influence of American church architect Ralph Adams Cram (1863-1942) added substantial fuel to the Gothic fires and to the use of a large chancel and full medieval arrangement which spread to Protestants of nearly every denomination although for many groups Gothic was just a fashionable, albeit Christian, style. Even early 20th century Jewish congregations in St. Louis were not untouched by Gothic and joined mainstream fashion in two orthodox synagogues: B'nai Amoona (1918) and Zephron David (1930).

Originating in 1840s scholarly Anglican church movements which sought reform and relief from liturgically and architecturally barren Neoclassical churches, the Gothic style and the requirement for a distinct chancel space which hierarchically separated clergy and liturgy from the congregation were quickly exported to the American Episcopal Church where they became orthodox institutional policy. Neoclassical St. Louis' first glimpse of Gothic was

introduced in Episcopal Christ Church's second building (1836-39), demolished. Gradually, other denominations during the late 1840s and 1850s replaced their Greek temples with Gothic structures, reflecting the growing popularity of Gothic nationally. It was, however, just after the Civil War that Gothic became the rule for St. Louis' major churches, many of which were built of stone following English Gothic models. Ethnic churches also followed suit as for example Catholic Sts. Peter & Paul's (the mother church of southside Germans) which built a large German Gothic building in 1873. The dramatic change in church design was noted by authors of Compton & Dry's Pictorial St. Louis, 1875:

During the past ten or twelve years a great change has taken place in the style of architecture... Instead of box-like churches, without form or comeliness or fashioned like some of the Grecian or Roman temples, we have the graceful gothic or old English style of edifice, with turrets, spires, transepts, and arches. The introduction of Warrensburg stone, Ste. Genevieve stone and Scotch granite as building materials has done much to improve the architecture.

Only a small group of the 1860s, '70s and early '80s churches remain standing (e.g. Figs. 26, 27) as most were located in the central corridor where commercial interests displaced neighborhoods and their institutions.

Within St. Louis denominational groups, the Episcopalians and to a slightly lesser degree the Lutherans were the most loyal to Gothic as might be expected due to their liturgical needs and conservative traditions. With the exception of one 1891 Romanesque church, the 12 Episcopal churches inventoried (built 1859-1912) were all designed in Gothic. Of those whose interiors were inspected, the processional plan type was present including the feature of a deep chancel. Following earlier mid-19th century Episcopal precedent, the later 19th century and early 20th century churches generally feature square, stocky towers; picturesque low, rambling English rural parish type forms and massing; and Early English or Decorated Gothic detailing. Most employ open timber ceilings, also typical of the English parish church type (Fig. 28).

Excluding five Modern or "no style" Lutheran churches, only four of the total 37 Lutheran churches were designed in a non-Gothic style. Following the principles of Luther, who required only that evidence of idolatry be absent and that preaching of the gospel be primary, the early Lutheran churches in Germany retained many Roman Catholic features, and in fact even embraced the Baroque style which, however, was never accepted in England or in America where a reserved chasteness prevailed. The Reformation design emphasis on providing optimum auditory and visual qualities led to the introduction of the gallery (sometimes on three sides) to bring the

worshippers nearer the pulpit. Books published on proper American Lutheran church design in the early 20th century recommended Gothic and stressed conservative traditions arguing that Lutheranism was the product of "reformation not revolution" and that there was "no reason for creating a new style." Cruciform ground plans were considered the ideal (the transepts symbolizing the arms of the cross, but if not possible because of cost, at least an apse should be present, emblematic of the head of the cross. By the 1920s some Lutheran writers agreed with critics who found Lutheran design too utilitarian, barren, and devoid of beauty. The anti-Rome Lutheran design tradition which had been practiced to a fault was sometimes corrected with enriched interiors.

The most common variant of Gothic represented among extant churches today is the Perpendicular (or Rectilinear) which fused into Tudor (or Collegiate Gothic), all late phases of medieval English Gothic. It was popular nationally during the period when the greatest number of surviving St. Louis Gothic churches were constructed, 1900-1929, and became widely employed among Roman Catholic as well as numerous Protestant congregations especially in the 1920s. Perpendicular was believed appropriate for some Presbyterian churches because it flourished during the Reformation period. However, the extent to which the style had become virtually a cultural symbol is illustrated in a 1935 car advertisement in which a typical Perpendicular church is prominently featured (Fig. 29). The general appearance of Perpendicular is indicated by its name which is derived from the vertical lines of the window tracery and panelling. Among the chief characteristics are large windows (usually one featured in the gabled primary facade) headed by four-centered (Tudor) arches; depressed arches; or sometimes segmental ones, but never acutely pointed or ogee. Tracery employs a rectilinear framework with slender vertical mullions carried into the windowhead and horizontal transoms are used to strengthen the largest windows. Towers are generally square in plan, heavily buttressed, and usually without spires but most often capped with embattled parapets, sometimes pinnacled. Doorways are frequently finished with square hood moulding over an arch or simple squared frames occur alone. Heraldic and armorial ornament is common. Open timber ceilings are usual treatment on interiors. The standard plan type is a broad aisleless hall with walls of large clerestory windows. A common variant of the rectangular nave is the squarish ell plan with a square tower placed at the intersection of two broad gabled facades; often a secondary abbreviated tower is found at the side of a gabled facade.

An early free interpretation of Perpendicular appeared in J.L. Mauran's 1907 design for the Unitarian Church of the Messiah but much of its interest rests in Arts & Crafts handling of materials and simplification of form. More traditional expressions appear in churches such as Grand Avenue (Westminster) Presbyterian (1916)

and St.Englebert's R.C. (1926) Figs.30, 31). Comparable but less ambitious examples are represented in two 1920s churches by architects Bonsack & Pearce (Fig.32); and a group of closely related variants are illustrated in Fig.33. Five churches designed by Albert Meyer between 1917-1922 show the hand of one architect in their many similarities (Fig.34,35,36).

The last phase of Gothic design in St.Louis was transitional to the Modern period and generally exhibits greatly diminished ornamental detailing and a simplification of form. Lutheran churches of the 1940s (Fig.37) are typical of the more conservative Modern Gothic tradition, retaining most of the design conventions of Early English Gothic including an open-timbered ceiling. However, three Roman Catholic churches, Church of the Magdalen (1940), Fig.38, St.Gabriel the Archangel (1950), Fig.39; and Holy Innocents (1956), mark a sharper departure from historicism with streamlined exterior and interior designs. The use of structural steel girders openly expressed in the nave of St.Gabriel is a further step to modernity.

CLASSICAL

This group includes revivals of the Neo-classical, Greek or Roman, Renaissance, and Colonial styles all of which employ a classical vocabulary of form and detailing often fused into an eclectic or generic classicism. Although classicism both opened and closed the history of church design in St.Louis it was the most underrepresented of the major style groups, claiming less than 10 per cent of the total number of churches. After the flourishing Neo-classical/Greek Revival era of the 1830s and 1840s (from which remains three fine Roman Catholic churches), classicism never again gained broad acceptance in St.Louis due to the strong impact of the Gothic revival and its prejudicial association of classical with pagan temples and commercial/social building types such as banks, theatres, colleges, clubhouses etc. Writing in 1915, Ralph Adams Cram indicated a similar national pattern when he summed up contemporary church design. Although he included Colonial as one of three parallel lines of development (the other two styles were English Gothic and Lombard) he noted that "Colonial meeting-houses, other than Congregational or Unitarian, are rare, while modern classic seems practically confined to the Christian Scientists, with occasional cases in the Roman Church." He further observed, however, that "Congregationalism, whether Trinitarian or Unitarian, is not very active today and so builds comparatively little" which was also true in St.Louis.

Putting aside the special case of the Christian Science Church which consistently built in classical from 1903 to 1940, the period when classical was most employed in St.Louis churches coincided

with its popularity in domestic architecture, the 1920s to 1950s. Despite the considerable wave of influence on American architecture generated by the classical buildings of two World Fairs (Chicago, 1893; St. Louis, 1904), the only noteworthy mark left in St. Louis ecclesiastical design was a 1901-07 group of three churches in the Holy Corners National Register District. One denomination, the Lutheran Church, avoided classical altogether which is not surprising when one reads a 1921 Lutheran guide to church design renouncing the Jesuit Renaissance, the classical pagan, and proclaiming that "anything which savors of trabeated architecture is out of harmony with the spirit of the Lutheran cultus." As for other groups, the Evangelical Church built only one classical church (Fig.40); the Presbyterians, one (Fig.41) and a couple of Methodist churches adopted classical in the 1920s. The Baptists exhibited a relatively strong showing with five classical churches erected between 1916 and 1938 (Fig.42). After the mid-19th century, the Roman Catholics never followed the Wren-Gibbs or temple-front type but were inclined toward Italian Renaissance models in the limited instances they chose classical. It may be that some denominations chose classical to set themselves apart from popular mainstream church styles which could be the case with the 1916 building erected by the Society of Practical Christianity, one of only three classical churches constructed in the decade 1910-19 which produced some 20 Gothic designs.

Christian Science churches form a homogeneous group conforming as they do to a classical tradition underpinned by a conscious association of the rationalism expressed in classicism with the ideals of rational theology upheld by Christian Science belief. The St. Louis churches reflect a national pattern found in Church of Christ, Scientist buildings across the country. Chicago architect Solon S. Beman, a convert to the Christian Science faith, established the precedent for classical temple-front churches in his 1896 design for First Church of Christ, Scientist in Chicago, followed by four additional Chicago churches which became the Christian Science model for the next three decades. The first St. Louis church (demolished), located on Pine and Leffingwell Streets, was erected in 1895, two years after the congregation was organized; (the appearance of the church is not known). The earliest extant church was built in 1903; this building as well as all later ones was designed by prominent architects. Typical examples are illustrated in Fig.43.

MODERN MOVEMENT

The churches which stylistically fall into the period of the Modern Movement are few, representing only about one-fourth of the total number built (47) between 1940-1958, a time when St. Louis city

church construction decreased due to World War II and declining membership. The majority of the new churches continued to employ historic revival styles although many were simplified and streamlined under the influence of modernism. The first St. Louis church locally credited with a bona fide Modern design was St. Mark's Episcopal, completed in 1939 to designs of Dunn & Nagel. In 1941, the only example of Art Deco church design appeared in the small Southside Unity Church (Fig. 44) which featured characteristic Deco terra cotta detailing. Second Church of Christ Scientist's sleek Moderne building of 1940 (Fig. 44) still, however, maintained familiar classical vocabulary. A major leap into Modernism was achieved in 1952 with Murphy & Mackey's design for Resurrection Catholic Church (Fig. 45), a building which experimented with new forms (a parabola) and progressive liturgical art. Although less than fifty years old, this church appears to qualify for listing in the National Register as "exceptionally significant" as one of the earliest, well-developed examples of Modern church design. Other early Modern designs (illustrated in Figs. 46, 47) have not been inspected inside and fully evaluated.

ETHNIC HERITAGE

A number of churches appear to qualify for listing in the National Register under Criterion A due to their direct association with ethnic groups which contributed to the development of St. Louis. Some of these buildings may lack sufficient architectural distinction to be listed under Criterion C while others appear to be eligible under both criteria.

Under Criterion C, many parish churches express an ethnic identity in their deliberate evocation of medieval churches of the Fatherland, reflected in architectural style, plan and in liturgical art and furnishings of the interior. Sometimes exhibiting only vague references to European ethnic prototypes, the intention is often made clear by descriptions in newspapers or parish jubilee books. The German Catholics frequently allude to medieval German models. Other ethnic groups also recall their foreign heritage as in the Byzantine/Romanesque Eastern Orthodox churches, and Italian Lombard Romanesque of St. Ambrose.

The large number of churches currently serving African-American congregations will require a separate study to fully evaluate their eligibility under Criterion A since it is not yet known how long the congregations have occupied the buildings, what role, if any, they played in the Civil Rights Movement; or what other contributions they have made to the neighborhood or city. Because the churches were the religious, political, social, and cultural center of Black St. Louis well into the mid-20th century, it seems clear that many could be eligible. Some of the modest orthodox

Jewish synagogues also appear eligible for their association with Eastern European immigrants.

Finally, a few churches appear to be eligible for their material of construction, notably the six wood frame churches which represent the only remaining examples of a material once common, particularly for the first church of newly organized congregations. Buildings erected as combination church/schools also comprise a distinct group which once were numerous and now are found in only a few examples. A Property Type deserving further study are churches expressing Arts & Crafts precepts in form and/or use of materials. Most are architect-designed buildings dating to the late 19th and early 20th centuries which were influenced by English models.

7/22/94

CHRONOLOGICAL: ORIGINAL DENOMINATIONS WITH STYLES

* = noncontributing
architectural integrity

Original Denomination	Original Name	Ph# #	Style	Date
		IV 007	Gothic Revival	1898 (c.)
	Compton Hill Chapel	IV 031	Tudor Gothic Revival	1902/1910
		* IV 042		1906
		NR 003	Greek Revival	1907-08
	?	* IV 020	Gothic (vernacular)	1910-20(c.)
	* True Vine Spiritual Church	* IV 015	no style	1915 (c.)
	* Spiritual Christian Union Church	* IV 013	no style	1922
		* IV 043		1935 (c.)
	* Maplewood Apostolic Church	* II 078		1939
	* Now = True Light Miss. Baptist	* IV 035		1948?
		IV 066	no style	1956-58
	?	SR 001	Gothic Revival	
A.M.E.	* St. Peters A.M.E. Church	* IV 057	no style	1935
A.M.E.	St. James A.M.E. Church	III 059	Modern	1950-51
Apostolic Christian	Apostolic Christian Church	SR 002	no style	1914
Assembly of God	Berea Temple Assembly of God	II 053	Gothic Revival	1954
Baptist	Garrison Avenue Baptist Church	I 025	Gothic Revival	1884
Baptist	First German Baptist Church	IV 060	Romg.	1889
Baptist		NR 011	Tudor Revival	1889/1926
Baptist	Delmar Baptist Church	I 028	Romanesque revival	1891
Baptist	Emmanuel Baptist Church	III 017	Romanesque Revival	1892
Baptist	Jefferson Avenue German Baptist Ch.	CRT 037	Eclectic	1892
Baptist	Pilgrim Baptist Church	III 068	no style	1895
Baptist	Compton Hill Baptist Church	IV 026		1900c./'44
Baptist	Second Baptist Church	NR 001	N. Italian Gothic	1907
Baptist		CRT 039	Gothic Revival	1908
Baptist	Calvary Baptist Church	III 042	Classical Revival/CRAFTS.	1916
Baptist	* Grace Baptist Church	IV 063	no style/Craftsman	1916
Baptist	Delmar Baptist Church	III 003	Gothic Revival	1918/1926
Baptist	Antioch Baptist Church	III 055	Gothic Revival	1920
Baptist	* Mt. Zion Baptist Church	* IV 028	no style	1922/1948
Baptist	Fourth Baptist Church	NR 019	Colonial Revival?	1923
Baptist	* North Gallilee Baptist Church	* IV 058	no style	1923/1971
Baptist	Bethel Baptist Church	III 039	Gothic Revival	1925
Baptist	Euclid Baptist Church	III 030	Classical Revival	1925
Baptist	West Park Baptist Church	III 010	Byzantine Revival	1925
Baptist	* New Tower Grove Baptist Church (1953)	* IV 044	no style	1926/1953
Baptist	Carondelet Baptist Church	II 001	Romanesque Revival	1928/1959
Baptist	Water Tower Baptist	III 077	Classical Revival	1936(1886)
Baptist	Southside Baptist Church	II 026	Classical Revival	1938
Baptist	Corinthian Baptist Church	II 006	Gothic Revival	1948
Baptist	West Florissant Baptist Church	III 049	Modern	1950
Baptist	Third Baptist Church	IV 041	Gothic Revival	1951
Baptist	Lindenwood Baptist Church	II 084	International	1954
Baptist	Kingshighway Baptist Church	II 096	International	1956
Baptist	* New Bethlehem Baptist Church	* IV 001		1959
C.M.E.	* Lane Tabernacle C.M.E.	* IV 014	Classical Revival	1903
C.M.E.	Lane Tabernacle C.M.E. Church	IV 004	Romanesque Revival	1920s (c.)
COGIC	Kennerly Temple COGIC	III 060	Gothic Revival	1929
Christian	Fifth Christian Church	IV 051	Gothic Revival	1886
Christian	Central Christian Church	III 085	Gothic Revival	1887
Christian	Compton Heights Christian Church	IV 030		1894
Christian	Union Avenue Christian Church	III 023		1904/1907
Christian	Hamilton Avenue Christian Church	III 008	Gothic Revival	1905

Original Denomination	Original Name	Ph# #	Style	Date
Christian	Strodtman Heights Christian Church	III 043	no style	1905
Christian	Clifton Heights Christian Church	II 079		1909
Christian	Kingshighway Christian Church	III 063	Gothic Revival	1917
Christian	Dover Place Christian Church	II 008	Gothic Revival	1933
Christian	Compton Heights Christian Church	II 056	Colonial Revival	1950
Christian	Oak Hill Chapel	II 063	Colonial Revival	1954
Christian Science	First Church of Christ Scientist	NR 002	<i>Classical</i>	1903
Christian Science	Fourth Church of Christ Scientist	III 021	Classical Revival	1909
Christian Science	* Second Church of Christ Scientist	* IV 005	Modern Classical	1910/1953
Christian Science	Third Church of Christ Scientist	II 055	Classical Revival	1911
Christian Science	Sixth Church of Christ Scientist	III 076	Classical Revival	1923
Christian Science	Eight Church of Christ, Scientist	NR 040	Gothic Revival	1928
Christian Science	Fifth Ch. of Christ Scientist	II 041	Classical Revival	1928
Christian Science	Seventh Ch. of Christ Scientist	II 007	Roman. Gothic	1930
Christian Science	Second Church of Christ Scientist	II 090	Modern <i>Class.</i>	1940
Church of Christ	Cheltenham Church of Christ	II 074	Gothic Revival	1911
Church of Christ	Temple Church of Christ	IV 006	Gothic Revival	1948
Church of Christ	Central Church of Christ	NR 042	Gothic Revival	1951
Church of Christ	Morganford Church of Christ	II 056	Colonial Revival	1954
Church of Christ	Church of Christ	III 088	Modern	1955
Church of God	* Church of God	* IV 032	no style	1891/1908
Congregational		NR 029	Gothic Revival	1884
Congregational	First Congregational Church	III 084	Romanesque Revival	1884
Congregational	Third Congregational	I 036	Romanesque Revival	1888
Congregational	Compton Hill Congregational Church	I 009	Romanesque Revival	1893
Congregational		NR 012	Romanesque? Revival	1894
Congregational	Hyde Park Congregationalist Church	IV 052	Romanesque Revival	1894/1903
Congregational	Third Congregational Church	NR 034	Ital. Romanesque Rev	1896 (c.)
Congregational	Pilgrim Congregational U.C.C.	III 025	Romanesque Revival	1906
Congregational	Hode Congregational Church	III 037	Gothic Revival	1913
Congregational	Immanuel Congregational	II 082		1925 /1955 FACADE
Episcopal	Christ Church Cathedral	IV 067	Gothic Revival	1859
Episcopal	Holy Communion Episcopal Church	I 017	Gothic Revival	1870/76/84
Episcopal		NR 008	Gothic Revival	1872
Episcopal	St. James Episcopal	III 056	Gothic Revival	1888
Episcopal	St. Augustine Episcopal Church	I 013	Gothic Revival	1890
Episcopal	St. George's Episcopal Church	I 027	Gothic Revival	1891
Episcopal	St. Andrews Episcopal Church	IV 039		1891/1928
Episcopal	Episcopal Church of the Redeemer	I 018	Romanesque Revival	1892
Episcopal	Good Shepherd Episcopal Mission Ch.	NR 032	Gothic Revival	1899
Episcopal	St. John's Episcopal Church	II 048	Gothic Revival	1907
Episcopal	Church of the Redeemer	IV 010	Gothic Revival	1910/54/62
Episcopal	St. Philip Apostle Episcopal Church	III 016		1911
Episcopal	St. Paul's Episcopal Church	II 003		1912
Episcopal	Grace Hill Episcopal Church	NR 020	Gothic Revival	1923
Episcopal	* St. Mark's Episcopal	* IV-07	no Gothic	1891 c. 1898
Evangelical	Carondelet Evangelical Church	I 002	Romanesque Revival	1871/1902
Evangelical	Deutsche Evangelische St. Jacobi Ki	I 031	Romanesque Revival	1887
Evangelical	St. Matthew's Evangelical Church	I 007	Gothic Revival	1888
Evangelical	Christ Evangelical	I 037	Gothic Revival	1891
Evangelical	Trinity Church	II 023	Gothic Revival	1894/1904
Evangelical	U.C.C. Jesus Church	II 029	Gothic Revival	1895
Evangelical	St. Paul's Evangelical Congregation	II 032	Gothic Revival	1896
Evangelical	Emmaus Evangelical Church	I 012	Gothic Revival	1897
Evangelical	Salem Evangelical Church	I 030	Gothic Revival	1898

Original Denomination	Original Name	Ph# #	Style	Date
Evangelical	Bethel English Evangelical Church	IV 046	Romanesque Revival	1904/1907
Evangelical	Evangelische Synode	II 065	Roman. Gothic	1905
Evangelical	Deutsche Evangelische Friedens Kir.	IV 050	Gothic Revival	1907
Evangelical	Evangelische St. Petri Kirche	III 053	Gothic Revival	1909
Evangelical	St. Luke's United Church of Christ	II 052	Romanesque Revival	1912
Evangelical	Bethany Evangelical Church	III 072	Gothic Revival	1913-14
Evangelical	St. Marcus German Evangelical Church	NR 018	Tudor Revival	1914
Evangelical	Independent Evangelical Protestant	III 067	Gothic Revival	1916
Evangelical	Eden Emanuel Church	III 020	Gothic Revival	1921
Evangelical	Evangelical Church of the Redeemer	II 014		1921/1930
Evangelical	* Pilgrim Church	* II 050		1922
Evangelical	St. John's Evangelical Church	IV 048	Gothic Revival	1922
Evangelical	Holy Ghost United Church of Christ	II 092		1927/1950
Evangelical	Italian Evangelical	II 071	Gothic Revival	1928
Evangelical	Trinity Evangelical	II 019	Gothic Revival	1930
Evangelical	St. Paul's United Church of Christ	II 045	Gothic Revival	1931
Evangelical	St. Stephen Evangelical Church	III 081	Classical Revival	1937
Evangelical	Mt. Tabor Evangelical Reformed Ch.	II 080		1949
Evangelical	Salvator Evan. Reformed Church	III 046	Gothic Revival	1950
Evangelical	Hope Evangelical and Reformed Ch.	II 088		1955
Friedens Church	St. Paul Friedens	II 034	Gothic Revival	1886
Jewish	Congregation Anavas Achim Anshei R*	III 019	Classical Revival <i>no style</i>	1900/1921
Jewish	B'Nai El Temple	NR 033	Romanesque Revival	1905
Jewish	Temple Israel	NR 005	Roman Temple	1907-08
Jewish	Shaare Zedek	IV 062		1914
Jewish	B'Nai Amoona Congregation (Orth.)	III 029	Gothic Revival	1918
Jewish	Blaine Avenue Tabernacle	IV 024	Craftsman	1927
Jewish	United Hebrew Congregation Temple	NR 041	Byzantine Revival	1927
Jewish	Beth Abraham Congregational Syn.	III 011		1929
Jewish	Congregation Zephron David	III 013	Gothic Revival	1930
Latter Day Saints	Church of Jesus Christ of LDS	II 085	Colonial Revival	1949
Lutheran	Zion Lutheran Church	NR 021	Classical Revival (?)	1860
Lutheran	Holy Cross Lutheran Church	I 006	Gothic Revival	1867/89/96
Lutheran	St. Trinity Lutheran Church	I 004	Gothic Revival	1872
Lutheran	St. Mark's English Lutheran Church	I 020	Gothic Revival	1881
Lutheran	Christ Lutheran Church	I 010	Gothic Revival	1886-1887
Lutheran	Bethlehem Lutheran Church	IV 054	Gothic Revival	1894
Lutheran	Zion Lutheran Church	NR 037	Gothic Revival	1895
Lutheran	English Lutheran Ch. Our Redeemer	I 034	Gothic Revival	1897
Lutheran	Trinity Lutheran Church	II 031	Gothic Revival	1897
Lutheran	Evangelical Lutheran Emmaus Church	II 036	Romanesque Revival	1901
Lutheran	Emmaus Lutheran Church	CRT 036	Romanesque Revival	1902
Lutheran	St. Paul's English Evan. Lutheran	IV 019	Gothic Revival	1906
Lutheran	* St. Peters German Evang. Lutheran	* IV 023	no style	1907
Lutheran	Evangelical Lutheran Ch/Our Redeem.	II 038	Gothic Revival	1908
Lutheran	St. Luke' Lutheran Church	II 021	Gothic Revival	1909
Lutheran	Grace Evangelical Lutheran U.A.C.	IV 045	Gothic Revival	1912
Lutheran	Pilgrim Evangelical Lutheran Church	III 073	Gothic Revival	1912
Lutheran	St. Matthew's Lutheran Congregation	III 047	no style	1912
Lutheran	Marcus (St. Mark's) Evang. Lutheran	IV 049		1912/1950
Lutheran	Mount Evangelical Lutheran Calvary	III 015	Gothic Revival	1913
Lutheran	Ebenezer Lutheran Church	III 082	Tudor Gothic Revival	1922
Lutheran	Lutheran Church of Our Savior	III 035	Gothic Revival	1923
Lutheran	St. Paul's Evangelical Lutheran Ch.	III 079	Gothic Revival	1924-25
Lutheran	St. Peters Lutheran Church	II 073	Gothic Revival	1925

Original Denomination	Original Name	Ph# #	Style	Date
Lutheran	Immanuel Lutheran Church	III 064	Gothic Revival	1927
Lutheran	Bethany Evangelical Lutheran Church	III 066	Gothic Revival	1928
Lutheran	St. Matthew Lutheran Church (UAC)	III 045	Tudor Gothic Revival	1928
Lutheran	Messiah Lutheran Church	II 049	Gothic Revival	1929
Lutheran	Faith Evangelical Lutheran Church	III 033	Gothic Revival	1930
Lutheran	Hope Lutheran Church	II 095	Lombard Romanesque	1930
Lutheran	Mt. Olive Lutheran Church	II 060		1931
Lutheran	Ascension Lutheran Church	II 087	-	1940/1981
Lutheran	St. Phillips Lutheran Church	IV 016	no style	1944
Lutheran	Swedish Evangelical Lutheran Church	II 091		1947
Lutheran	Epiphany Lutheran Church	II 011	Tudor Gothic Revival	1947/1954
Lutheran	St. John Lutheran Church	II 067	Gothic Revival	1948
Lutheran	Advent Evangelical Lutheran	II 044		1952
Lutheran	St. Lucas Lutheran	II 013	Modern	1958
Methodist	St. John's Methodist	I 035	Gothic Revival	1867
Methodist	Centenary Methodist Church	I 014	Gothic Revival	1868
Methodist	Union Methodist Church	I 019	Gothic Revival	1880
Methodist	Cook Avenue Methodist Episcopal So.	I 024	Gothic Revival	1884
Methodist	LAF. Square,	NR 007	Romanesque Revival	1887/1900
Methodist	Carondelet Methodist	I 032	Romanesque Revival	1890
Methodist	Marvin Chapel	II 028		1891
Methodist	St. Paul's German Methodist Church	NR 031	Gothic Revival	1891
Methodist	Memorial M. E. Church	II 035	Gothic Revival	1892/1896
Methodist	Wagoner Place Methodist Church	III 061	Romanesque Revival	1894 (c.)
Methodist	Lindell Avenue Methodist	III 001	Gothic Revival	1896/1913
Methodist	German Zion Methodist Episcopal	I 003	Gothic Revival	1897
Methodist	ST. JOHN'S	NR 004	Italian Renaissance	1901-02
Methodist	Cabanne M.E. Church	III 007	Gothic Revival	1902
Methodist	St. Paul's Methodist Episcopal Ch.	IV 059	Romanesque Revival	1902
Methodist	Carondelet M.E. South	II 002	Romanesque Revival	1903
Methodist	Elmbank M.E. Church (German)	III 065	Tudor Gothic Revival	1903
Methodist	Tower Grove M.E. Church	IV 017	Romanesque Revival	1903
Methodist	Fry Memorial Methodist Episcopal Ch	SR 003	Gothic Revival	1905
Methodist	Salem Methodist Church	III 089	Gothic Revival	1905
Methodist	Zoar Methodist Episcopal Church	III 075	Gothic Revival	1906/1925
Methodist	Chouteau Place Methodist Church	III 052	Gothic Revival	1909
Methodist	Walnut Park Methodist Episcopal Ch.	III 050	Gothic Revival	1913/1925
Methodist	* Christy Mem United Methodist Church	* II 016	Romanesque Revival	1914
Methodist	Lighthouse Memorial Mission	IV 021	Craftsman/Mod. Class	1914
Methodist	Bowman M.E. Church	III 071	Classical Revival	1920
Methodist	Arlington M.E. Church, South	III 034	Classical Revival	1921
Methodist	* Samaritan M.E. Church	* IV 012	no style	1922
Methodist	Salem M.E. Church	III 031	Gothic Revival	1924
Methodist	Kingshighway United Methodist Ch.	II 009	Gothic Revival	1925
Methodist	Flower Memorial Methodist Church	IV 022	no style	1927
Methodist	Immanuel M.E. Church South	II 077	Gothic Revival	1927
Methodist	Scruggs Mem United Methodist Church	II 046	Classical Revival	1929
Methodist	Taylor Chapel Colored Methodist Ch.	IV 025	no style	1947
Methodist	Christ Methodist Church	II 083		1949/1954
Methodist	LaSalle United Methodist Church	IV 027	no style	1952
Methodist	Shaw Avenue United Methodist Church	II 059		1952
Missionary Baptist	* Pilgrim Rest M. B. Church	* IV 034	no style	1878
Missionary Baptist	* Emanuel M. B. Church	* IV 037		1922c./'41
Missionary Baptist	Bethel Temple	IV 055	no style	1927 (c.)
Missionary Baptist	* New Hope M. B. Church	* IV 064	no style	1944

Original Denomination	Original Name	Ph# #	Style	Date
Missionary Baptist	Prince of Peace M. B. Church	IV 036		1948
Missionary Baptist	Hewstead Avenue M.B. Church	III 058	Gothic Revival	1950
Missionary Baptist	Northernstar M. B. Church	IV 038		1953
Missionary Baptist	*Trinity Mt. Carmel M.B. Church	*III 051		1953
Nondenominational	Masonic Lodge of Missouri Chapel	III 022	Gothic Revival	1927 <i>demo</i>
Orthodox, Eastern	Holy Trinity Serbian Eastern Orthod	NR 016	Byzantine Revival	1928
Orthodox, Greek	St. Nicholas Greek Orthodox Church	IV 040	Romanesque Revival	1937
Orthodox, Romanian	Romanian Orthodox Church St. Thomas	II 086		1958
Orthodox, Russian	St. Michael the Archangel Russian O	NR 017	Byzantine Revival	1928
Presbyterian	North Presbyterian Church	NR 023	Lombard Romanesque	1857-58
Presbyterian	Carondelet Markham Mem Presbyterian	I 005	Romanesque	1863
Presbyterian	First German Presbyterian Church	NR 014	Gothic Revival	1871
Presbyterian	washington & Compton Presbyterian	I 021	Gothic Revival	1877
Presbyterian		NR 009	Gothic Revival	1881-83
Presbyterian	German Cumberland Presbyterian	IV 056	Romanesque Revival	1884
Presbyterian	First Presbyterian Church	I 026	Romanesque Revival	1888
Presbyterian	Clifton Heights Presbyterian Church	SR 004	Gothic Revival	1891 (c.)
Presbyterian	wagoner Place United Presbyterian C	III 062	Romanesque Revival	1893
Presbyterian	Cote Brillante Presbyterian Church	I 029	Gothic Revival	1894
Presbyterian	Carondelet Markham Mem Presbyterian	I 005	Romanesque Revival	1896
Presbyterian	Second Presbyterian Church	IV 011	Romanesque Revival	1896/1899
Presbyterian	Curry Memorial Presbyterian Church	I 008	Romanesque Revival	1897
Presbyterian	Tyler Place United Presbyterian Ch.	II 057	Gothic Revival	1901
Presbyterian	Brank Memorial Presbyterian Church	III 090	Gothic Revival	1904
Presbyterian		CRT 007	Gothic Revival	1906
Presbyterian	Central Presbyterian Church	III 005	Gothic Revival	1907
Presbyterian	Kingshighway Cumberland Pres Ch.	III 028	Romanesque Revival	1908
Presbyterian	Grace Presbyterian	III 012	Gothic Revival	1909/1901
Presbyterian	Gibson Heights United Presbyterian	IV 018	Gothic (Tudor) Rev.	1910
Presbyterian	West Presbyterian Church	III 018	Gothic Revival	1911/1916
Presbyterian	Lee Avenue Presbyterian Church	III 074	no style	1913
Presbyterian	Oak Hill Presbyterian Church	II 061	Gothic Revival	1914
Presbyterian	Third Presbyterian Church	III 036	Gothic Revival	1915
Presbyterian	Grand Avenue Presbyterian Church	III 026	Gothic Revival	1916
Presbyterian	North Presbyterian Church	III 054	Tudor Gothic Revival	1917
Presbyterian	winneqabo Presbyterian Church	II 043	Gothic Revival	1921
Presbyterian	St. Paul's Presbyterian Church	III 041	Tudor Gothic Revival	1922
Presbyterian	University Presbyterian Church	III 004		1924
Presbyterian	Memorial Presbyterian Church	NR 039	Gothic Revival	1925/1931
Presbyterian	Southampton Presbyterian Church	II 094	Gothic Revival	1925/1941
Presbyterian	McCausland Ave. Presbyterian Church	II 076	Gothic Revival	1927
Presbyterian	St. Louis Presbyterian Church	IV 062	Gothic Revival	1929
Presbyterian	Peters Memorial Presbyterian Church	II 051	<i>Gothic</i>	1931
Presbyterian	Brandt Mem Presbyterian Church	I 015	Colonial Revival	1949
Reformed Church of US	Reformed Church of the U.S.	III 014	Romanesque Revival	1899
Roman Catholic	Basilica of St. Louis/King of Franc	IV 068	Classical/Greek Rev.	1834/1963
Roman Catholic	St. Vincent de Paul Roman Catholic	NR 013	Classical Revival	1844-45
Roman Catholic	St. Mary of Victories Church	NR 015	Classical Revival	1844/59-60
Roman Catholic	St. Briget Roman Catholic Church	I 016	Romanesque Revival	1859/1902
Roman Catholic	St. Boniface Roman Catholic Church	I 001	Romanesque Revival	1860
Roman Catholic	St. John the Apostle/Evangelist R.C	IV 065		1860
Roman Catholic	St. Joseph's Roman Catholic Church	NR 025	Baroque Revival	1866/81
Roman Catholic	Hock Church	I 022	Gothic Revival	1867/1894
Roman Catholic	St. John Nepomuk Catholic Church	NR 024	Romanesque-Gothic	1870/97
Roman Catholic	SS. Peter & Paul R.C. Church	II 030	Gothic Revival	1873

Original Denomination	Original Name	Ph#	#	Style	Date
Roman Catholic	St. Cronan's Roman Catholic Church	I	011	Gothic Revival	1879
Roman Catholic	St. Thomas of Aquin	I	033	Gothic Revival	1882
Roman Catholic	St. Francis Xavier Church	NR	035	Gothic Revival	1884
Roman Catholic	St. Agatha Roman Catholic Church	II	027	Gothic Revival	1885
Roman Catholic	St. Liborius Roman Catholic Church	NR	026	Gothic Revival	1889/1907
Roman Catholic	St. Agnes Roman Catholic Church	NR	030	Renaissance Revival	1890
Roman Catholic	St. Stanislaus Kostka Church	NR	027	Romanesque Revival	1891
Roman Catholic	St. Augustine's Roman Catholic Ch.	IV	069	Gothic Revival	1896/1928
Roman Catholic	Most Holy Trinity Roman Catholic Ch	IV	053	Gothic Revival	1897
Roman Catholic	Srs. St. Joseph/Carondelet Chapel	II	004		1897
Roman Catholic	* St. Aloysius Gonzaga R.C. Church	* II	069	Romanesque Revival	1899
Roman Catholic	St. Teresa of Avila R.C. Church	I	023	Romanesque Revival	1899
Roman Catholic	St. Marks'	IV		Gothic Revival	1901
Roman Catholic	Immaculate Conception-St. Henry	II	054	Gothic Revival	1904
Roman Catholic	St. Hedwig's R.C. Church & School	II	022	Romanesque Revival	1904
Roman Catholic	Nativity of Our Lord R.C.	III	048	Gothic Revival	1905
Roman Catholic	St. Anthony of Padua	II	024	Romanesque Revival	1906
Roman Catholic	St. Barbara's Roman Catholic Church	III	009	Gothic Revival	1906
Roman Catholic	St. Francis de Sales Church	NR	038	Gothic Revival	1906
Roman Catholic	St. Margaret of Scotland R.C. Ch.	II	058	Gothic Revival	1906
Roman Catholic	St. Matthew's Roman Catholic Church	NR	028	Gothic Revival	1906
Roman Catholic	Cathedral of St. Louis (New Cathedr	IV	009	Romanesque/Byzantine	1907-14
Roman Catholic	Visitation Church	IV	003	Gothic Revival	1908
Roman Catholic	Chapel of Convent: Our Lady/Good C.	NR	036	Ital. Renaiss. Rev.	1908 (c.)
Roman Catholic		NR	006	Gothic Revival	1909
Roman Catholic	St. Henry's Roman Catholic Church	IV	029	Romanesque Revival	1909
Roman Catholic	St. Rose's Roman Catholic Church	III	006	Romanesque Revival	1909
Roman Catholic	St. Ann Roman Catholic Church	III	087	Romanesque Revival	1910
Roman Catholic	Soc. of Helpers of the Holy Souls	IV	008	Romanesque/Byzantine	1910/1920s
Roman Catholic	St. Edward the King R. C. Church	III	038	Gothic Revival	1912
Roman Catholic	Blessed Sacrament R.C. Church	III	032	Gothic Revival	1914
Roman Catholic	Holy Name Roman Catholic Church	III	078	Romanesque Revival	1916
Roman Catholic	Pope St. Pius V R.C. Church	II	042	Romanesque Revival	1916
Roman Catholic	St. Roch's Roman Catholic Church	III	002	Gothic Revival	1921
Roman Catholic	Holy Rosary R.C. Church	III	089	Gothic Revival	1922
Roman Catholic	St. John The Baptist R.C. Church	II	017	Romanesque Revival	1924
Roman Catholic	Church of the Holy Family	II	062	Romanesque Revival	1925
Roman Catholic	St. Aloysius Gonzaga R.C. Church	II	070	Romanesque Revival	1925
Roman Catholic	St. Ambrose Roman Catholic Church	II	072	Lombard Romanesque	1925
Roman Catholic	St. Wenceslaus R.C. Church	II	037	Gothic Revival	1925
Roman Catholic	St. Cecilia Roman Catholic Church	II	020	Romanesque Revival	1926
Roman Catholic	St. Engelbert Roman Catholic Church	III	070	Gothic Revival	1926
Roman Catholic	Mt. Grace Chapel of Perpetual Ado*	III	080	Classical Revival	1927
Roman Catholic	Our Lady of Sorrows R.C. Church	II	097	Romanesque Revival	1927
Roman Catholic	St. James the Greater R.C. Church	II	075	Gothic Revival	1927
Roman Catholic	St. Joseph Croatian R.C. Church	II	033	Romanesque Revival	1927-1928
Roman Catholic	Epiphany of Our Lord R.C. Church	II	081	Lombard Romanesque	1929
Roman Catholic	St. Philip Neri R. C. Church	III	040	Lombard Romanesque	1931
Roman Catholic	Monsignor McGlenn Mem Chapel	II	018	Gothic Revival	1936
Roman Catholic	Our Lady of Mt. Carmel R. C. Church	III	083	Romanesque Revival	1938
Roman Catholic	SS. Mary and Joseph R.C. Church	II	005	Romanesque Revival	1940
Roman Catholic	St. Mary Magdalen R.C. Church	II	093	Modern Gothic	1940
Roman Catholic	St. Gabriel the Archangel R.C. Ch.	II	089	Modern Gothic	1950
Roman Catholic	Immaculate Heart of Mary R.C. Church	II	012	Modern	1952
Roman Catholic	Resurrection Roman Catholic Church	II	025	Modern	1952

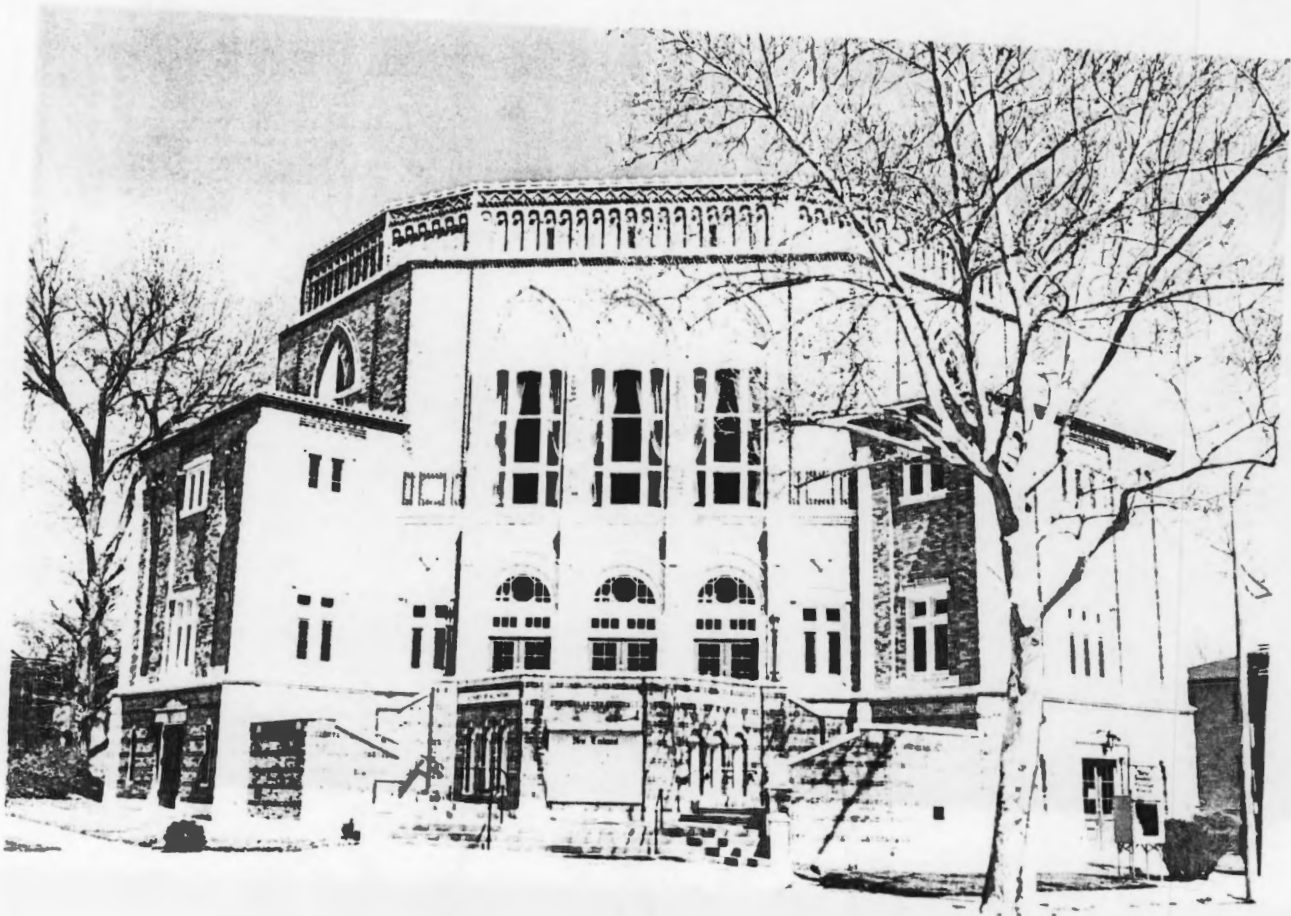
Original Denomination	Original Name	Ph#	Style	Date
Roman Catholic	St. Agalbert R. C. Church	III 044	Modern	1955
Roman Catholic	Holy Innocents Roman Catholic Ch.	II 066	Modern	1956
Secular	* "Picture SHOW"	* II 039		1913
Seventh Day Adventist	South Seventh Day Adventist Church	II 040	no style?	1915
Seventh Day Adventist	Berean Seventh Day Adventist Church	III 086	Tudor Gothic Revival	1931
Seventh Day Adventist		II 064	no style	1937
Seventh Day Adventist	Epnesius Seventh Day Adventist Ch.	III 057	Gothic Revival	1946
Society of Practical Chri	Society of Practical Christianity	II 047	Classical Revival	1916
Spiritualist	Burkett Spiritualist Church	IV 047	minimal Gothic Rev.	1941
Swedenborgian	Second German Church/New Jerusalem	I 015	Gothic Revival	1883
Unitarian		NR 010	Gothic Revival	1870
Unitarian	Church of the Messiah Unitarian	III 024	Gothic Revival	1907
Unitarian	Church of the Unity	III 027	Gothic Revival	1916
Unity Society	South Side Unity Society	II 010	Deco/Moderne	1941
n/a	* Franco Auto Co.	* IV 033		1922
non-denominational	Henry Leidner Undertaking Chapel	IV 061		1921
religious school	St. Michael's School, Parish Church	NR 022	no style?	1923

Total Churches 344

Fig. 1

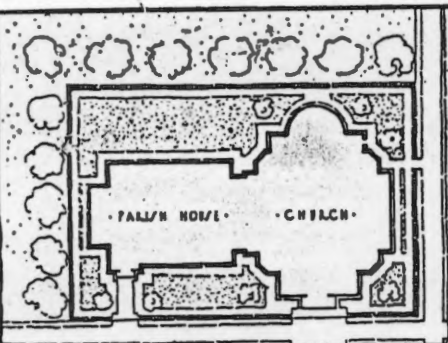


West Park Baptist, 1925 (Hoener, Baum & Froese)
5988 Wells

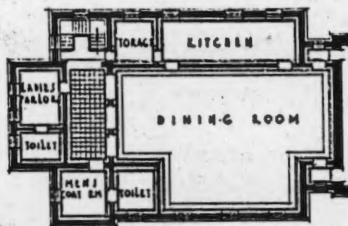
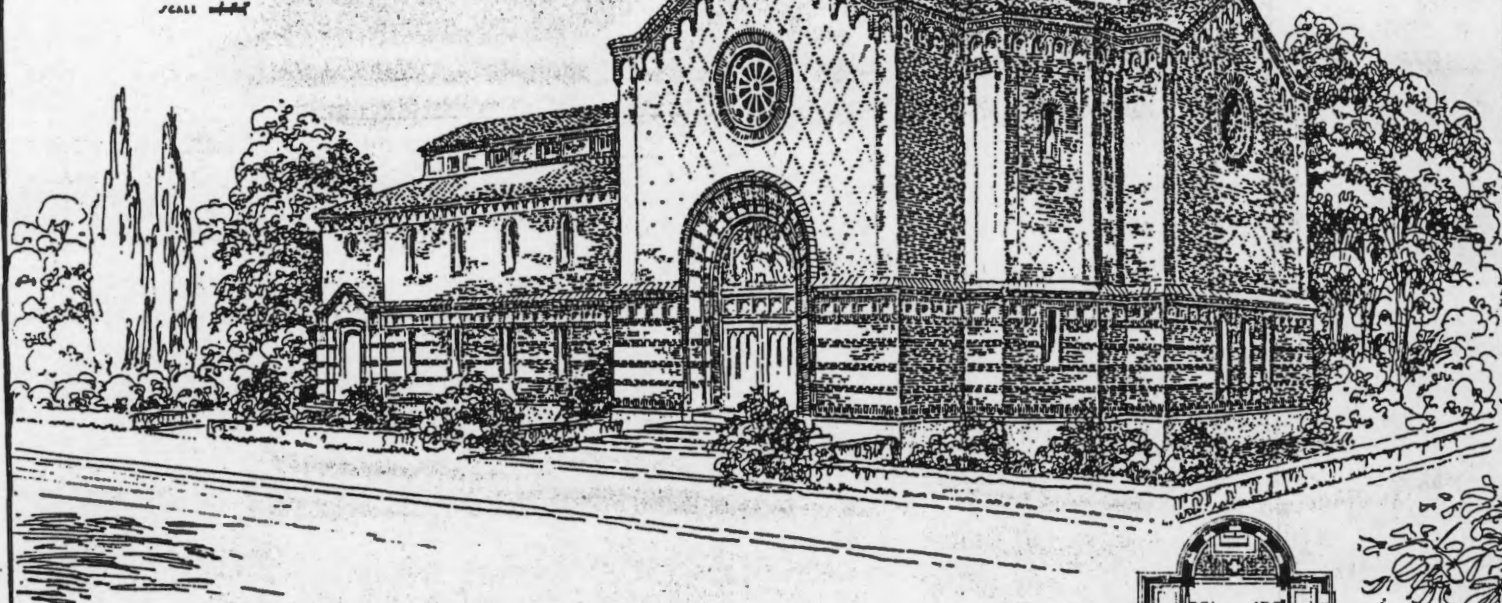


Seventh Church of Christ Scientist, 1930 (Aegerter & Bailey)
6336 Tennessee

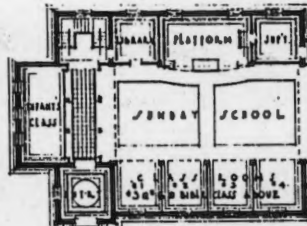
Fig. 2



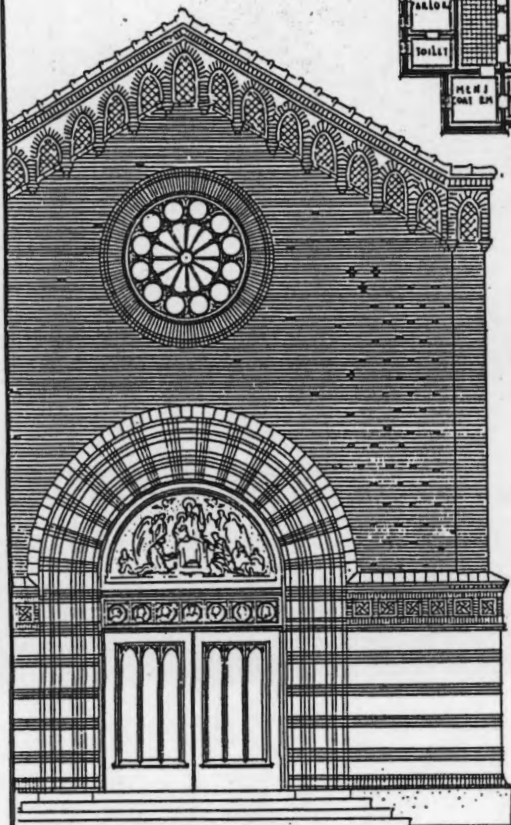
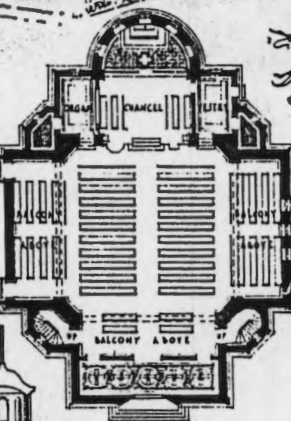
KEY PLAN
SCALE 1/4" = 10'



BASMENT PLAN
SCALE 1/4" = 10'

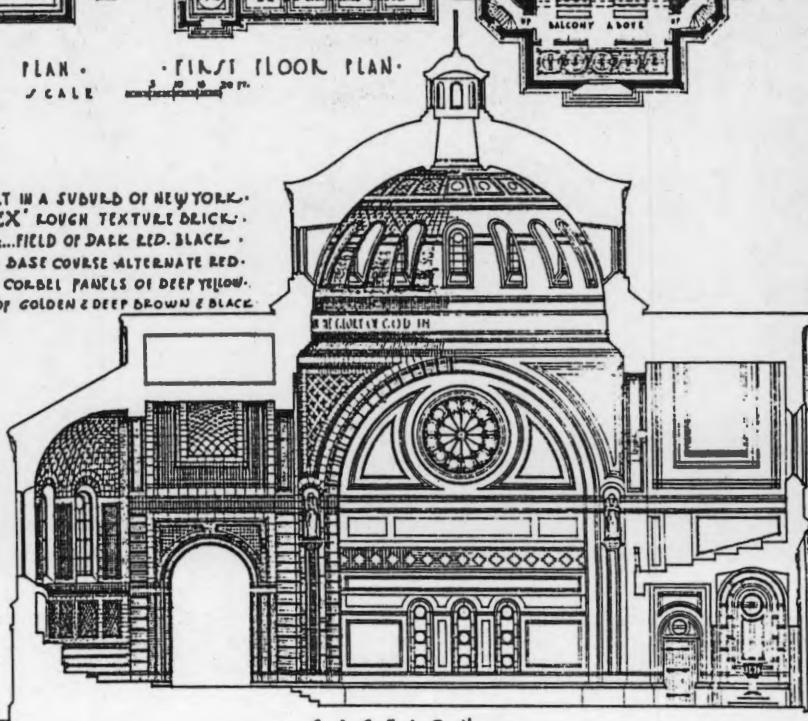


FIRST FLOOR PLAN
SCALE 1/4" = 10'



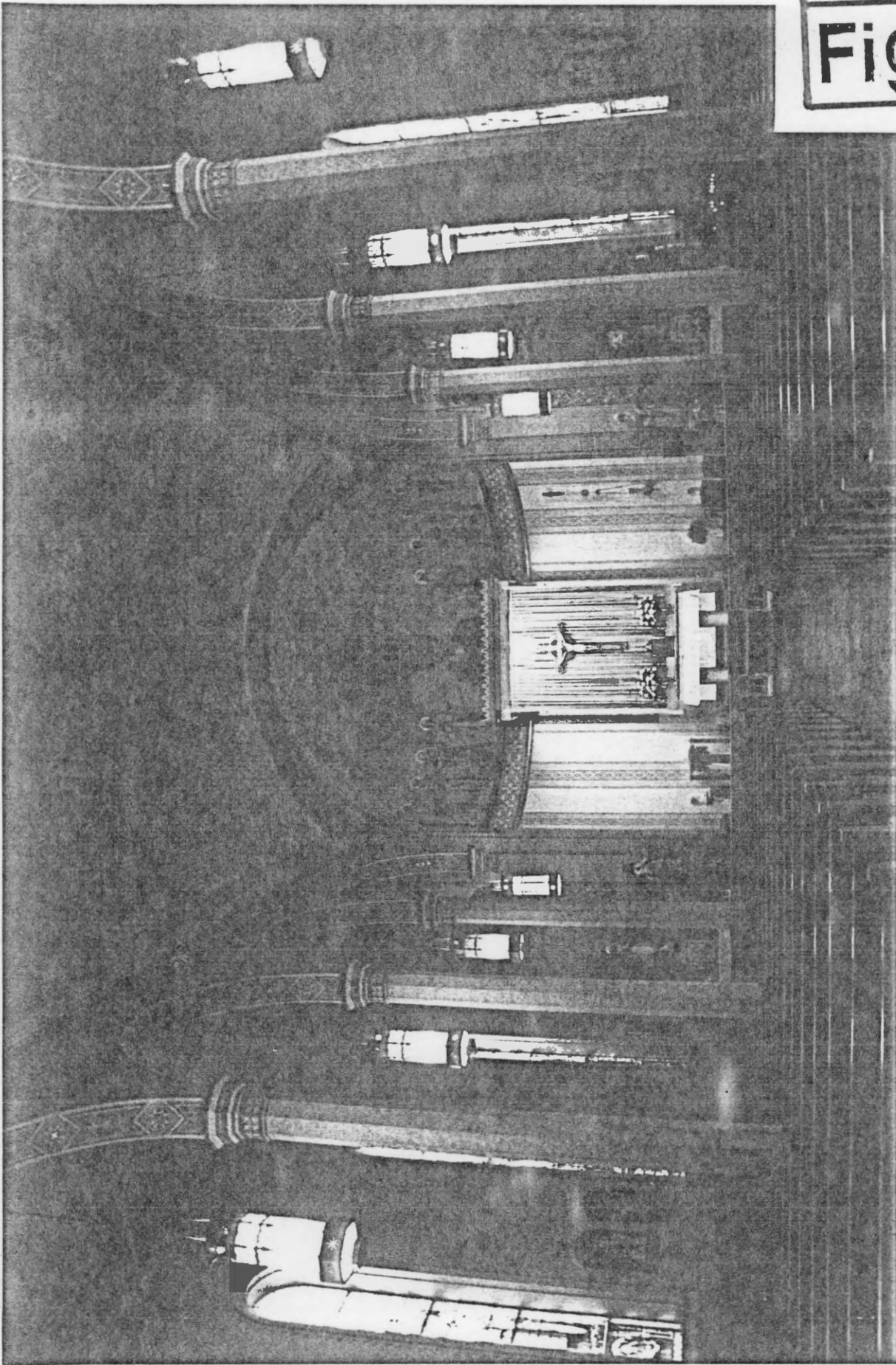
DETAIL OF FRONT
SCALE 1/4" = 10'

TO BE BUILT IN A SUBURB OF NEW YORK.
OF 'HY-TEX' ROUGH TEXTURE BRICK.
EXTERIOR...FIELD OF DARK RED, BLACK.
HEADERS & BASE COURSE ALTERNATE RED
& BLACK. CORBEL PANELS OF DEEP YELLOW.
INTERIOR OF GOLDEN & DEEP BROWN & BLACK.



SECTION
SCALE 1/4" = 10'

Fig. 3



-19th - CENTURY CH

INTERIOR, ST. BONIFACE ROMAN CATHOLIC CHURCH
NE CORNER MICHIGAN & SCHIRMER
ST. LOUIS, MO
FACING EAST

11/90

1

Fig. 4



Figure 74. Union Methodist Church, 1851-1853. George I. Barnett.



orig. Washington Ave.
Presbyterian



Figure 75. First Methodist Church South, 1854. George I. Barnett. From Hogan, *Thoughts About St. Louis*, 1854.

Fig. 5



16

ST. BRIDGET ROMAN CATHOLIC CHURCH
NE CORNER JEFFERSON & CARE
ST. LOUIS, MO

19th - CENTURY CHURCH SURVEY

11/90

Fig. 6

31

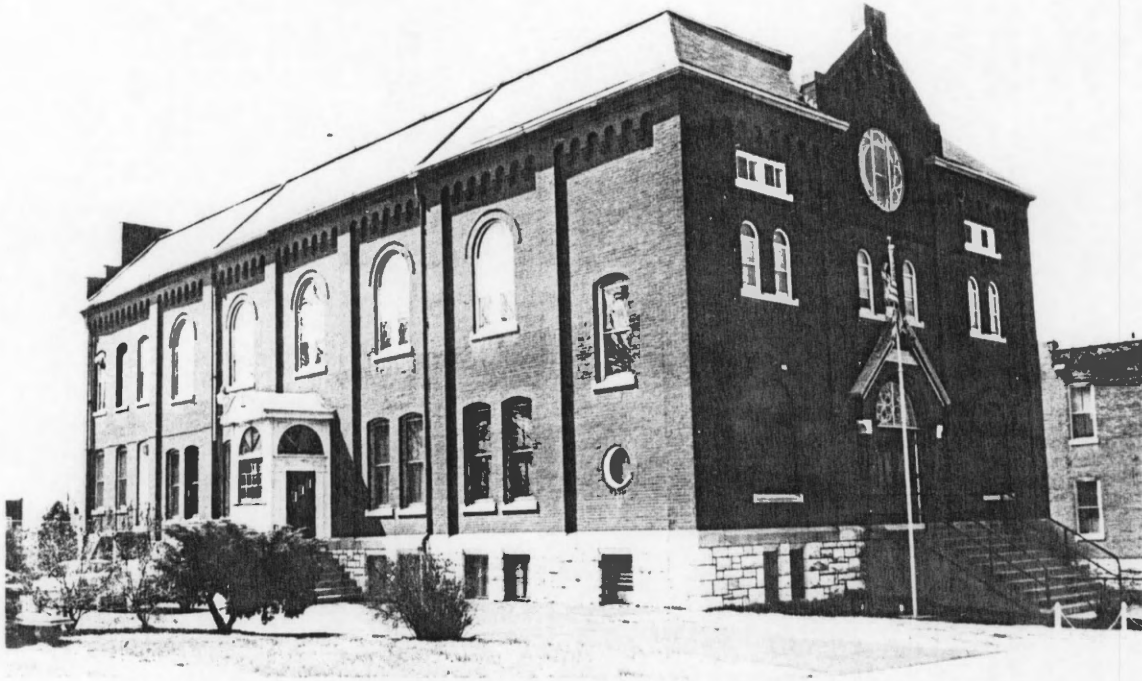
ST. JAMES GERMAN EVANGELICAL CHURCH
E. COLLEGE AT BLAIR
ST. LOUIS, MO
FACING SW



19TH CENTURY CHURCH SURVEY

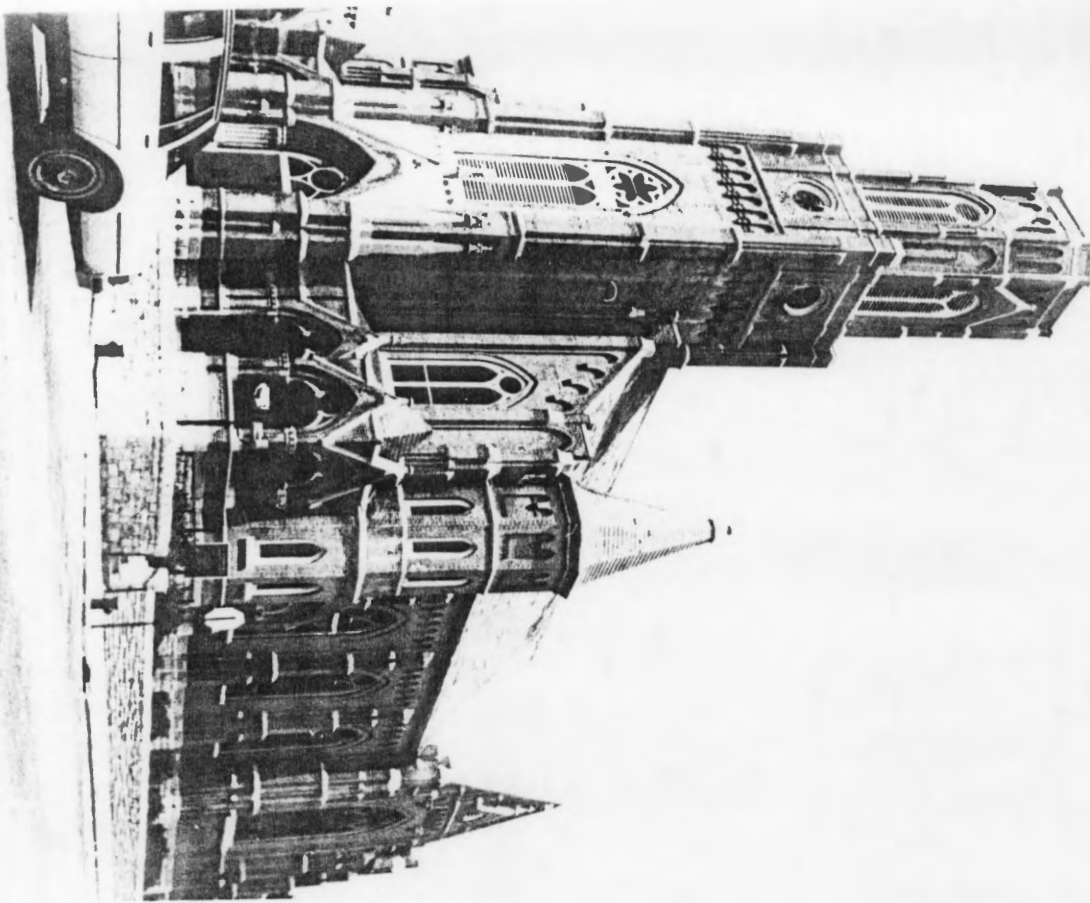
11/90

Fig. 7



St. Hedwig's R.C. Church & School, 1904 (Louis Wessbecher)
3214 Pulaski

Fig. 8



St. Barbara's R.C., 1906 (Henry C. Piepers)
5900 Minerva

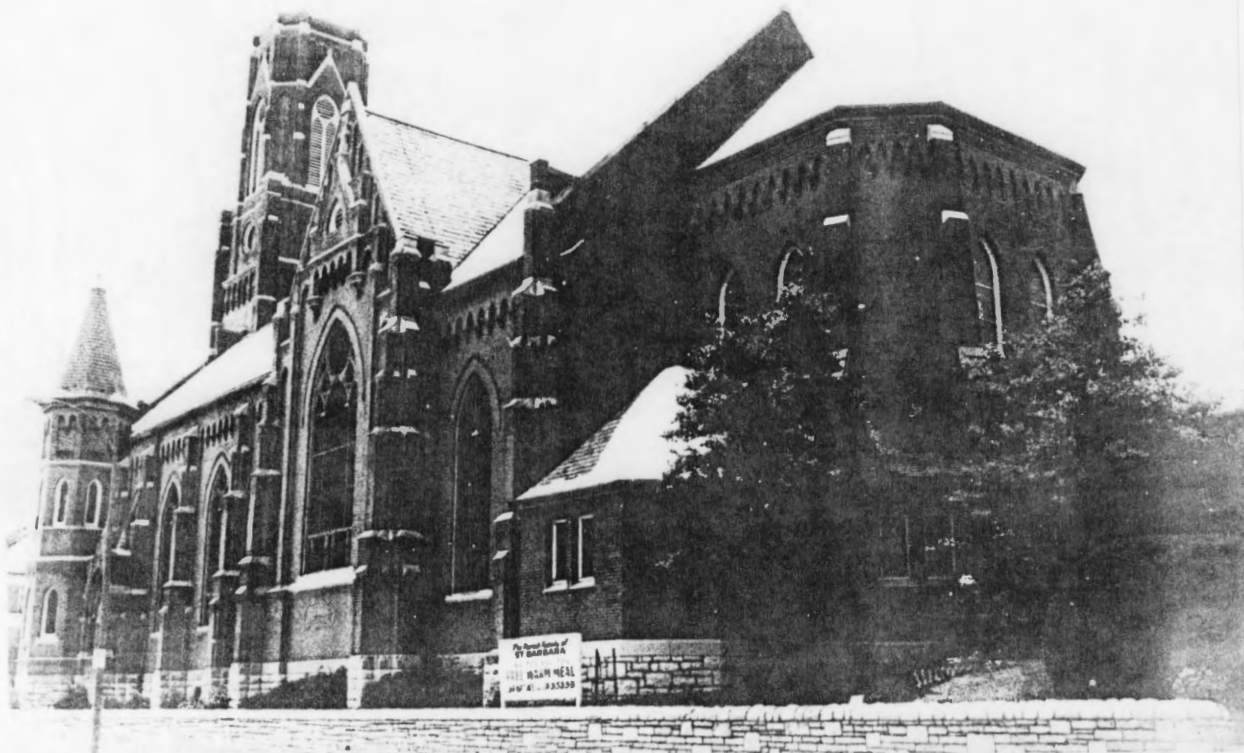


Fig. 9



St. Henry's R. C., 1909
(Louis Wessbecher)
1230 California





Fig. 10

St. Cecilia R.C., 1926 (H. P. Hess)
NW corner Alaska & Eiler

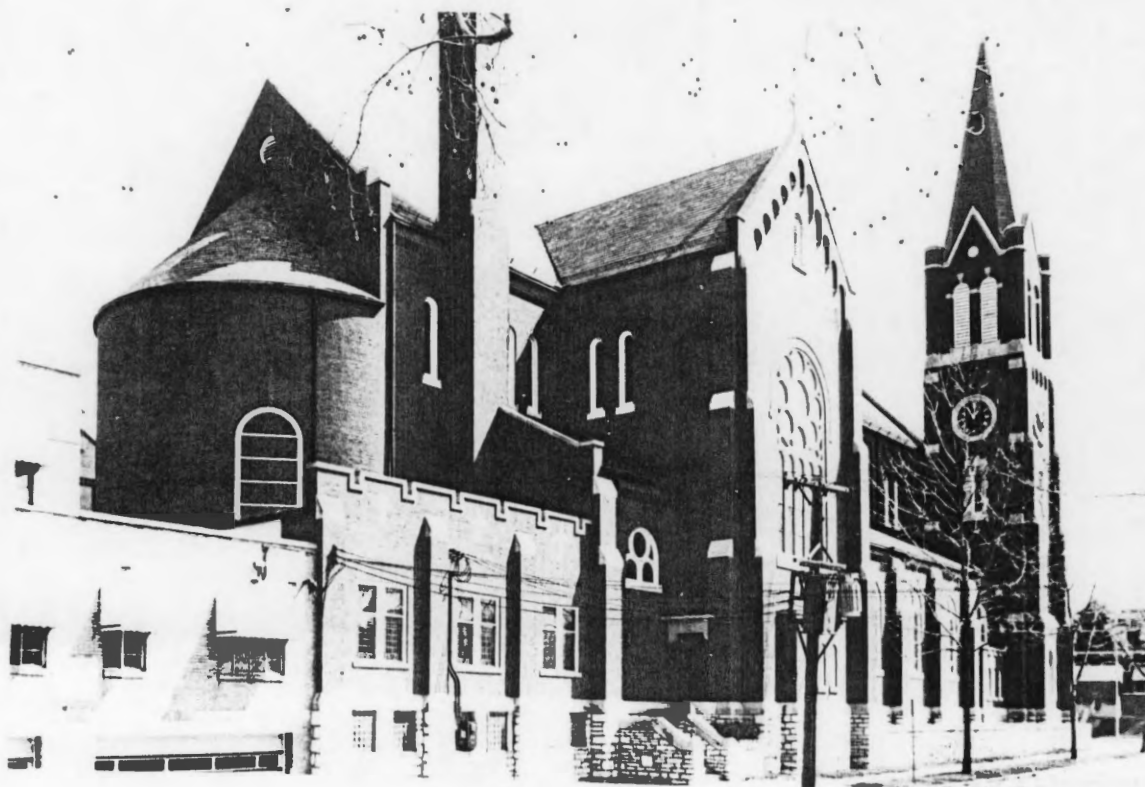


Fig. 11



St. Joseph Croatian R.C., 1927 (Wessbecher & Hillebrand
2100 S. 12th St.

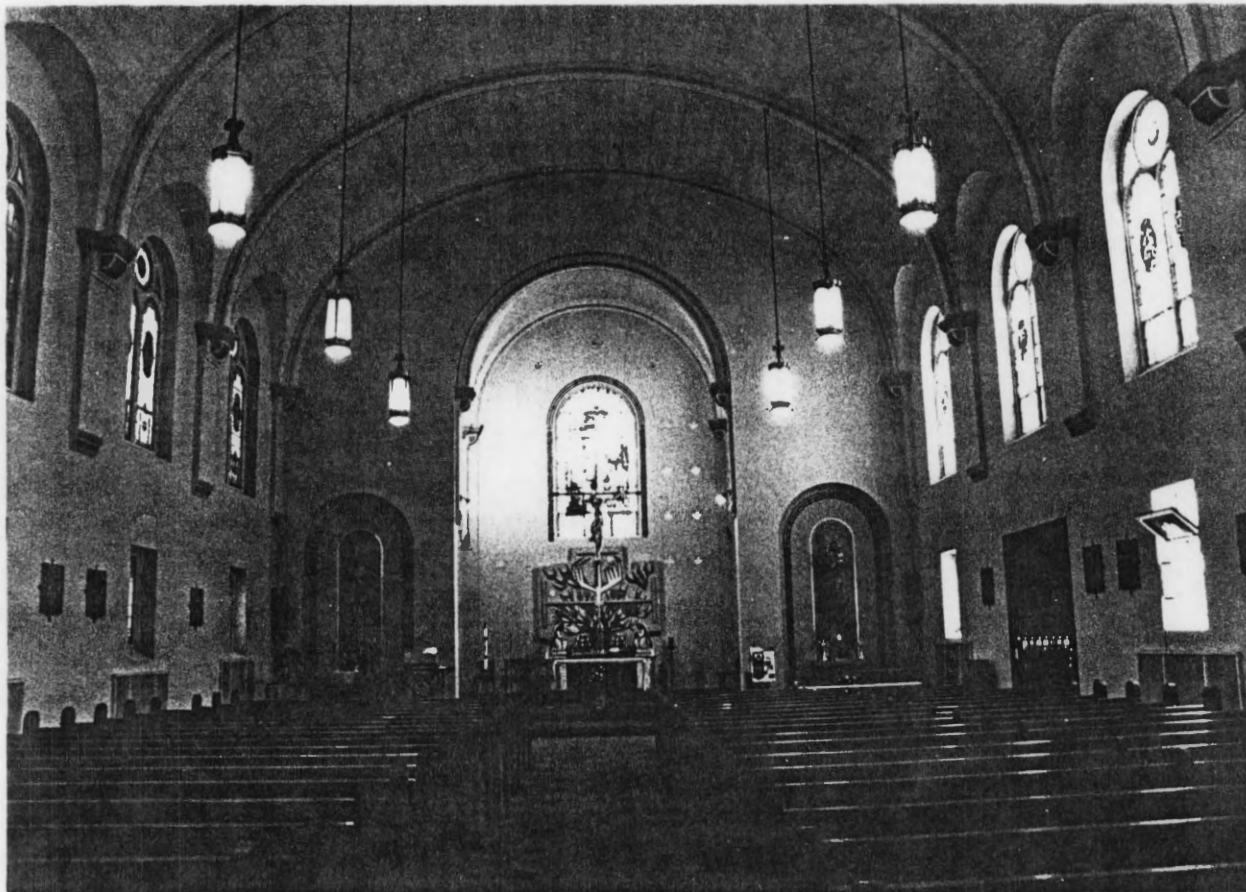


Fig. 12



Third Congregational (Fountain Park), 1896
(Weber & Groves)



Curby Memorial Presbyterian, 1897 (WEber & Groves)
2621 Utah

Fig. 13



Union Avenue Christian. 1904-07 (Weber & Groves)

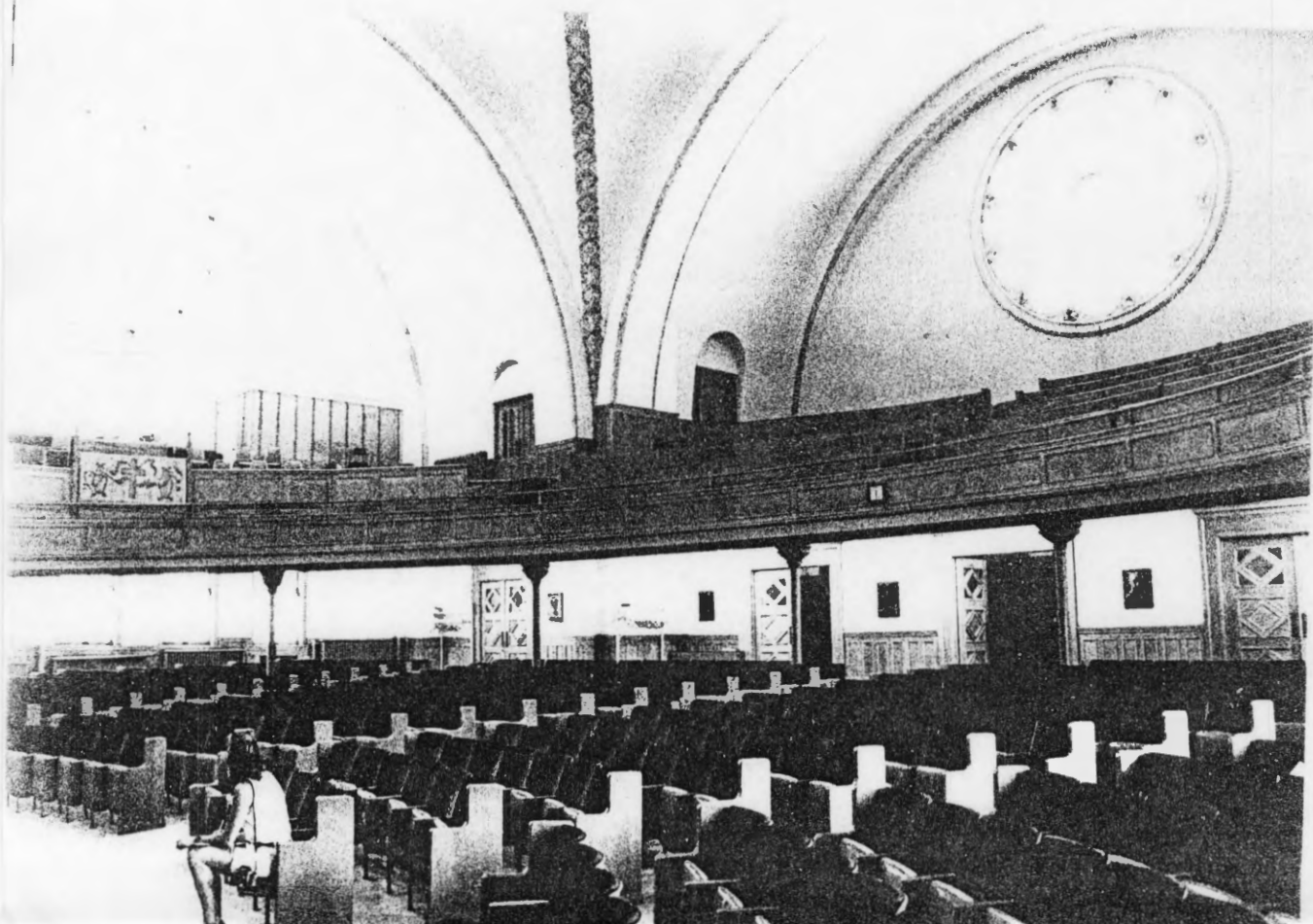


Fig. 14



Pope Pius V R.C., 1916 (Lee & Rush)
3310 S. Grand

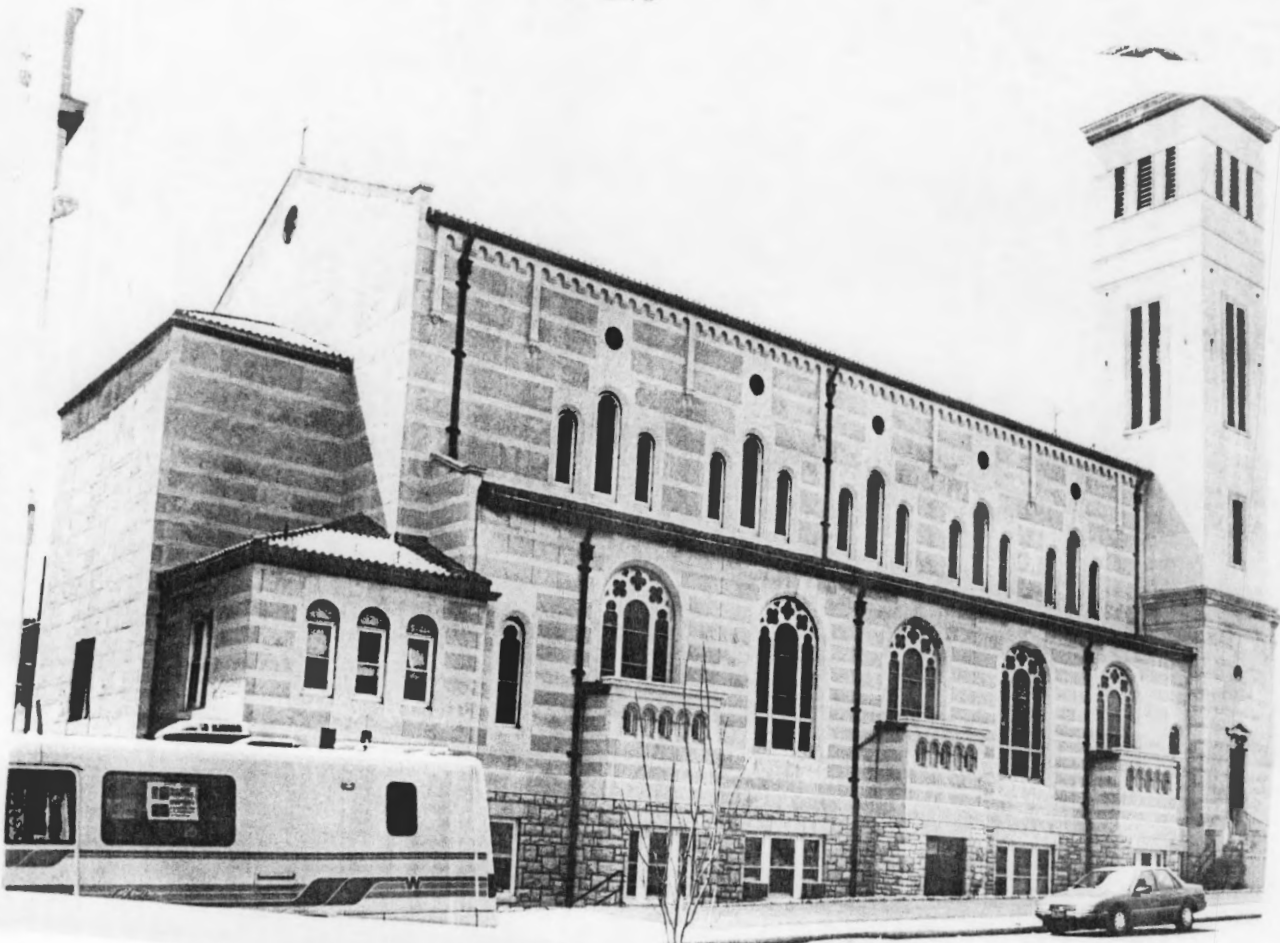


Fig. 15



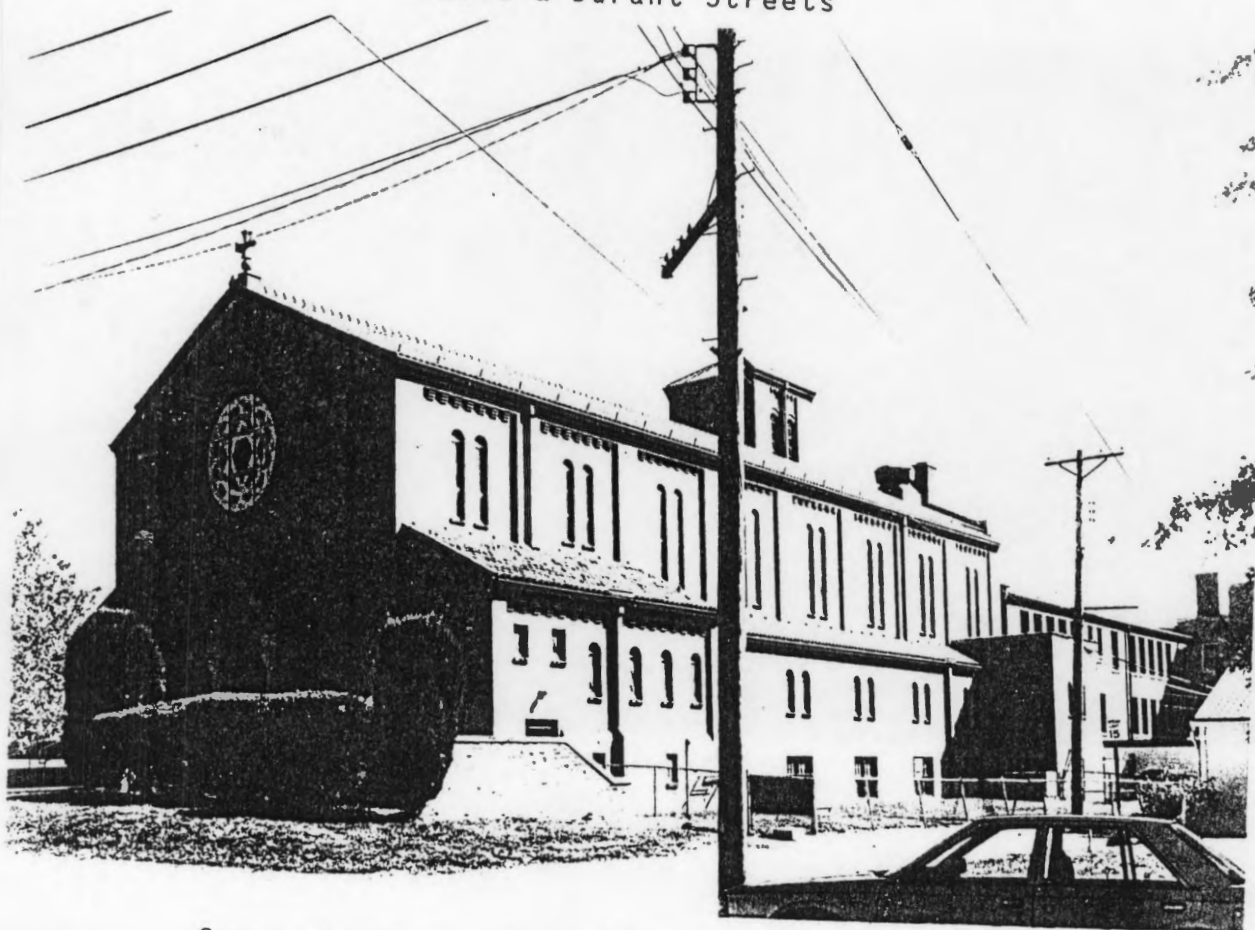
Epiphany of Our Lord R.C., 1929 (Thomas F. Imbs)
6598 Smiley



Fig. 16

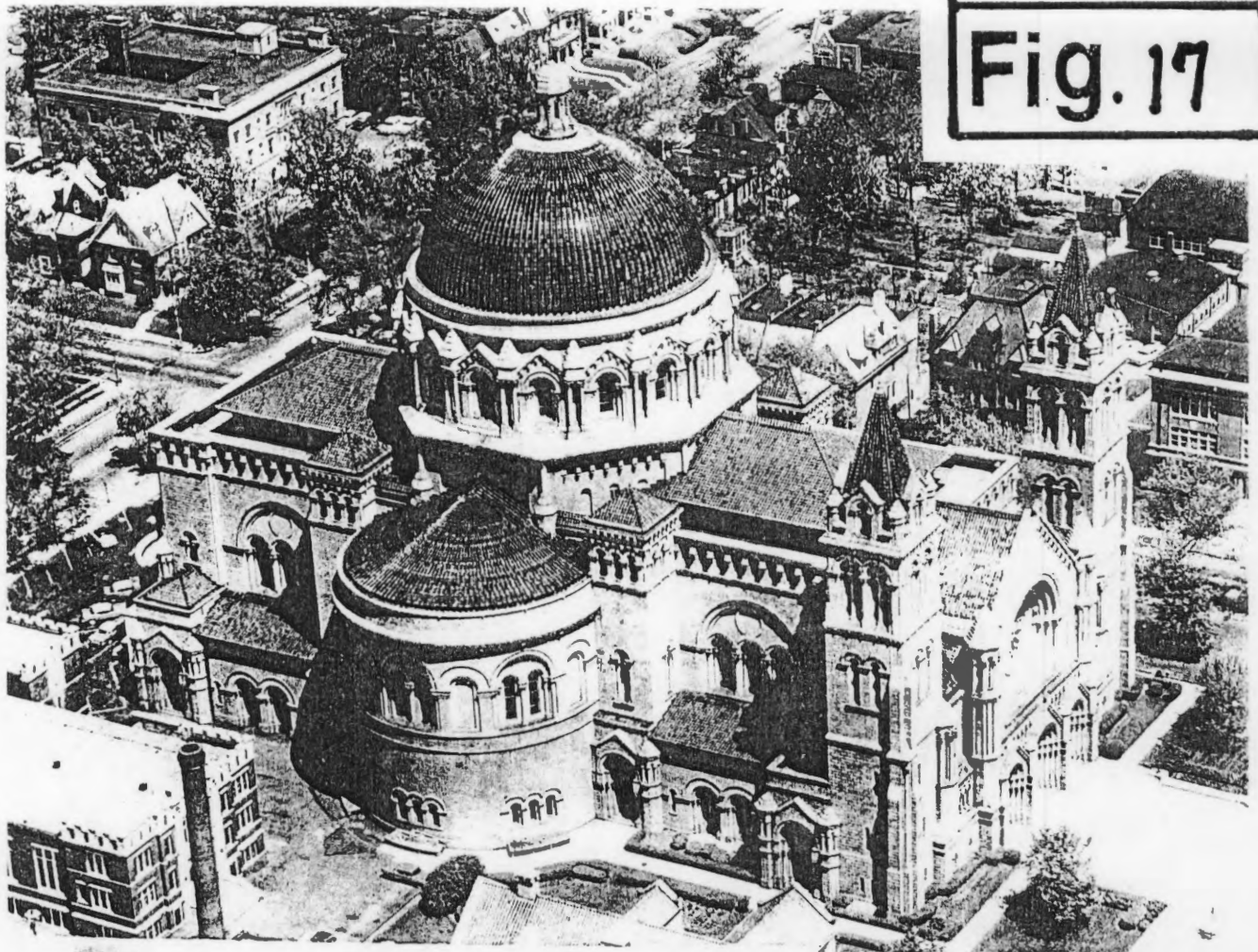


St. Philip Neri, 1931 (Preston Bradshaw)
Thekla & Durant Streets



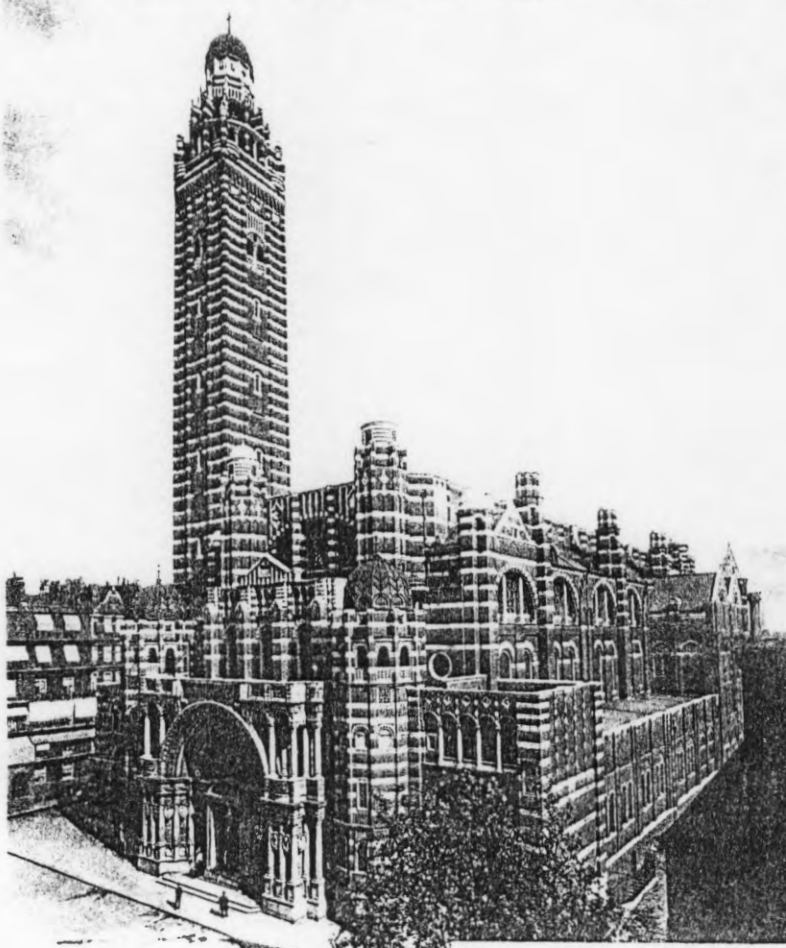
Our Lady of Mt. Carmel R.C., 1938 (Carroll & Galvin)
8747 Annetta

Fig. 17



Cathedral of St. Louis (Arteaga: 1962)

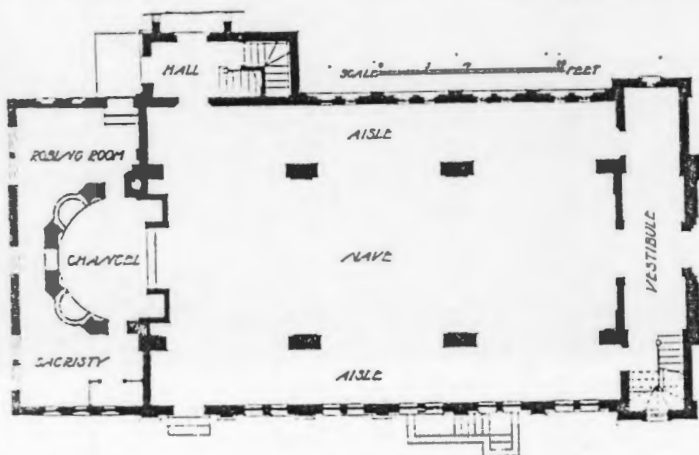
Barnett, Haynes, Barnett
1906



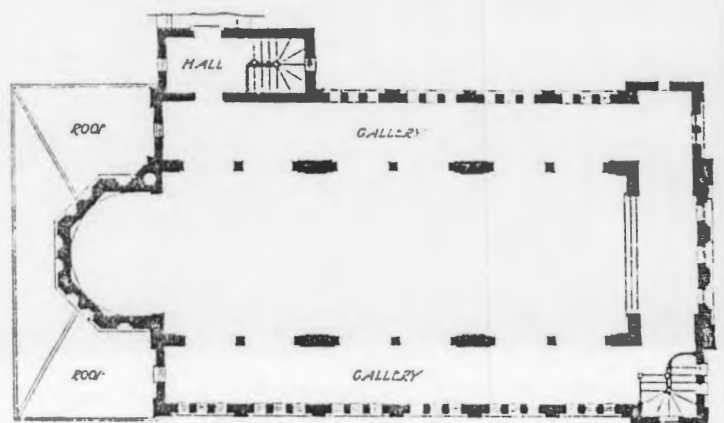
Westminster Cathedral,
London, 1895-1903

J. F. Bentley

Fig. 18



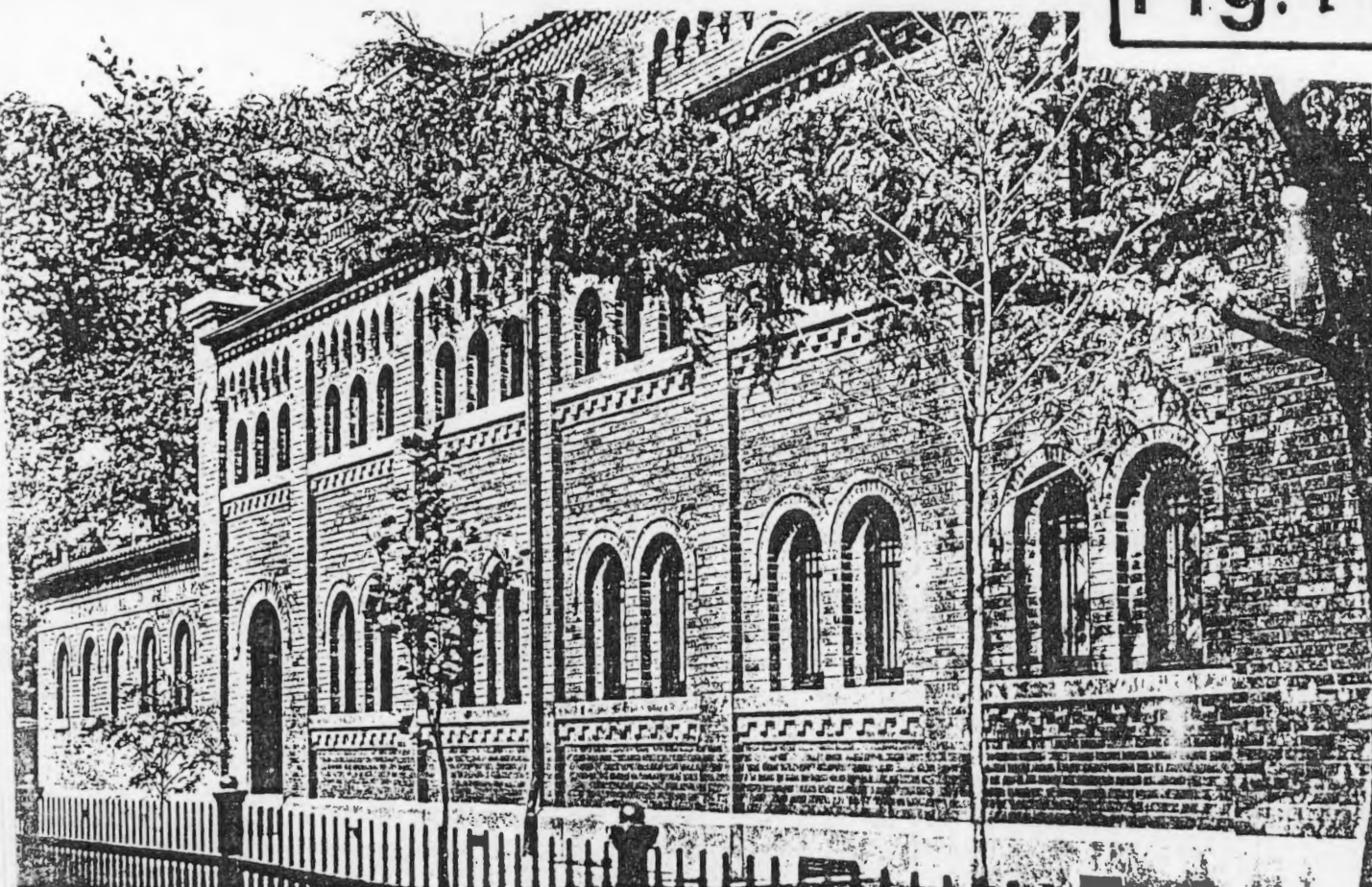
FIRST FLOOR PLAN



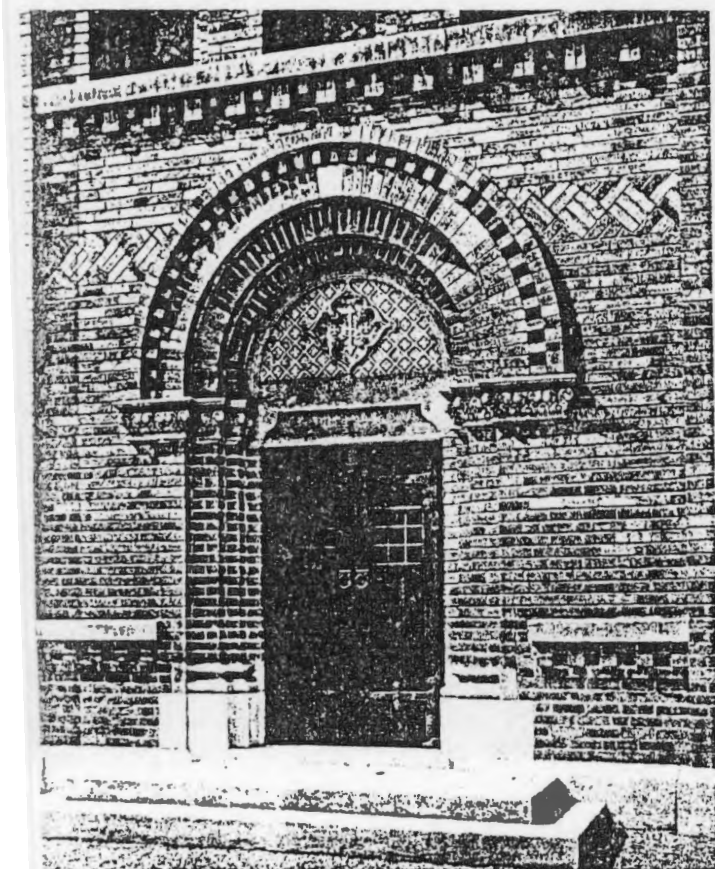
BALCONY FLOOR PLAN

CHAPEL FOR THE LITTLE HELPERS OF THE HOLY SOULS, ST. LOUIS, MO.

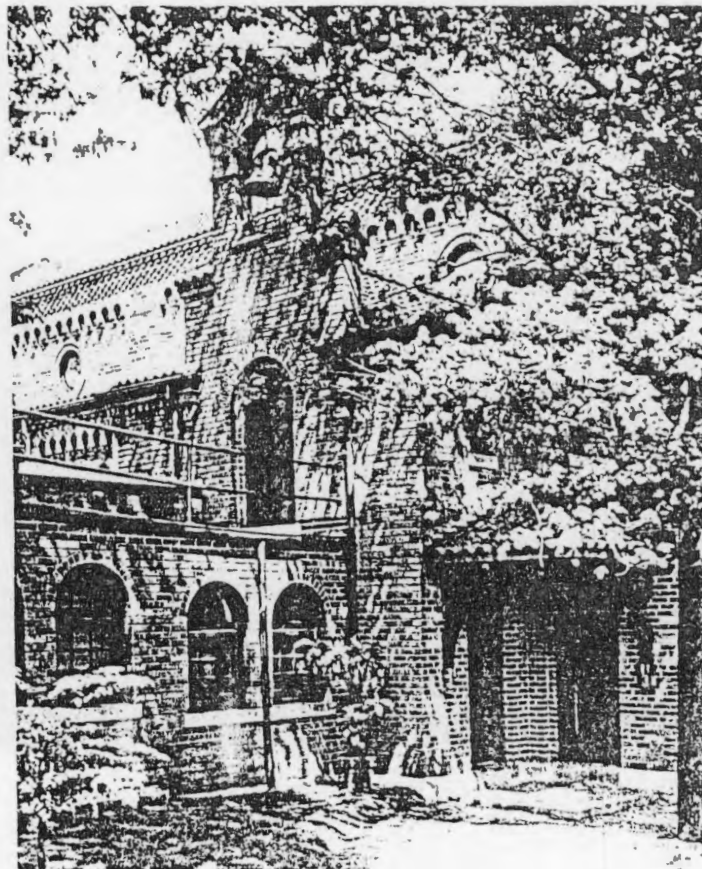
MAURAN & RUSSELL, ARCHITECTS



DETAIL OF AISLE WALL



DETAIL OF ENTRANCE

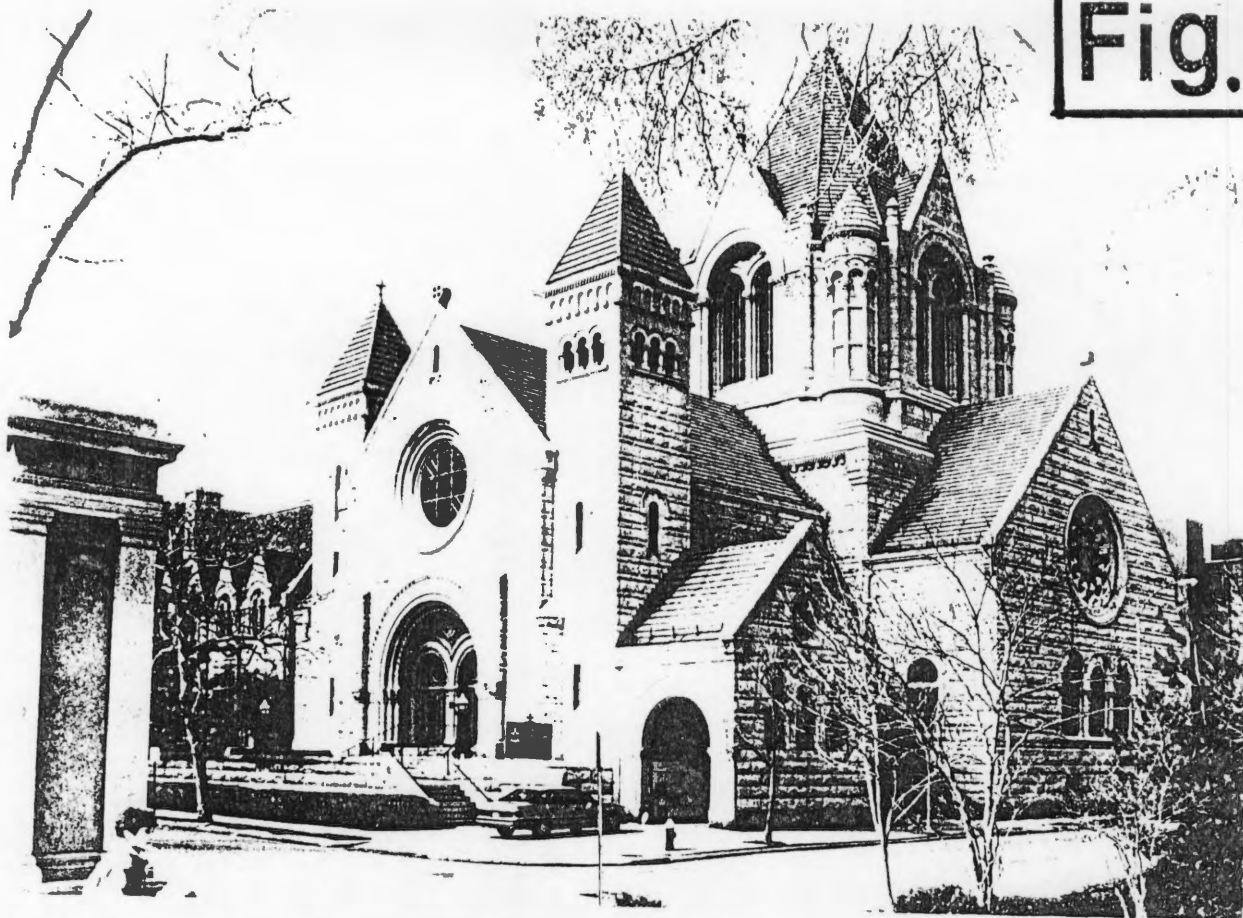


DETAIL SHOWING BELFRY

CHAPEL FOR THE LITTLE HELPERS OF THE HOLY SOULS, ST. LOUIS, MO.

MAURAN & RUSSELL, ARCHITECTS

Fig.20-A



Second Presbyterian, 1899 (Theodore Link)
4501 Westminster Place

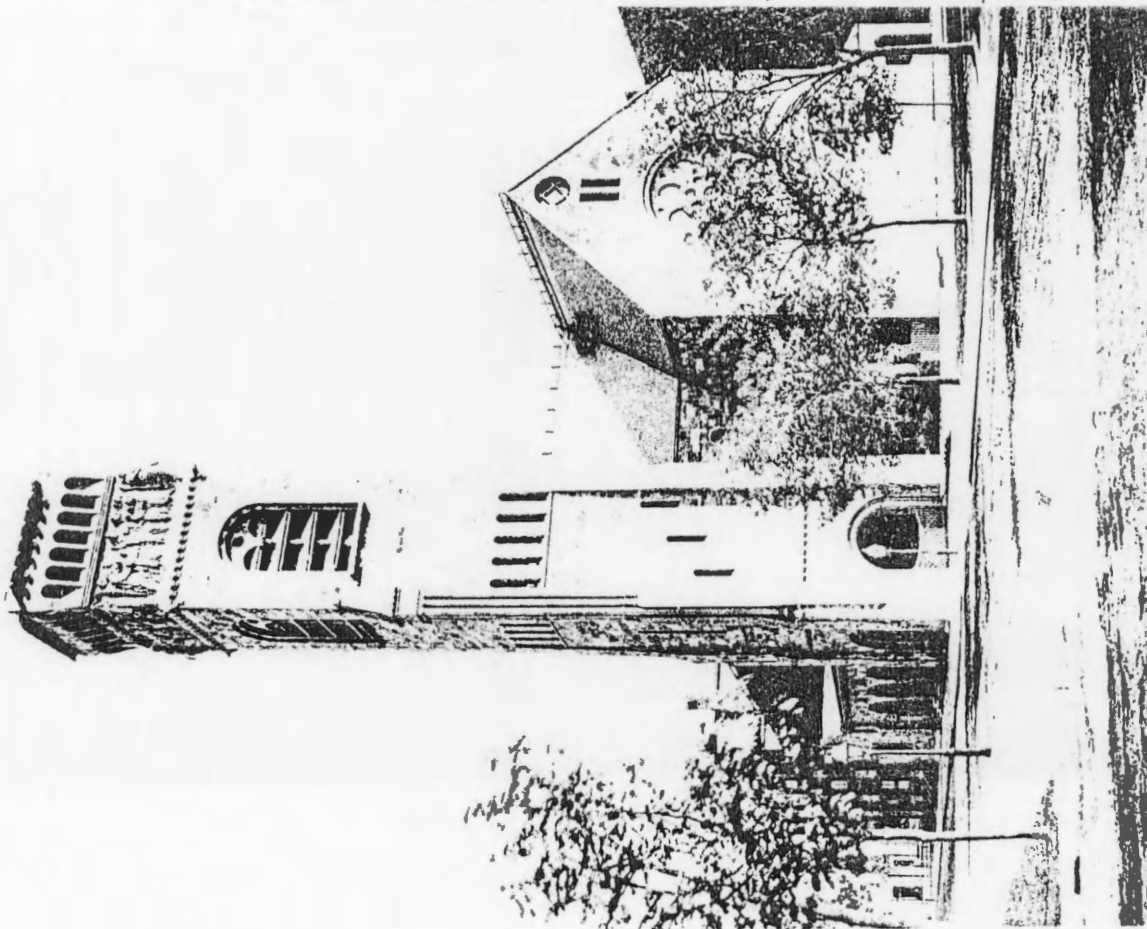


Trinity Church, Boston, H.H. Richardson

Fig.20-B



First Congregational, 1884 (Hurd & Rice) Grand Square



Brattle Square Church, Boston Exterior from N.E. 1897

Brattle Square Church, Boston

H. H. Richardson

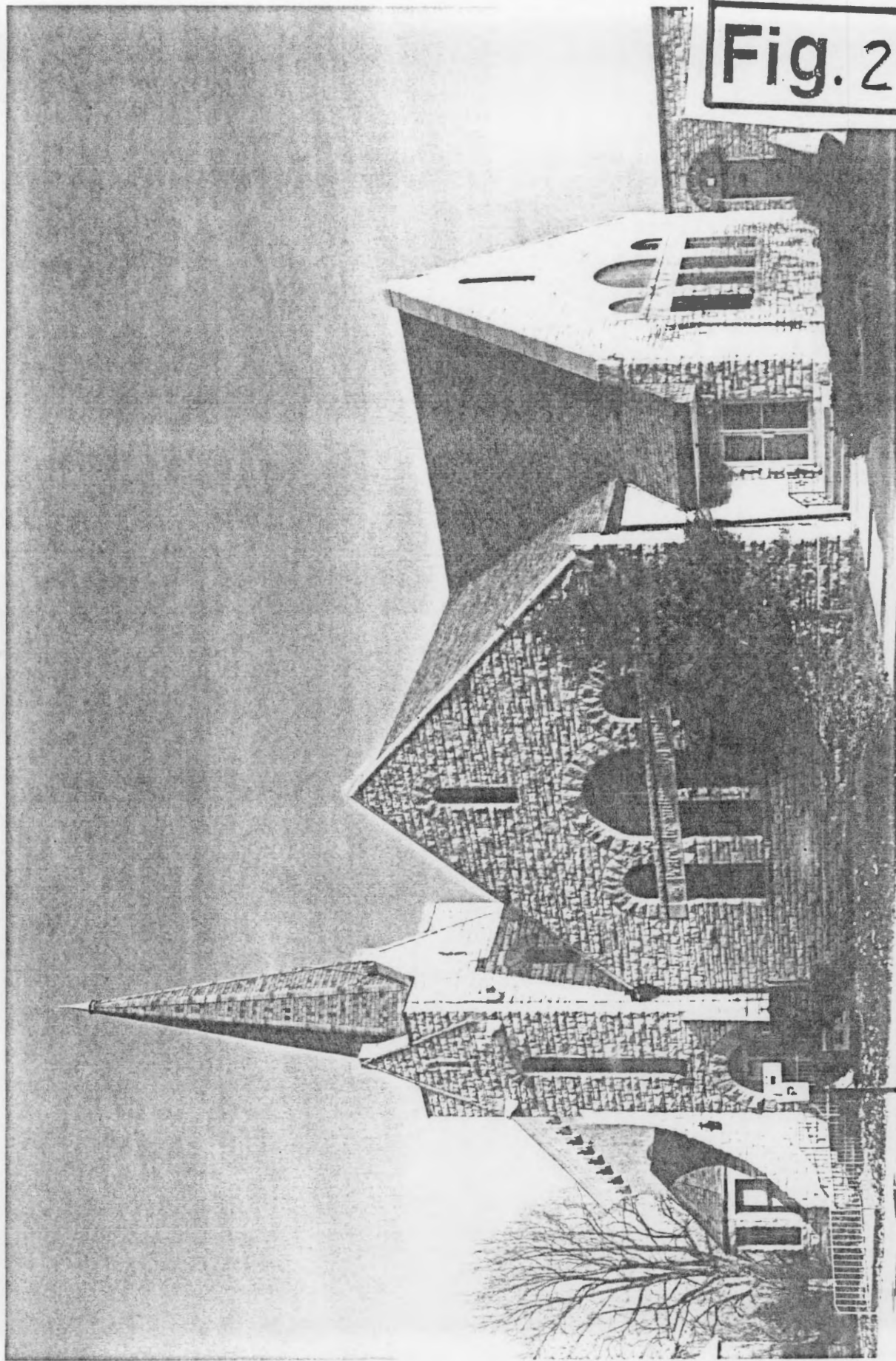


Fig. 21

-19th-CENTURY CHURCH

CARONDELET MARKHAM MEMORIAL PRESBYTERIAN CHURCH

NE CORNER MICHIGAN & BOWEN

ST. LOUIS, MO

FACING EAST

11/90

5

Fig. 22



Hyde Park Congregational, 1894 (Warren H. Hays)
1501 Bremen

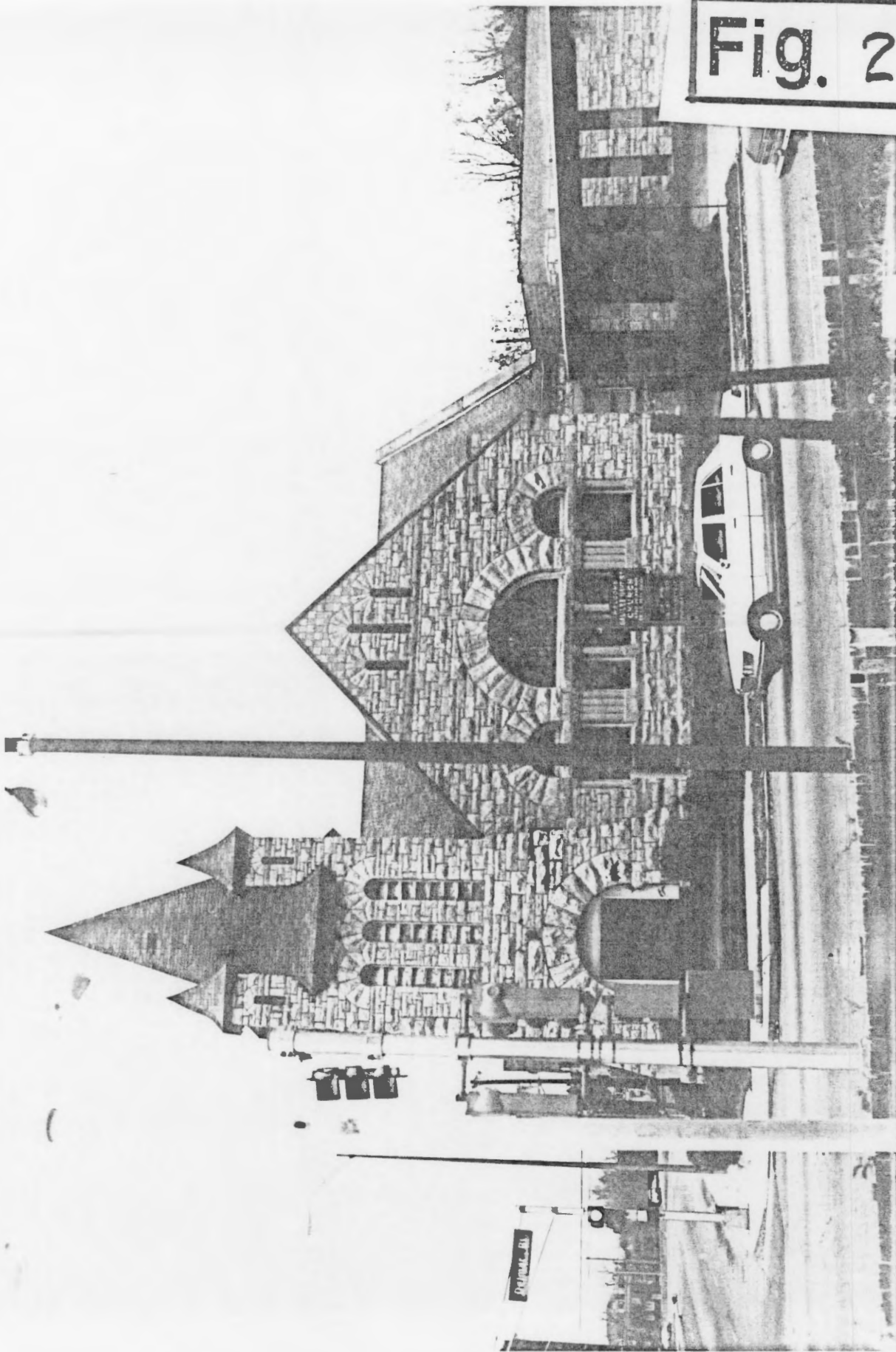


Fig. 23

19th - CENTURY CHUR
101

DELMAR BAPTIST CHURCH (GALILEE BAPTIST)
SW CORNER DELMAR & PENDLETON
ST. LOUIS, MO

FACING SOUTH

28

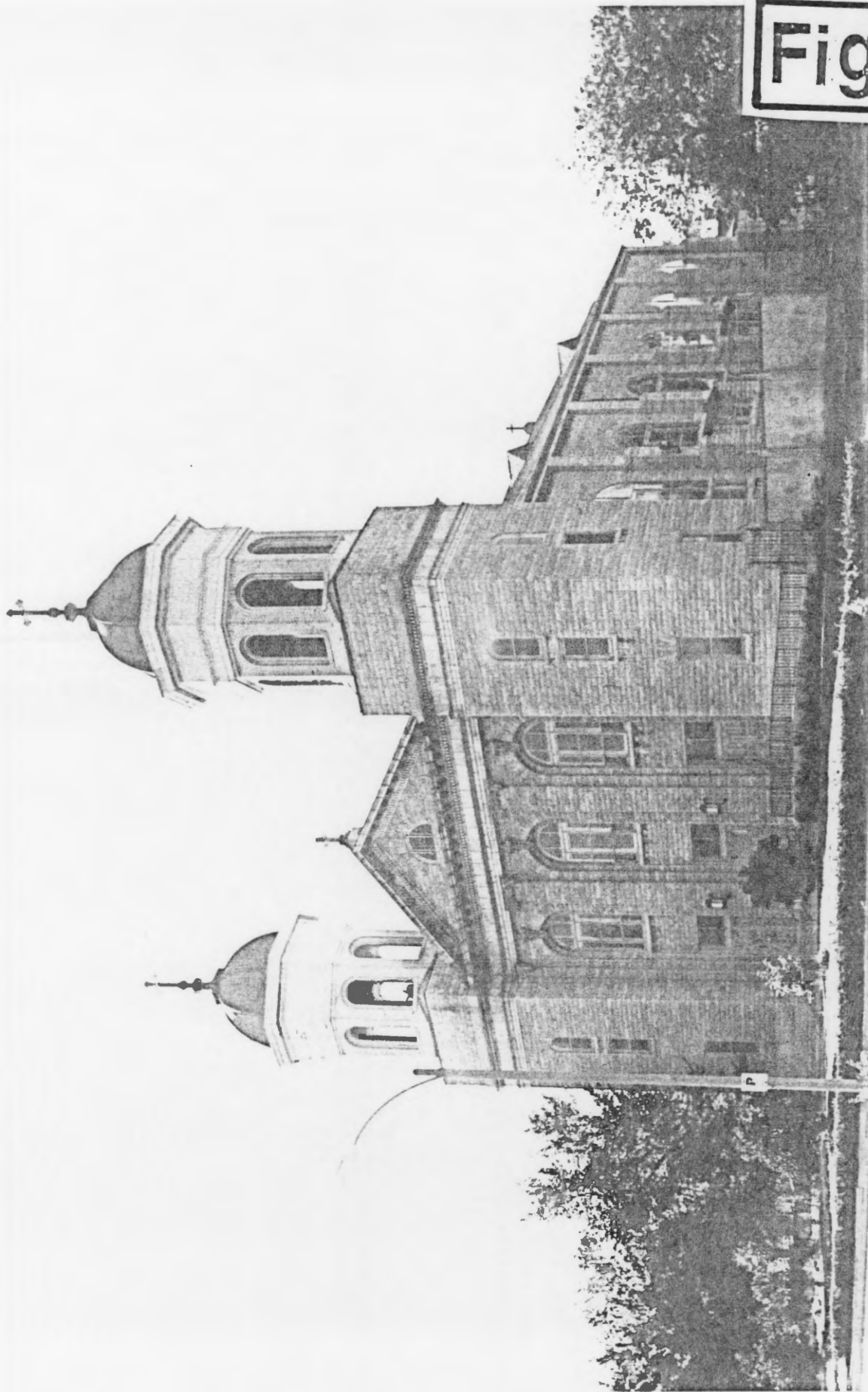


Fig. 24

19th CENTURY CHURCH

10/90

ST. TERESA ROMAN CATHOLIC CHURCH
NW CORNER GRAND & N. MARKET
ST. LOUIS, MO
FACING SW

23

Fig. 25

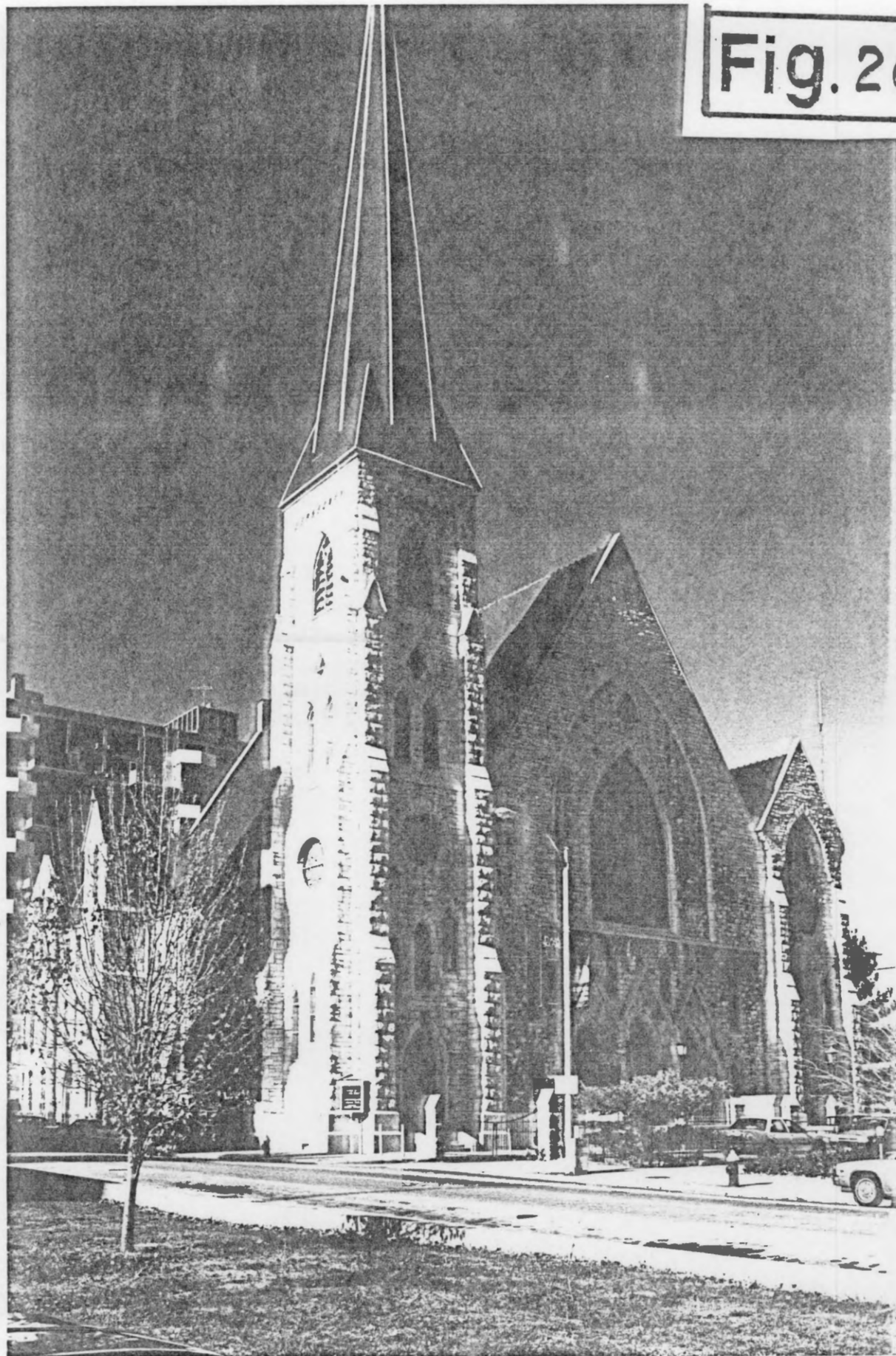


St. Luke's Evangelical, 1912 (H.J. Burgdorf)
2336 Tennessee



Arlington Methodist South, 1921
NW corner Union & Maffitt

Fig. 26



14

CENTENARY METHODIST CHURCH
NW CORNER PINE & 16TH
ST. LOUIS, MO

FACING NW

19th-CENTURY CHURCH SURVEY

1190

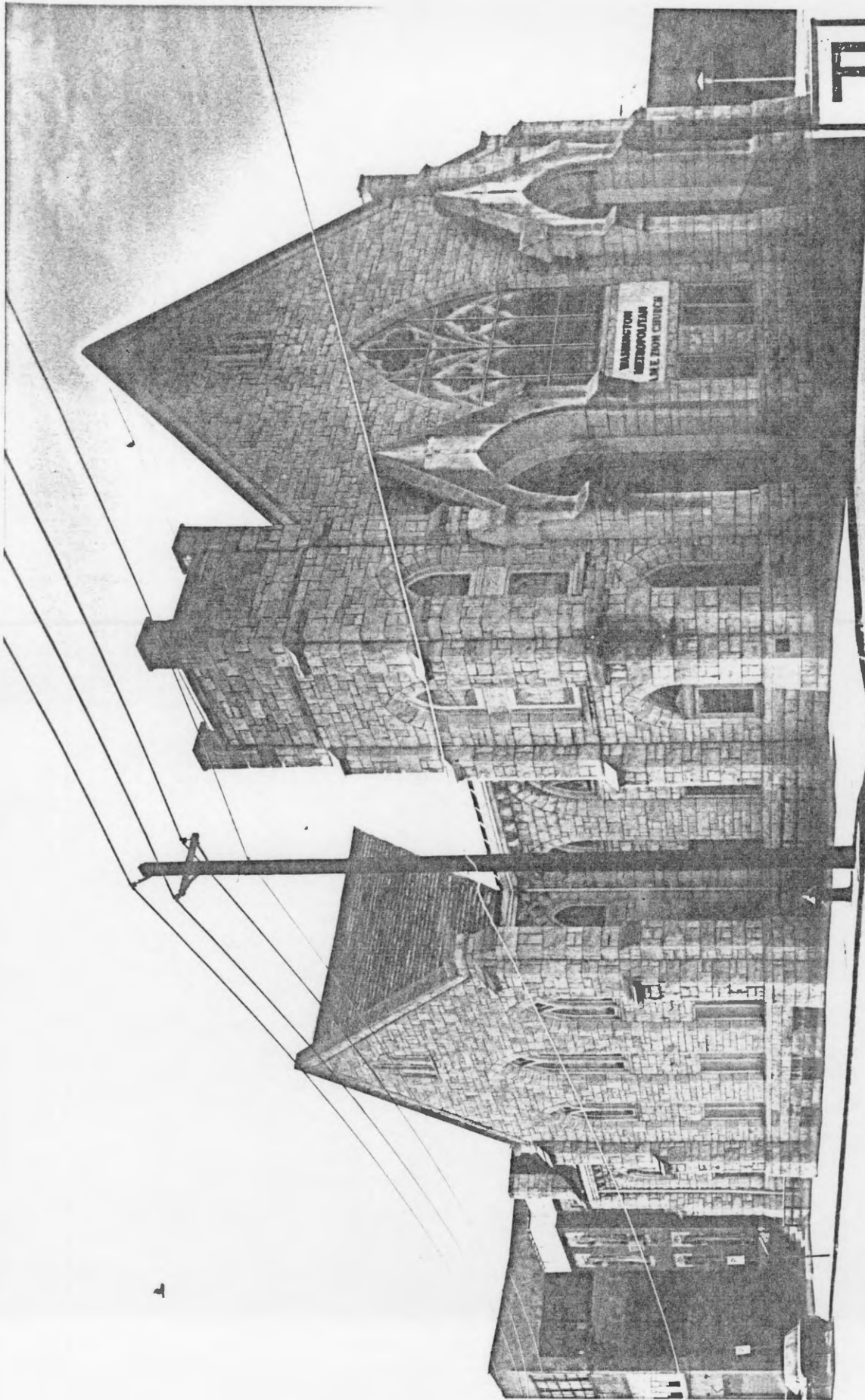


Fig. 27

19th - CENTURY CHURCH SURVEY

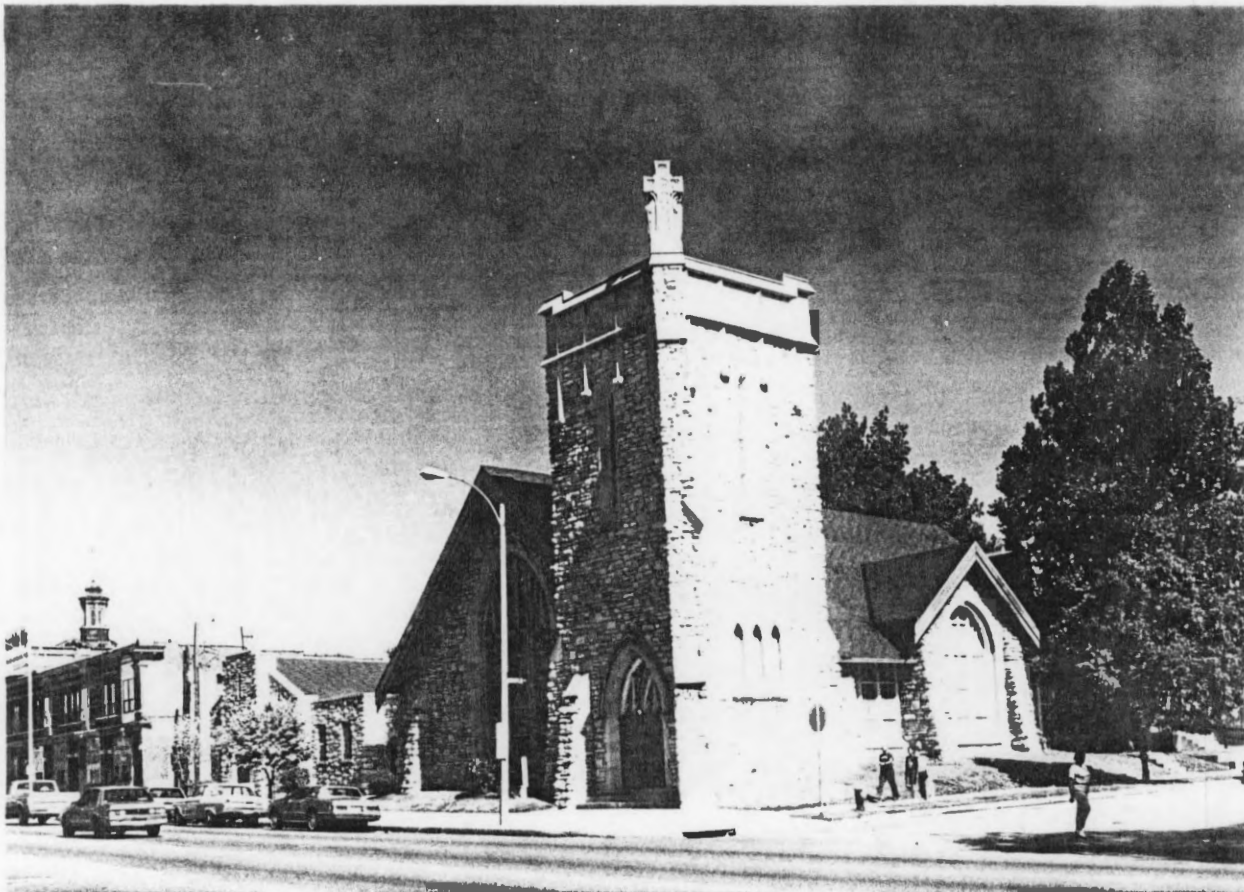
10/90

UNION METHODIST CHURCH
 (WASHINGTON METRO. A.M.E.)
 SW CORNER GARRISON & LUCAS
 ST. LOUIS, MO
 FACING SW

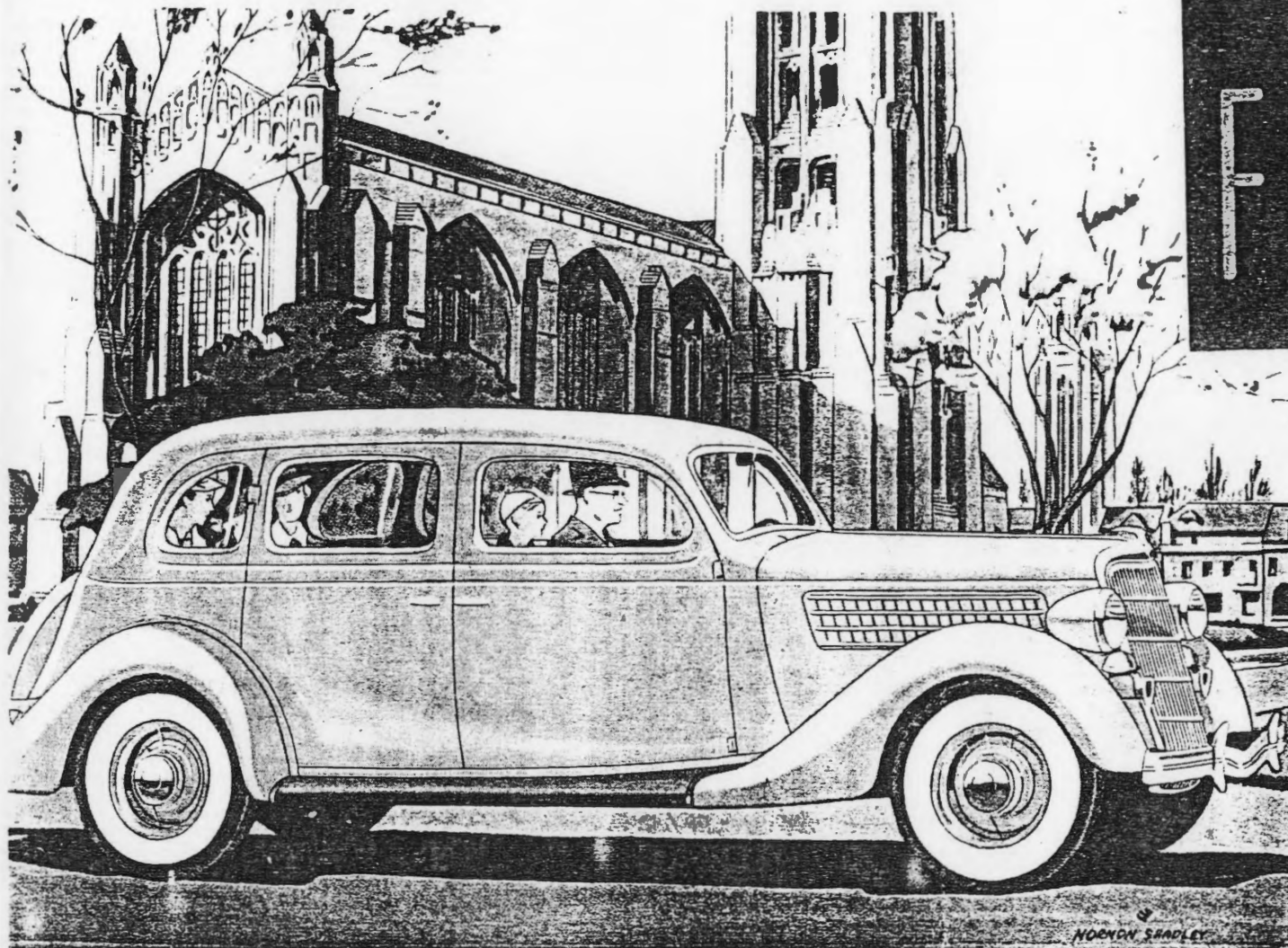
19



St. Paul's Episcopal, 1912 (Guy Study)
6516 Michigan



St. Philip Apostle Episcopal, 1911 (A.B. Ridington)
NE corner Union & Maple



THE NEW FORD V-8 FOR 1935

*T*HE FORD V-8 for 1935 has been an outstanding success, not because of anything *we* have said about it but because of what *owners* have said. At Country Clubs... In Pullman cars... In Airplanes... At the Opera... At filling stations and on the streets. All these comments tend to fall under four heads: *one*, "The new V-8 rides like a dream"; *two*, "It's smartly designed"; *three*, "It costs less to run," and *four*, "It performs like 'nobody's business.'"

AUTHORIZED FORD DEALERS

THE CAR *that has*
WON AMERICA

Fig. 29

Fig. 30



Grand Avenue (Westminster) Presbyterian, 1916 (A. B. Groves)
SW corner Union and Delmar



Fig. 31



St. Englebert R.C., 1926 (H.P. Hess)
4330 Shreve at Carter

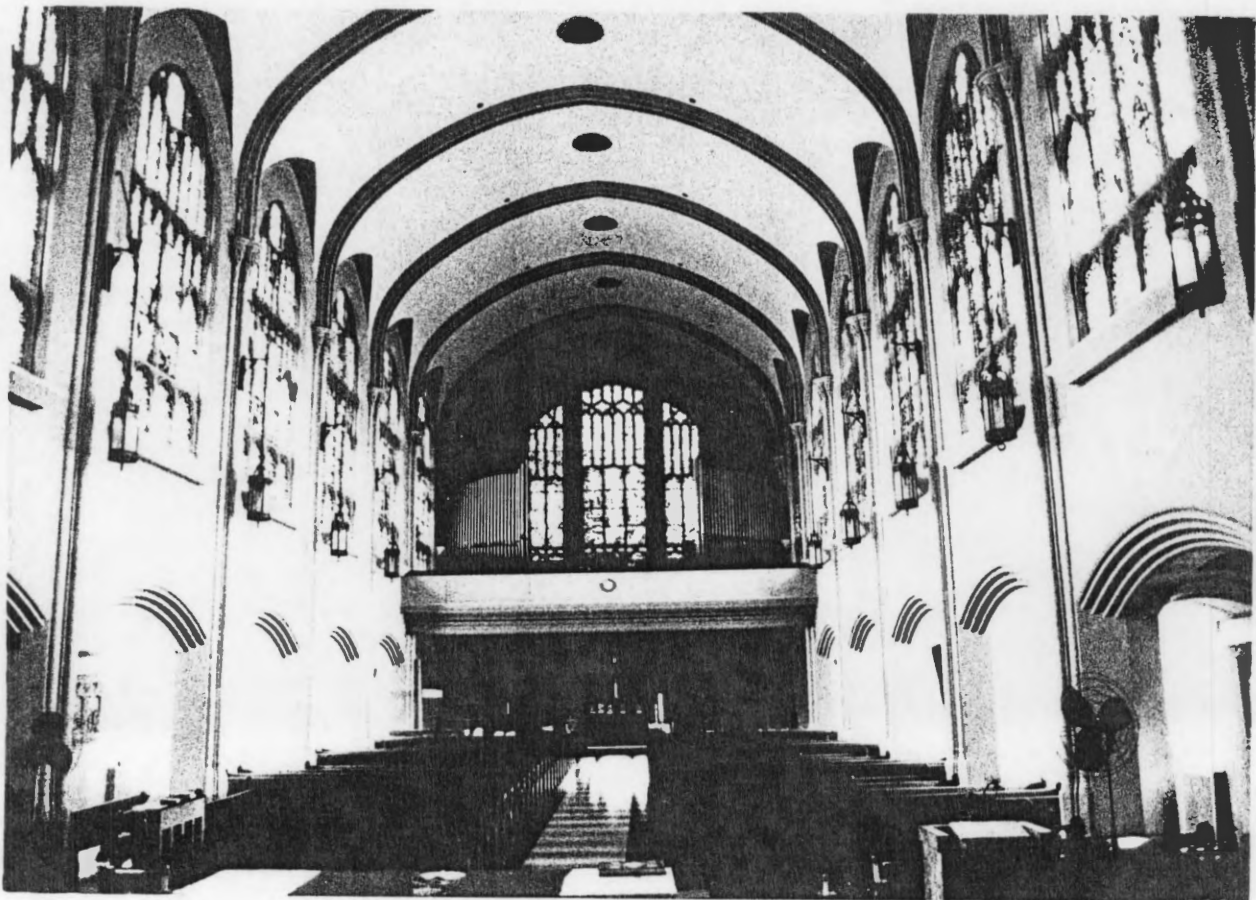


Fig. 32



Immanuel Methodist South, 1927 (Bonsack & Pearce)
2105 McCausland



Kingshighway Methodist, 1925 (Bonsack & Pearce)
SW corner Bellerive & Colorado

Fig. 33



Chouteau Place Methodist, 1909 (William Cann)
NW corner Maffitt & Bishop P L Scott



Fig. 34



B' Nai Amoona Orthodox Jewish, 1918 (Albert Meyer)
1212 Academy



Ebenezer Lutheran, 1922 (Albert Meyer)
1005 Theobald at Church Road

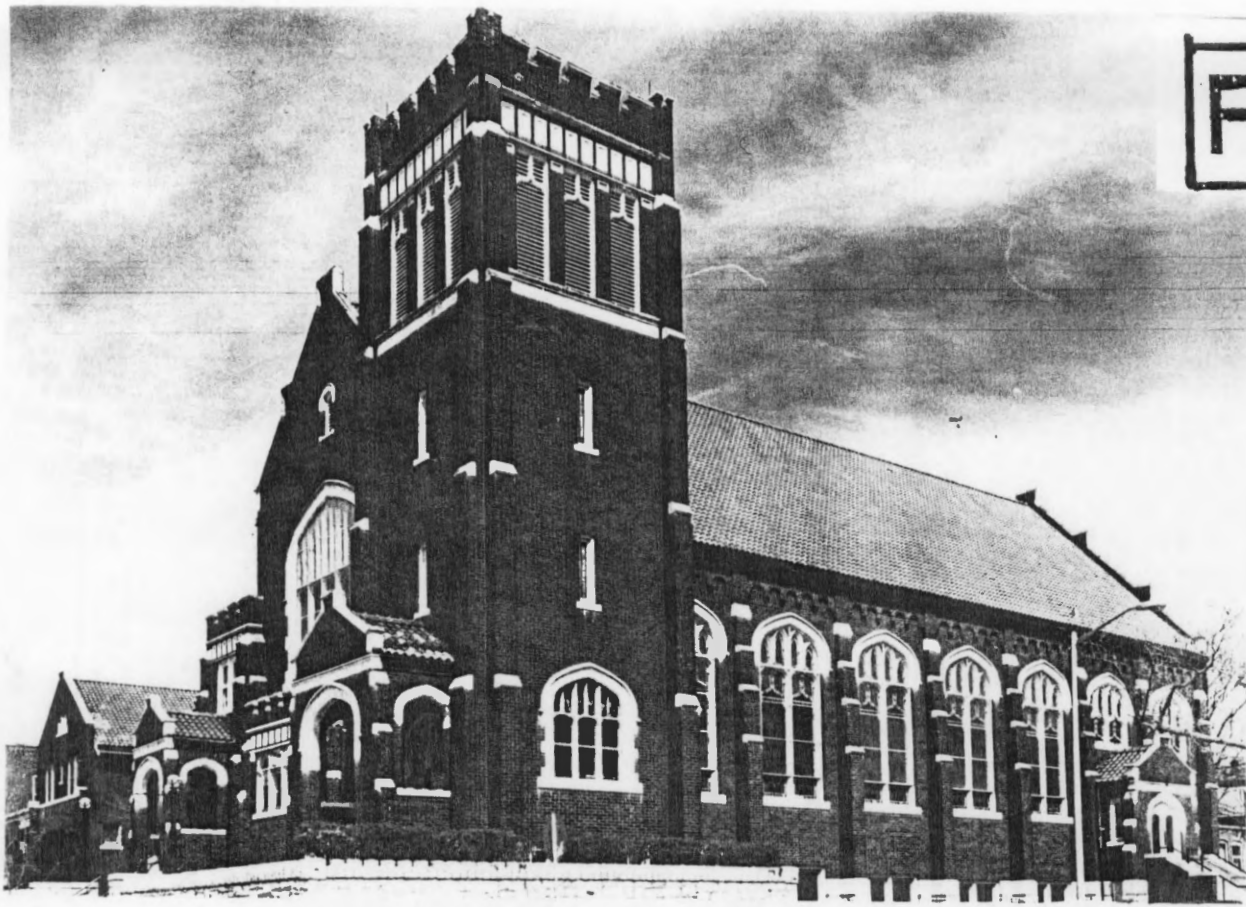


North Presbyterian, 1917 (Albert Meyer)
NE corner Bishop P L Scott & St. Louis Ave.



B' Nai Amoona Orthodox Jewish (Albert Meyer)
1212 Academy

Fig.36



St. John's Evangelical, 1922 (A.Meyer)
4138 N. Grand



Third Presbyterian, 1915 (Albert Meyer)
SE corner Union & Highland

Fig.37



Epiphany Lutheran, 1947 (Ken Wischmeyer)
NW corner Leona & Holly Hills



Ascension Lutheran, 1940
6501 Eichelberger

Fig.38



Church of the Magdalen R. C., 1940 (A. & A. Stauder)
SW corner Kingshighway & Bancroft



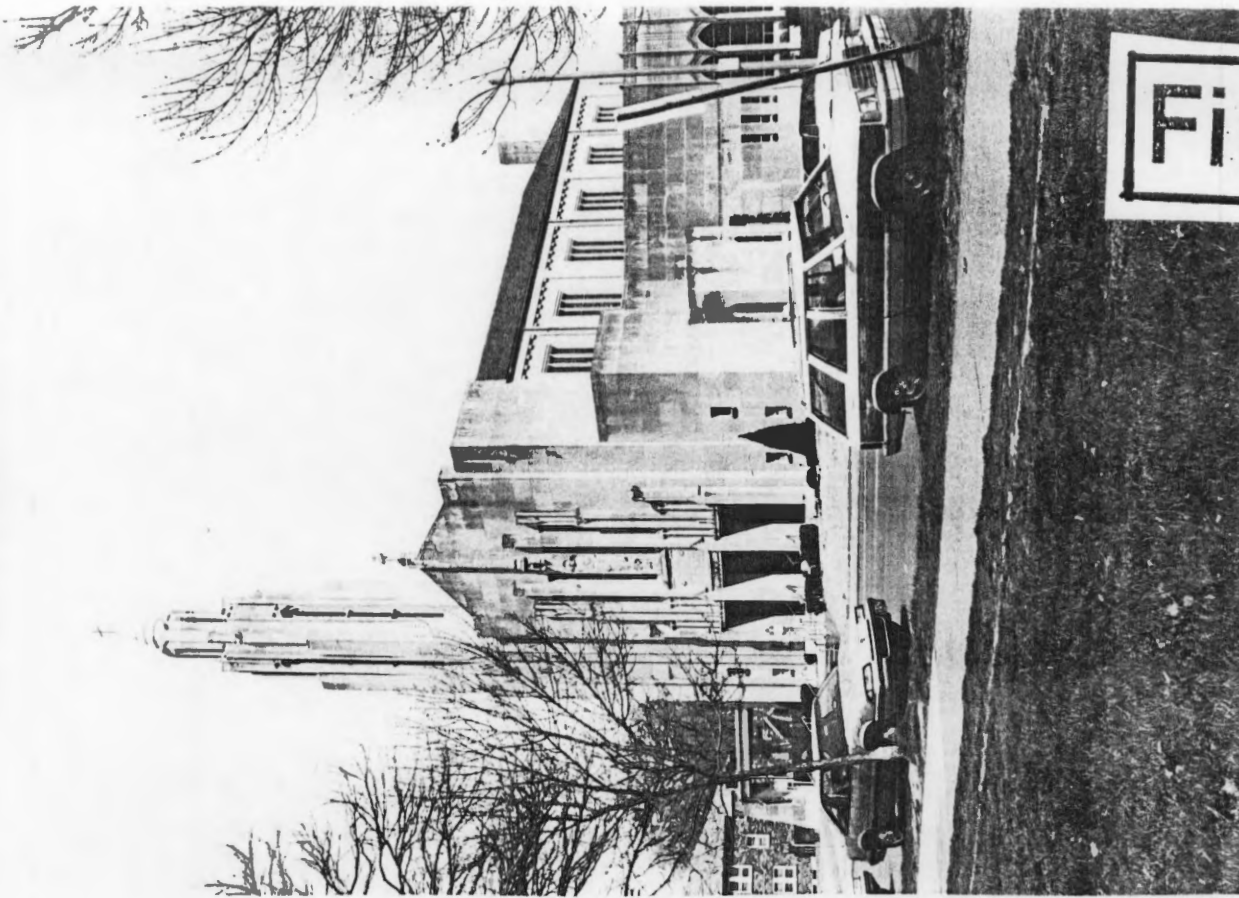


Fig. 39

St. Gabriel the Archangel R.C., 1950 (A. & A. Stauder)
6303 Nottingham

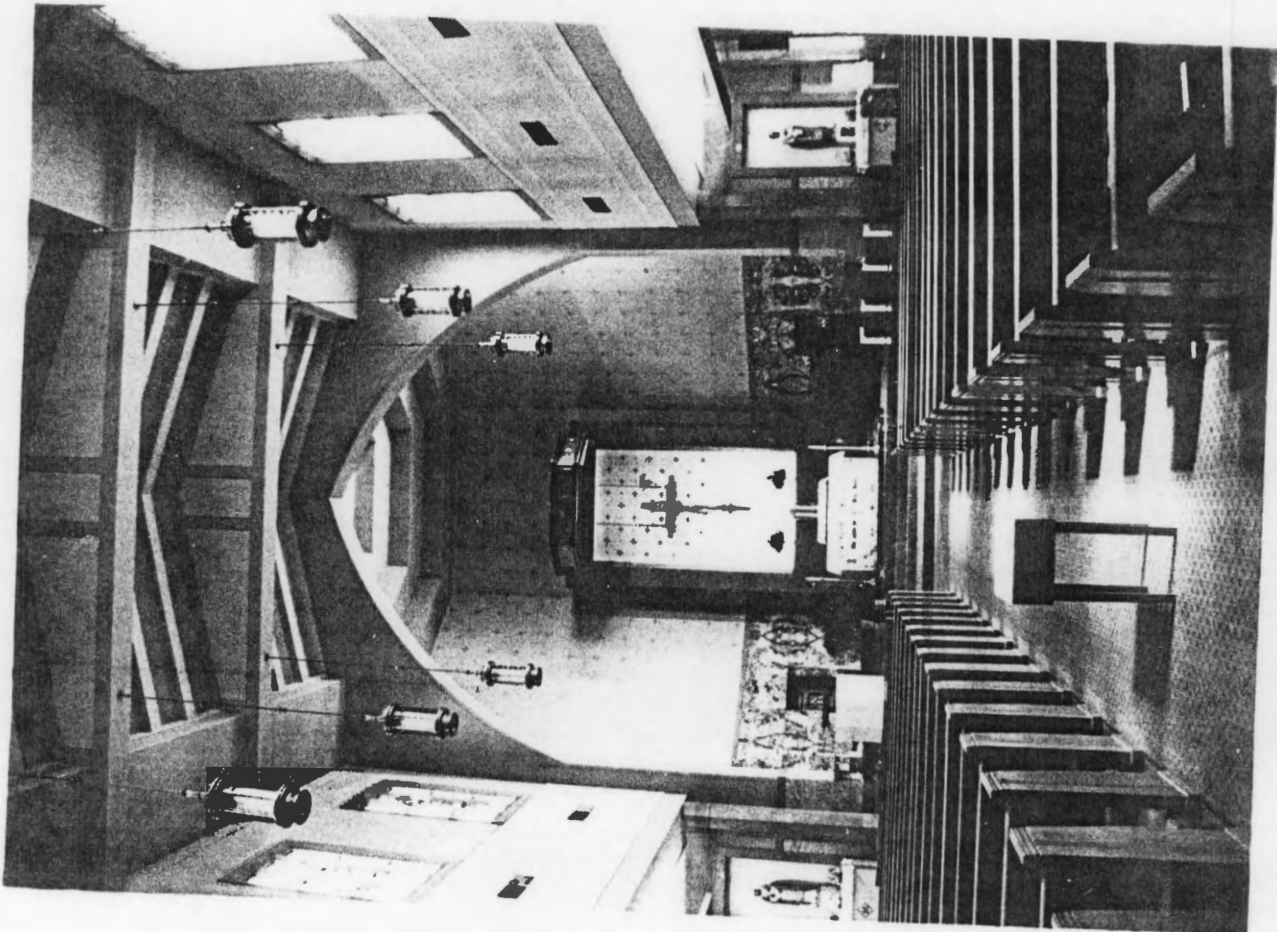


Fig.40



Southside Baptist, 1938 (Carl J. Thye)
3514 Oregon



St. Stephen Evangelical, 1937 (T. P. Barnett)
1003 McLaran at Halls Ferry



Fig. 41

Brandt Memorial Presbyterian, 1949
4523 Rosa



Jesus Christ of Latter Day Saints, 1949
4720 Jamieson

Fig.42



Euclid Baptist, 1925
1341 N. Kingshighway



Water Tower Baptist, 1936 FAcade
2115 E. Grand



Sixth Church of Christ Scientist, 1923, (Wedemeyer & Nelson)
Natural Bridge & Prairie Streets



Third Church of Christ Scientist, 1911, (A. B. Groves)
3524 Russell

Fig. 44

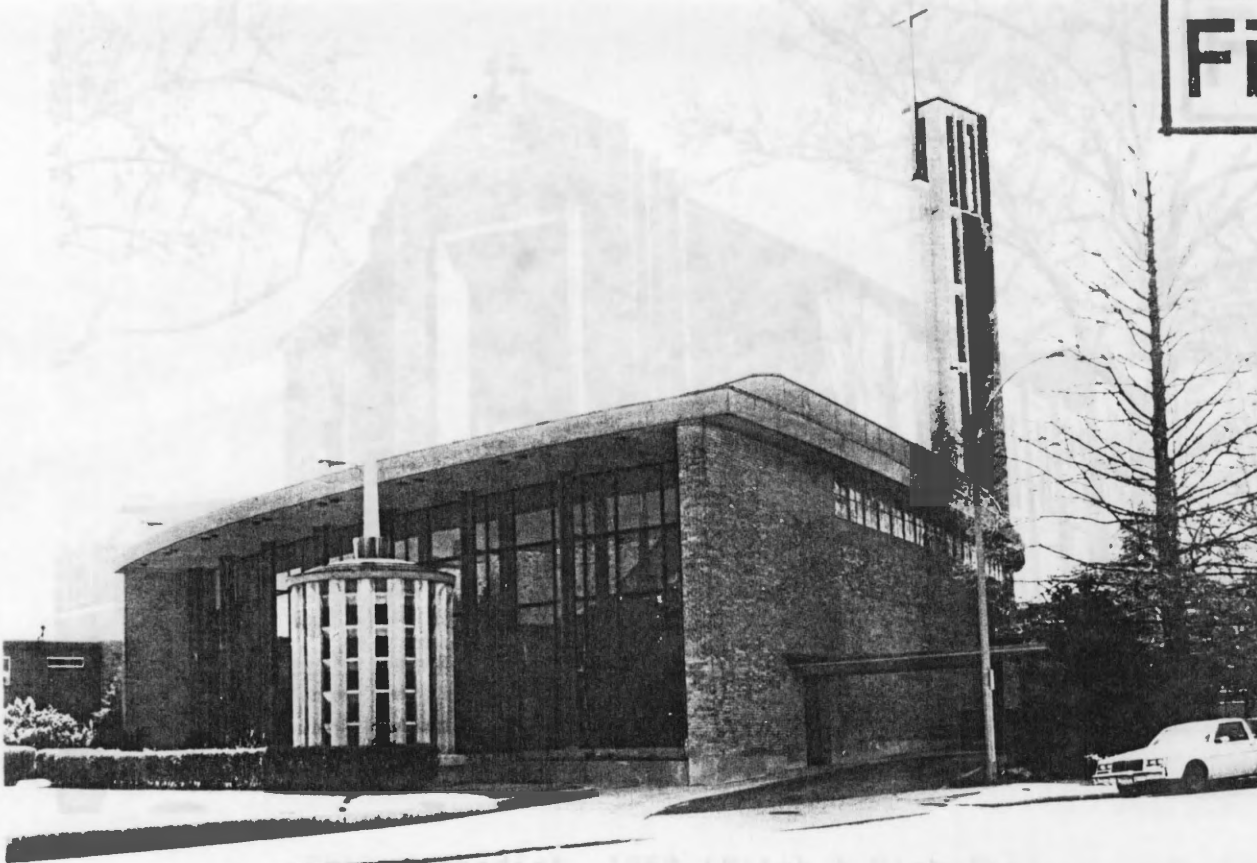


First Unity Church, 1941 (A. & A. Stauder)
3616 Bates



Second Church of Christ Scientist, 1940 (Carl Schloemann)
5807 Murdoch

Fig. 45



Resurrection R. C., 1952 (Murphy & Mackey)
SW corner Meramec & Hydraulic



Fig. 46

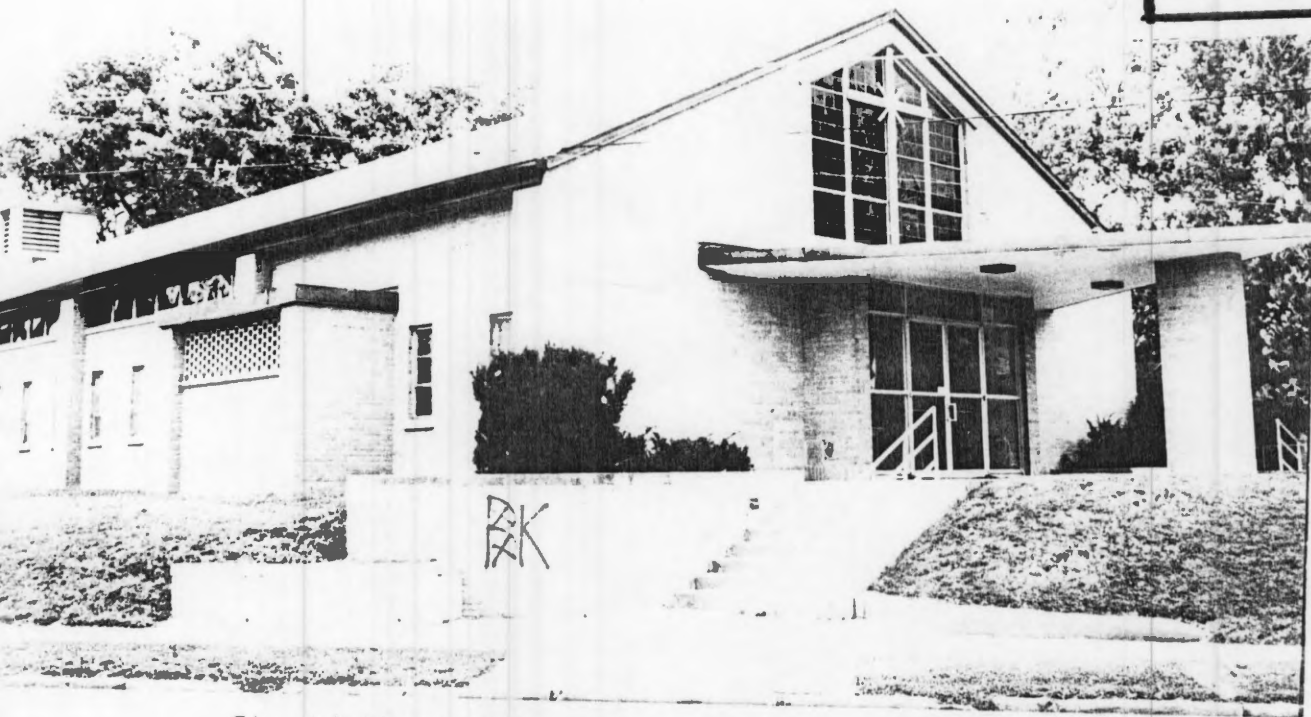


Shaw Methodist, 1952 (Fitch & Nicholas)
NE corner Shaw & Tower Grove



Lindenwood Baptist, 1954
6932 Lansdowne

Fig. 47

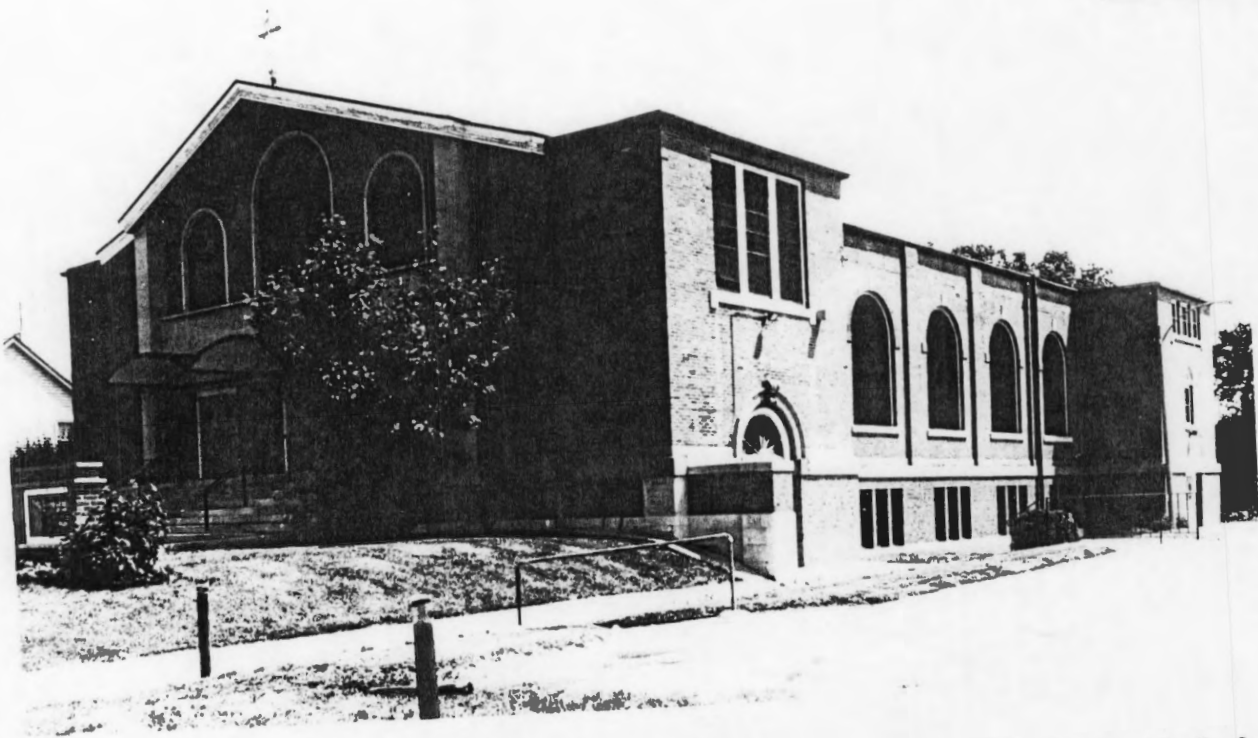


St. Adalbert R.C., 1955 (Maurice Carroll)
Woodland and Wren

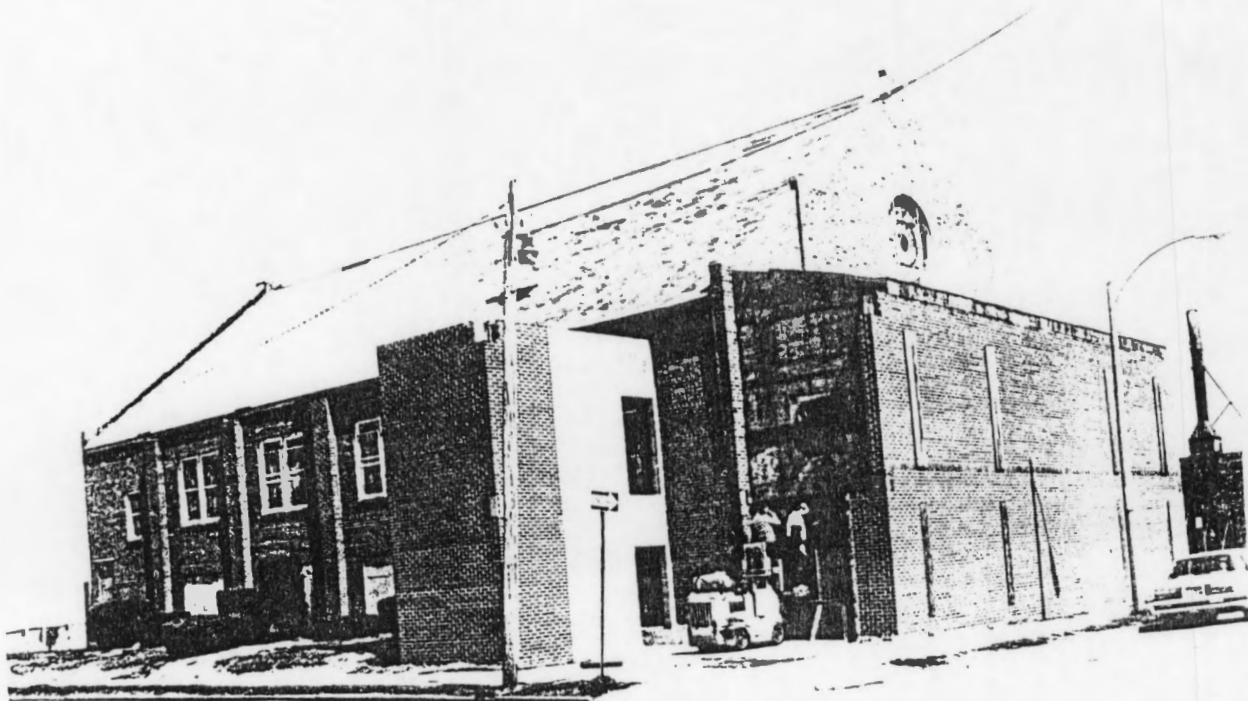


Church of Christ, 1955 (F.C. Alston)
4229 W. Page

Fig.48



Second Church of Christ, Scientist, 1911 (Mauran, Russell & Crowell)
rebuilt, 1963. 4234 Washington

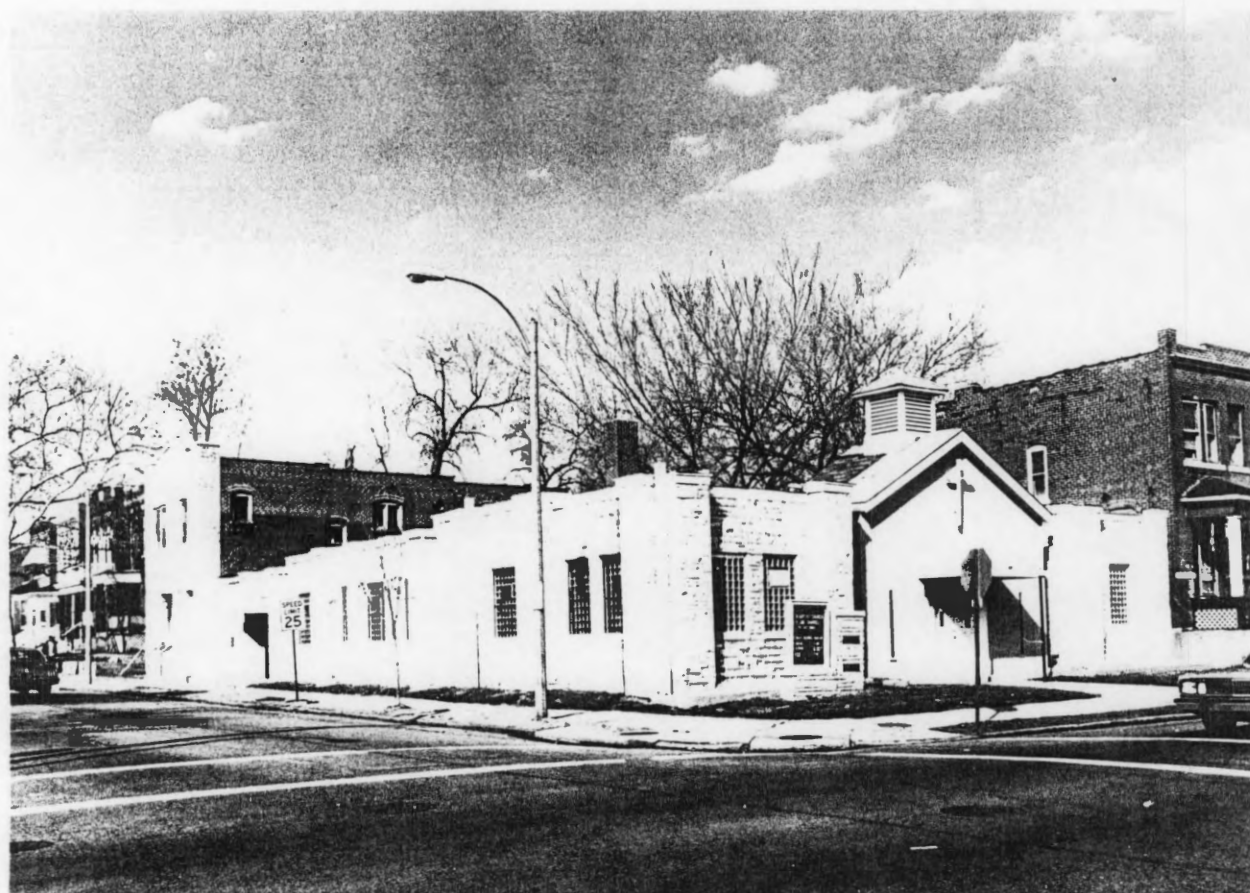


Mt. Zion Baptist Church, 1922; 1948
N.E. corner La Salle & California

Fig. 49



German St. Peter's Ev. Lutheran, 1907
1211 S. Newstead



Pilgrim Evangelical, 1922

N.E. corner Arsenal & Louisiana

Fig. 50



Store/Dwelling, 1906; Church of Christ, 1939
3501 Evans Avenue



Auto Store, 1922; Calvary Miss. Baptist, 1941
2822 Martin Luther King Drive