

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name Sancta Maria in Ripa

Other names/site number School Sisters of Notre Dame; Notre Dame High School; Notre Dame College

Name of related Multiple Property Listing N/A

2. Location

Street & number <u>320 East Ripa Avenue</u>	<u>N/A</u>	not for publication
City or town <u>St. Louis (Lemay Township)</u>	<u>X</u>	vicinity
State <u>Missouri</u> Code <u>MO</u> County <u>St. Louis</u> Code <u>189</u> Zip code <u>63125</u>		

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property x meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide x local
Applicable National Register Criteria: A B x C D

B. K. De DEWY SHPO 8-22-22
Signature of certifying official/Title Date

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

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register determined eligible for the National Register
 determined not eligible for the National Register removed from the National Register
 other (explain:)

Signature of the Keeper Date of Action

Sancta Maria in Ripa
Name of Property

St. Louis County, Missouri
County and State

5. Classification

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

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

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

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

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

Contributing	Noncontributing	
4		buildings
1		sites
2	3	structures
1		objects
8	3	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/Church-related Residence

RELIGION/Religious Facility

RELIGION/Church School

EDUCATION/Library

RECREATION/Sports Facility

INDUSTRY/Energy Facility

LANDSCAPE/Parking Lot

Current Functions

(Enter categories from instructions.)

RELIGION/Church-related Residence

RELIGION/Religious Facility

RELIGION/Church School

VACANT/NOT IN USE

RECREATION/Sports Facility

INDUSTRY/Energy Facility

LANDSCAPE/Parking Lot

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th & 20th CENTURY REVIVALS /

(Second) Renaissance Revival

MODERN MOVEMENT

Materials

(Enter categories from instructions.)

foundation: Stone & Concrete

walls: Brick

roof: Multiple Materials

other: See Narrative Description

NARRATIVE DESCRIPTION ON CONTINUATION PAGES

Sancta Maria in Ripa
Name of Property

St. Louis County, Missouri
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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

STATEMENT OF SIGNIFICANCE ON CONTINUATION PAGES

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____ N/A _____

Areas of Significance

ARCHITECTURE

Period of Significance

1897-1910

1950-1966

Significant Dates

1897, 1908-1910, 1950, 1953, 1956, 1959, 1965

1960-1962, 1964-1966

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Schnetzky & Liebert (architects)

Hildebrand, William (builder)

Klutho, Victor J. (architect)

A.F. & Arthur Stauder Architects

Sancta Maria in Ripa
Name of Property

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10. Geographical Data

Acreage of Property 21.5

Latitude/Longitude Coordinates

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

A	<u>38.525531</u> Latitude:	<u>-90.272366</u> Longitude:	B	<u>38.525569</u> Latitude:	<u>-90.270044</u> Longitude:
C	<u>38.522084</u> Latitude:	<u>-90.270367</u> Longitude:	D	<u>38.522114</u> Latitude:	<u>-90.272654</u> Longitude:
E	<u>38.523386</u> Latitude:	<u>-90.272643</u> Longitude:	F	<u>38.523387</u> Latitude:	<u>-90.273373</u> Longitude:
G	<u>38.524235</u> Latitude:	<u>-90.273402</u> Longitude:	H	<u>38.524231</u> Latitude:	<u>-90.272437</u> Longitude:

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title Amanda K. Loughlin/National Register Coordinator, with Mason Martel, Historic Preservation Specialist
organization Rosin Preservation LLC date April 2022, rev. May & August 2022
street & number 1712 Holmes St. telephone 816.472.4950
city or town Kansas City state MO zip code 64108
e-mail amanda@rosinpreservation.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:**
 - A **USGS map** (7.5- or 15-minute series) indicating the property's location.
 - A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Photographs**
- **Owner Name and Contact Information**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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

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

Sancta Maria in Ripa

Name of Property

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Photographs

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

Photo Log:

Name of Property: Sancta Maria in Ripa

City or Vicinity: St. Louis vicinity (Lemay Township)

County: St. Louis County State: MO

Photographer: Brad Finch, f-stop Photography; Amanda Loughlin (AL)

Date

Photographed: April & June 2021 and March 2022

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

See Photo Maps 1 to 9

01 of 35: Motherhouse & Juniorate Building (left), view west, showing the open front lawn [March 2022]

02 of 35: Motherhouse, east elevation, view west [March 2022]

03 of 35: Motherhouse (right) & Juniorate Building (left), view west, showing the open front lawn [April 2021]

04 of 35: Juniorate Building, east elevation, view SW [April 2021]

05 of 35: Juniorate Building, south and partial west elevations, view NE [April 2021]

06 of 35: Bakery Square, view SE at Motherhouse (1897 wing), breezeway, and Laundry [April 2021]

07 of 35: Bakery Square, view east at Motherhouse (1897 wing with Chapel) [April 2021]

08 of 35: Powerhouse, view SE at north and west elevations; Motherhouse in background [April 2021]

09 of 35: Kitchen Square, view SE at Motherhouse showing junction of 1910 wing and chapel [April 2021]

10 of 35: Kitchen Square, view ENE showing 1910 wing of Motherhouse and junction of NDHS Gym at left [April 2021]

11 of 35: NDHS Gym (foreground) and High School (background), view NW from Kitchen Square [April 2021]

12 of 35: Notre Dame High School view NW at partial east and south elevations [April 2021]

13 of 35: Notre Dame High School, view SE at north and west elevations [April 2021]

14 of 35: Notre Dame Gym and High School, view SE junction of two [April 2021]

15 of 35: Notre Dame Gym and High School, view SW junction of two [April 2021]

16 of 35: Motherhouse, north elevation of 1910 wing, showing connection to NDHS Gym (right) and the elevated walkway between the Motherhouse and Madonna Hall; Cardinal Ritter Library in background [April 2021]

17 of 35: Providence Hall, west and south elevations, view NE, also showing elevated walkway to Madonna Hall and the historic brick wall lining historic parking lot [April 2021]

18 of 35: View SW from northwest corner of property, showing the Notre Dame College (NDC) Complex, and the Motherhouse visible in background [April 2021]

19 of 35: East elevation of LeClerc Hall, view west [April 2021]

20 of 35: View NNE at the connection between Madonna Hall and Cardinal Ritter Library [April 2021]

21 of 35: View NW at elevated walkway and Madonna Hall [April 2021]

Sancta Maria in Ripa

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- 22 of 35:** View south from entry driveway at junction of NDC campus, showing Motherhouse and topography [April 2021]
- 23 of 35:** Motherhouse, first floor, view north of historic stair and typical corridor [April 2021]
- 24 of 35:** Motherhouse, first floor, stage in auditorium, view south [April 2021]
- 25 of 35:** Motherhouse, second floor, chapel, view west [April 2021]
- 26 of 35:** Motherhouse, fifth floor, historic stair, looking down to first floor [April 2021, AL]
- 27 of 35:** Motherhouse, fifth floor, dorm, view SE [April 2021]
- 28 of 35:** Juniorate Building, first floor south entry vestibule, view NE [April 2021]
- 29 of 35:** NDHS Gym, first floor main gym space, view SE [June 2021, AL] (no floor plans)
- 30 of 35:** Powerhouse, first floor, view NE in east half [March 2022] (no floor plans)
- 31 of 35:** Providence Hall, second floor, view SE along corridor and looking across elevated walkway into Madonna Hall. Typical of corridors in both Buildings G & H [March 2022]
- 32 of 35:** Madonna Hall, first floor, Sculpture classroom, view SE, showing historic glass block divider [March 2022]
- 33 of 35:** Madonna Hall LeClerc Hall, first floor view north along corridor [March 2022]
- 34 of 35:** Cardinal Ritter Library, second floor, atrium, view SE [March 2022]
- 35 of 35:** Cardinal Ritter Library, second floor, stacks, view SW (first floor stack area similar) [March 2022]

Figure Log:

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

Figure 1: Contextual map, showing Sancta Maria in Ripa in relation to downtown St. Louis. Source: Google maps.

Figure 2: Contextual aerial image, showing the boundary of Sancta Maria in Ripa. Source: Google Earth, March 2021.

Figure 3: Boundary map. Base map from Google Earth, March 2021 aerial image. Datum: WGS84.

Figure 4. Contributing/Non-Contributing Resources overlaid on Boundary Map. Base map from Google Earth, March 2021 aerial image.

Figure 5: Diagrammatic plan of the complex, showing dates of construction. Building letters assigned by the School Sisters of Notre Dame (SSND). Dashed line represents the approximate nominated boundary. Source: SSND Archives.

Figure 6: View of Motherhouse after construction of north wing in 1910. East elevation, looking southwest. Note vineyard to east of Motherhouse. E. Boehl, photographer. Source: School Sisters of Notre Dame (SSND) Archives.

Figure 7: View east from the Motherhouse bell tower. Source: Loughlin, April 2021.

Figure 8: Detail of Chapel wing entrance on the east elevation of the Motherhouse. The Statue of the Sacred Heart (1952) faces the building. Source: Brad Finch, April 2021.

Figure 9: The 1955 aerial of St. Louis County, showing Sancta Maria in Ripa. Note the pattern of the east driveway and the remaining buildings associated with Grand View farmstead. Source: St. Louis County, Missouri, GIS.

Figure 10: Notre Dame College Buildings in December 1970. Source: Henry T. Mizuki, photographer, Missouri Historical Society, Photographs and Prints Collection, Mac Mizuki Photography Studio Collection, id: P0374-04005A.

Figure 11: Top: Undated photo (between 1910 and 1932), looking ESE toward the Motherhouse, showing wooden porches on the rear of the building and the Powerhouse with smokestack. Bottom: Late 1970s photo of the Motherhouse, looking NE at the concrete porches prior to removal in 1980. Source: SSND Archives.

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Figure 12: The east elevation, as originally designed in 1895 with the Chapel wing at the north end. The note at the bottom right explains the intention that a north wing would be constructed in future to allow the Chapel wing to be the center of the building. Schnetzky & Liebert, 1895. Plans held in the SSND Archives.

Figure 13: Undated photo (between 1897 and 1910) of the Motherhouse prior to the construction of the north wing. View is of the then south elevation and primary east elevation, looking northwest. Source: E. Boehl, photographer, Missouri Historical Society, Photographs and Prints Collection, Religious Buildings: Roman Catholic: Sancta Maria in Ripa, id: f72.

Figure 14: The 1896 plat, showing the oldest portion of the Motherhouse along with the White House and associated farm structures. Inset shows the White House looking SW Source for both: SSND Archives.

Figure 15: View south-southwest of the bell tower and cupola on the Motherhouse. Source: Brad Finch, April 2021.

Figure 16: Example of the stained glass in the side aisles of the second story. Source: Brad Finch, April 2021.

Figure 17: First floor kitchen (top) and dining rooms on the first (center) and second (bottom) floors. Source: Brad Finch, April 2021.

Figure 18: The chapel as it changed over the years. Top left is what it looked like when built (photo dates to circa 1904); top right is after the 1932 renovation; bottom is in 1950. Source: SSND Archives.

Figure 19: Architect's rendering of the Notre Dame High School, circa 1955, Stauder Architects. The Gymnasium is visible to the left. Source: SSND Archives.

Figure 20: Architect's rendering of the Juniorate Building, Stauder Architects, circa 1957. Source: SSND Archives.

Figure 21: Architect's rendering of Cardinal Ritter Library and part of Madonna Hall (at left), 1964. Stauder Architects. Note the turquoise panels. Source: SSND Archives.

Figure 22: Examples of stairs within the Notre Dame College Buildings. Source: Brad Finch, March 2022.

Figure 23. Top: the Palazzo Medici Riccardi (ca.1460), Florence, Italy. Bottom, the Palazzo Farnese, Rome (ca.1534). The three-story masonry buildings shows the rusticated first story, decorative upper stories, heavy cornice, and low-slope roof seen in the Renaissance architecture (most specifically palazzi) of Italy. Sources: <http://www.travelingintuscany.com/engels/firenze/palazzi.htm> (top); https://en.wikipedia.org/wiki/Palazzo_Farnese#/media/File:Palais_Farnese.jpg (bottom).

Figure 24. Henry Shaw Townhouse (1850). View of primary elevations after reconstruction at its current location, 2345 Tower Grove Avenue (at the Missouri Botanical Garden), in 1891. Source: Historic American Buildings Survey, Creator, and Barnett & Peck. Missouri Botanical Garden, Henry Shaw Townhouse, Tower Grove Avenue, Saint Louis, Independent City, MO. Saint Louis Missouri Independent City. Photograph. <https://www.loc.gov/item/mo0366/>.

Figure 25. The 1902 Second Renaissance Revival house at 37 Washington Terrace. The sixth bay to the right added in 1922. Source: Steven B. Smith, 2009, photo with article by Diane Alt, "37 Washington Terrace, Central West End," *Ladue News Online* (15 January 2009, updated 5 May 2022) https://www.laduenews.com/realestate/distinctive-properties/37-washington-terrace-central-west-end/article_ed2c3404-5175-5a27-8cc0-36bf3b6b797.html (accessed 10 May 2022).

Figure 26. The 1895 Travelers Protective Association, 3755 Lindell Blvd, looking northwest. Source: Google Streetview, February 2022.

Figure 27. St. Clement of Rome Catholic Church and School, circa 1950, circa 1962, 1965. View looking east from Bopp Rd. Sources: Google Streetview & Google Maps.

Figure 28. St. Francis of Assisi. Source: Google Streetview and Google maps.

Sancta Maria in Ripa

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Figure 29. Markus Evangelical Lutheran Church, looking north. The 1912 Gothic Revival church building is at left with the 1950 education addition. Source: Google Streetview.

Figure 30. Carondelet Baptist Church, looking west at the 1928 church with its 1953 addition at left and its 1958-1961 addition at right. Source: Google Streetview.

Figure 31. Google 3D aerial view of the Convent of the Sisters of St. Joseph of Carondelet.

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Continuation Sheet

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Sancta Maria in Ripa
Name of Property
St. Louis County, Missouri
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N/A
Name of multiple listing (if applicable)

NARRATIVE DESCRIPTION SUMMARY

The School Sisters of Notre Dame (SSND) established Sancta Maria in Ripa in 1895 in the formerly rural Lemay Township, St. Louis County, Missouri. The complex, addressed 320 East Ripa Avenue, St. Louis (vicinity), Missouri, grew around a farmstead known as Grand View, which as its name suggests, sat atop a bluff overlooking the Mississippi River to the east.¹ The nominated 21.5 acres contains a complex of interconnected buildings and additions constructed between 1897 and 1966 to serve as Provincial Headquarters for the SSND, as well as their associated high school and college. The four-story brick Motherhouse dominates the property. The Second Renaissance Revival building is the oldest built resource, initially completed in 1897. A 1910 wing expanded the building to its current E-shaped footprint. Second Renaissance Revival details include its symmetrical façade, raised stone foundation, rusticated brick first story, stone banding, rounded brick masonry openings with stone keystones, pedimented entry porticos, fluted columns and brick pilasters with stylized composite capitals, bracketed copper cornices, and egg-domed cupolas. Two associated utility buildings, the Laundry and Powerhouse, both completed in 1909, feature classically inspired details such as stepped end parapets and half-round windows. From 1897 to 1953, the SSND operated almost exclusively out of the Motherhouse, which housed dormitories, chapel, refectory, post office, classrooms (high school and college), administrative offices, as well as spaces specific to the functioning of the property. The first Modern Movement alterations to the complex occurred in 1950 when the Chapel received a renovation that included the installation of new stained-glass windows. The construction of the high school gymnasium in 1953 began a period of campus expansion that also saw the opening of a dedicated high school building in 1956, a dormitory addition (Juniorate Building) in 1959, Notre Dame College in 1962, and a college library in 1966. Local architects A.F. & Arthur Stauder designed these mid-century additions to the campus in the Modern Movement style. Each addition defers to the Motherhouse. All buildings have common bond brick exteriors with a Flemish bond every sixth row. Both the Juniorate Building and the Gymnasium attach to the Motherhouse through existing openings with minimal connections. None of the Modern construction rises higher than the Motherhouse, and all utilize brick and stone construction to integrate with the existing building. The simple Modern designs include clean lines, mostly flat roofs and awnings (the Gymnasium has an arched roof), and celebrated entries. The mid-century construction represents the era in which the buildings were constructed without overshadowing the Motherhouse, allowing it to remain the focal point of the property. Sancta Maria in Ripa includes four contributing buildings (Motherhouse Complex with Laundry, Powerhouse, and Notre Dame College Complex), one contributing site (the East Lawn), one contributing object (Sacred Heart Statue), two contributing structures (the North Parking Lot and its brick wall), and three non-contributing structures (the South Parking Lot,

¹ The property resides in an unincorporated area of St. Louis County and uses St. Louis as the city on mailing addresses.

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Sancta Maria in Ripa
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Kitchen Square Parking Lot, and Bakery Square Parking Lot). The complex retains its historic integrity from its periods of significance, 1897-1910 and 1950-1966.

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ELABORATION

TABLE 1. RESOURCE COUNT IN ORDER OF DESCRIPTION (SEE ALSO FIGURES 4 & 5)				
<i>Resource</i>	<i>Dates</i>	<i>Number (Fig. 4)</i>	<i>Letter (Fig. 5)</i>	<i>Photo References</i>
EAST LAWN <i>Contributing Site</i>	1897, 1910	4		1-3
SACRED HEART STATUE <i>Contributing Object</i>	1952	7		<i>Fig. 8</i>
NORTH PARKING LOT <i>Contributing Structure</i>	1953	5		17
NORTH PARKING LOT BRICK WALL <i>Contributing Structure</i>	1953	5A		17
SOUTH PARKING LOT <i>Non-Contributing Structure</i>	2001	6		5
KITCHEN SQUARE & PARKING LOT <i>Non-Contributing Structure</i>	1910, 1989	8		9-10
BAKERY SQUARE & PARKING LOT <i>Non-Contributing Structure</i>	1898, 1989	9		6-7
MOTHERHOUSE COMPLEX <i>2 Contributing Buildings</i>				
• Motherhouse (Theresa Center)	1897, 1910	1	B	1-3, 6-10, 16, 22-27
• Laundry (Ecology Lab) <i>Contributing Building</i>	1909	1A	[BL]	6, 9
• Notre Dame High School Gymnasium	1953	1	C [East]	10, 11, 14-16, 29
• Notre Dame High School	1956	1	C [West]	11-15
• Juniorate Building (Caroline Center)	1959, 1965	1	A	1, 3-5, 28
POWERHOUSE <i>Contributing Building</i>	1909	2	D	8 & 30
NOTRE DAME COLLEGE <i>Contributing Building</i>				
• Madonna Hall	1962	3	G	16-21, 31-32
• Providence Hall (Romana Hall)	1962	3	H	17-19, 31
• LeClerc Hall (Headstart)	1962	3	I	18-19, 33
• Cardinal Ritter Library (Maria Center)	1966	3	F	18, 20, 34, 35

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N/A
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SETTING AND SITE

Sancta Maria in Ripa (Sancta Maria) sits within a formerly rural area of Lemay Township in St. Louis County, approximately eight miles south of downtown St. Louis (*Figure 1*). Historic Jefferson Barracks abuts the property to the south, and the River City Casino Hotel property sits to the northeast. Early twentieth century residential development surrounds the property on the west and north; the Mississippi River is to the east. A railroad right-of-way separates the Santa Maria property from settling basins and the river (*Figures 1 through 5*).

The Motherhouse sits at the top of a hill overlooking the Mississippi River; a landscaped lawn with mature trees stretches out to the east of the building where a vineyard formerly grew (*Figures 6 & 7*). This **open east lawn** is a character-defining space of the campus, allowing the Motherhouse especially to stand out (*Photos 1 through 3*). It is considered a contributing site due to its important design relationship to the Motherhouse. Manicured lawn with both ornamental and volunteer trees surrounds the campus (as seen in *Figure 7 and Photos 5, 12 through 22*). Manicured lawn extends to the north of the Notre Dame College complex (*Figure 3*); a row of boulders and trees defines the north boundary of the Sancta Maria property and the north boundary of the nominated property (*Figures 3 & 4*).

Concrete sidewalks connect buildings and additions to each other, to parking lots, and to roadways (*Figures 3 through 5*). East Ripa Avenue, Perrin Avenue, and Notre Dame Drive create the irregular west boundaries of the nominated property (*Figure 3*). East Ripa Avenue continues east from Perrin Avenue, providing access to the North Parking Lot (described below) and physically separating the Notre Dame College Complex from the Motherhouse Complex (*Figure 5*). The road turns south at Cardinal Ritter Library and becomes an asphalt-paved entry drive (*Photos 21 & 22*).² A circle drive in this road aligns with the center pavilion of the Motherhouse. The entry drive continues south-southwest along the east side of the Juniorate Building and connects to an asphalt parking lot, which forms the south boundary of the nominated site.³ Although now paved, the entry drive historically provided access to the east (primary) side of the Motherhouse (*Figure 9*). A smaller asphalt driveway, added in 1999, leads from the North Parking Lot east and south to the east side of Cardinal Ritter Library (*Photo 19*).

The **Sacred Heart statue**, a contributing object, faces west toward the Motherhouse within the center of the aforementioned circle drive (*Figure 8*; visible in *Photos 1 & 3*). The statue features a carved marble Jesus figure atop a concrete pedestal, which rests on a concrete slab. The inscription on the west face of

² A non-historic metal gate with fleur-de-lis finials (seen in *Photo 22*) closes the driveway off from East Ripa Avenue.

³ The drive also continues south to the Santa Maria in Ripa Cemetery, established in 1897.

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the pedestal reads “Most Sacred Heart / of Jesus / I Place My Trust / in Thee.” The age and artist of the statue is unknown, but it was installed in 1952, replacing an earlier statue that had been installed in the same location in 1921.⁴

Constructed in 1953, the **North Parking Lot** is a contributing structure. This rectangular asphalt-paved lot measures approximately 235 feet (N-S) x 130 feet (E-W). Entry drives from Perrin Avenue provide access to the lot with three columns of marked parking. A row of nine stalls lines the north end of the lot. Two columns of paired angled parking each contain thirty-six stalls; a single column of eighteen angled stalls lines the east edge of the lot. A historic decorative brick wall (contributing structure) separates the parking lot from the Notre Dame College Complex (*Photo 17*). This wall rises to approximately three feet at the south end, and disappears into grade at the north end, forming a retaining wall for a sidewalk to its east. The bricks are laid in a Flemish bond with protruding header bricks, and stone caps the wall. The exact date of this wall is unknown; however, it likely dates to the construction of Notre Dame College in 1962 (seen in *Figure 10*).

The **South Parking Lot** dates to 2001 and is a non-contributing structure (partially visible in *Photo 5*). This U-shaped, asphalt-paved structure has thirty-four angled stalls around the perimeter and a centered column of twenty-one angled stalls. This lot sits approximately where the former barn of the Grand View farmstead sat (*Figures 5 & 9*). The barn, demolished in 2000 due to deterioration, was the last remnant of the old farmstead.

Two additional asphalt parking lots fill and extend south of the voids formed by the wings of the Motherhouse (*Photos 6, 7, 9 through 11*). These voids, historically known as **Kitchen Square** (north) and **Bakery Square** (south) (*Figure 5*), functioned as open utilitarian areas used primarily for access to the kitchen and bakery within the Motherhouse. Historic photos show open areas sometimes with vehicles parked, but the current structures date to 1989 (*Figure 11*). The improvements in 1989 included planting beds and designated parking stalls. A path in Bakery Square leads to the current main entrance of the Motherhouse, under a new porte cochere installed in circa 2002 (*Photo 6*). The squares and their parking lots are considered non-contributing structures due to the material and structural changes to them after the period of significance. The two squares continue to retain their historic characteristic openness, however.

The nominated 21.5 acres is just over half of the property currently owned by the SSND. The larger property includes several separate parcels acquired over the decades, including at the turn of the twenty-

⁴ S. Carol Marie Wildt (SSND Archivist), “Some Significant Dates in SSND History,” Unpublished mss in SSND Archives.

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first century. The nominated boundary encompasses the core property and all of the architecturally significant resources associated with Sancta Maria is Ripa. Additional resources associated with the functions of the SSND and high school sit outside the nominated site due to their disassociation with the architectural significance of the district. These resources include the 1969-1971 swimming pool facility Building E in Figure 5), which no longer retains its pool, the SSND cemetery, a large asphalt parking lot, athletic fields, and land acquired in the 1990s. The boundary follows existing property lines and driveways for clear delineation (*Figure 3*).

THE BUILDINGS OF SANCTA MARIA IN RIPA

Sancta Maria in Ripa is a complex of interconnected buildings and additions, extending from the Motherhouse (B) (*Figures 3 through 5; Table 1*).⁵ The Powerhouse (D) and the Motherhouse Complex sit to the south of East Ripa Avenue. A one-story breezeway connects the Laundry (BL) to the west elevation of the south wing of the Motherhouse. The Juniorate Building (A) extends from the south elevation of the Motherhouse; the Notre Dame High School Gym (C-East) extends from the west side of the Motherhouse's 1910 wing. Notre Dame High School (C-West) connects to the west side of the Gym. A subterranean mechanical tunnel connects the Motherhouse and Powerhouse. The Notre Dame College Complex sits to the north of East Ripa Avenue and east of Perrin Avenue. Elevated covered walkways lead from the north wing of the Motherhouse to Madonna Hall (G) and from the northwest corner of Madonna Hall north to Providence Hall (H). LeClerc Hall (I) extends from the northeast corner of Madonna Hall, and Cardinal Ritter Library (F) extends east from its east wall.

For the purposes of this nomination, Sancta Maria contains four contributing buildings: the Motherhouse Complex (A, B, C-East, & C-West) with the Laundry (BL), the Powerhouse (D), and the Notre Dame College Complex (F through I), all of which the following narrative describes in detail. The Motherhouse Complex consists of an original building with four additions. Connections between the additions vary between a single one-story lobby (C-East) to multi-story hyphens (A & C-West) to fully integrated wings (north wing of B and 1965 addition to A). The Laundry (BL) is functionally part of the Motherhouse Complex, but it is considered a separate building due to its minimal connection via a one-story glass-enclosed breezeway, which is considered part of the Laundry. The Powerhouse is a single building because its only connection to the Motherhouse is through a subterranean mechanical tunnel; this tunnel is not counted as a separate resource but is considered part of the Powerhouse. East Ripa Avenue separates the Motherhouse Complex from Notre Dame College (F, G, H, & I). An elevated glazed walkway spans the street to minimally connect to the north elevation of the Motherhouse. Like the

⁵ The SSND assigned the letters to each building/addition. These letters are used throughout the narrative for clarity, as buildings and additions have changed names. Building E is the former swimming pool and maintenance garage (1969, 1971); it is not included within the nominated boundary.

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Laundry, this connection defines Notre Dame College as a distinct building. Another elevated glazed walkway connects G & H. These two elevated walkways are integral parts of the design of the college and are therefore considered part of the building rather than individual structures separating individual buildings.⁶ Construction and alteration dates noted below come from historic aerial images and photographs, available architectural drawings, and records kept at the SSND Archives.

1. Motherhouse Complex

2 Contributing Buildings

The Motherhouse Complex is the primary resource of the nominated property. It received its current L-shaped footprint through a series of functional additions. Originally built in 1897, the Motherhouse (B) received a substantial addition in 1910 to the north that fully integrated into the original building, as well as a small Laundry (BL) (separate contributing building) connected to the Motherhouse by a breezeway. The Notre Dame High School Gymnasium (C-East) opened in 1953. This addition utilized existing masonry openings in the ground floor of the Motherhouse to internally connect the buildings via a celebrated entry lobby. High school students attending classes within the Motherhouse used this internal connection to access the Gymnasium. In 1956, a separate classroom building (C-West) opened as a west addition to the gymnasium addition. The Juniorate Building (A) opened in 1959. This addition connects to the south wing of the Motherhouse by a narrow multi-story hyphen, utilizing existing masonry openings to connect each floor. A one-story addition to the west elevation of the Juniorate Building opened in 1965. The Juniorate Building, Notre Dame High School Gymnasium, and Notre Dame High School Classroom Building are each considered additions to the Motherhouse because they were not built separately and connected later; further, each of their connections are celebrated entries integral to the designs of each. The Laundry is considered a separate building due to its minimal connection via its breezeway. For clarity, the following description of the Motherhouse Complex is arranged chronologically by building.

- **MOTHERHOUSE (BUILDING B)**

Current Name: Theresa Center

Construction: 1895-1897 (original section), 1908-1910 (north wing), 1950 (Chapel renovations)

Architects: Schnetzky & Liebert (1897); Victor J. Klutho (1910)

Builders: William Hildebrand (1897); Mr. Daus (1910)

Alterations: 1932, 1950, 1971-72, 1980, 1983-84, 1988-90, 2003

⁶ Visitation Convent Complex in Elm Grove, Wisconsin, is a similarly interconnected property, but the buildings within the complex were built as free-standing structures that were later connected. In this case, the buildings were counted as separate resources in the nomination. The hyphens connecting the buildings were not counted separately but were considered additions to the existing buildings. Traci E. Schnell, "Visitation Convent Complex," National Register nomination (2011): Footnote 1, page 7-1. NRIS#11000311.

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Photos: 1-3, 6-10, 16, 22-27 (*Photo Maps 1 through 4*)

As the focus of the nominated property, the Motherhouse is the oldest built resource at Sancta Maria. The E-shaped brick building is generally four stories over a raised stone basement; north, center, and south pavilions rise to five stories. The load-bearing brick exterior is laid in a common bond with a Flemish bond every sixth course, a coursing pattern carried throughout the campus even into the mid-century. The Motherhouse began as a U-shaped building in 1897, with the Chapel wing as the north wing (*Figures 12 through 14*). In 1910, the north wing opened, and the Motherhouse achieved its current symmetrical form (*Figure 5; Photo Maps 2 through 4*). Stylistically, the Motherhouse exhibits characteristics of the Second Renaissance Revival popular at the turn of the twentieth century. Exterior features include the symmetrical plan and east elevation, pedimented entry porticos, classical columns and pilasters, round arched masonry openings, rusticated first story, bracketed copper cornice and gutter, and domed bell tower and cupola (*Photos 1 through 3 & 6 through 10; Figure 8*). The complex roof includes hipped pavilions with intersecting east gables; decks-on-hip on the north and south wings and the roofs between the pavilions; a gabled Chapel wing with a conical roof over the apse at the west end of the wing. Asphalt shingles cover the sloped portions of the roofs with membrane roofing on the flat portions. Non-historic metal sash windows replaced most divided-lite wood units in 2003. Windows and exterior doors throughout the Motherhouse date to 2003 unless otherwise noted.

The primary east elevation overlooks the east lawn, railroad tracks, and Mississippi River (*Photos 1 through 3; Figure 7*). This symmetrical elevation features two five-story end pavilions and a five-story center pavilion that extend one window bay (approximately ten feet) from the main wall of the elevation. The grade at the building slopes down to the north, gradually exposing the rough ashlar stone foundation. Smooth stone banding caps the foundation, forming a water table. Stone banding also separates the first and second stories and the third and fourth stories. Eleven window bays organize the walls between the pavilions. Arched brick masonry openings in the rusticated brick first story feature stone keystones; arched brick masonry window openings without keystones occur at the second and fourth stories of the pavilions and the third story of the main elevation. Splayed jack arches span the remainder of the masonry windows openings.

Three bays organize the east elevations of each pavilion. The center bay projects approximately five feet; a gable roof covers this center bay. At the base of the center bay, a two-story brick and stone portico extends an additional ten feet to the east. The portico shelters a flight of stone steps with a mid-flight landing that lead up to the second-floor entrances (paired non-historic glazed doors) from ground level; metal handrails line the sides of the steps. At the center and north porticos, stone wing walls flank additional steps that leads down from the portico to ground level. Flat roofs with brick parapets cover the porticos; a stone pediment adorns the east sides, supported by fluted stone columns and brick pilasters with composite capitals and brick-and-stone bases. Stone crosses rise from the peak of each pediment. A

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stone arched opening with decorative stone keystone springs from brick pilasters with between the fluted columns. Shorter stone arched openings pierce the north and south sides of the porticos over brick kneewalls. Two windows pierce the surrounding wall of each pavilion at each story. The third and fourth stories above the portico in the center pavilion contain additional decorative features. Brick pilasters flanking the third story windows support floral stone brackets that support a stone balconette. A metal scrollwork railing spans the balconette between stone end posts. A stone statue of Mary sits within a brick niche centered in the wall above the balconette. Narrow windows flank the statue, imitating a Palladian window; rounded stone pilasters flank the window and statue and support a stone arched pediment. The statue is part of the 1897 construction; historically, electric lights in the crown of her head lit up at night and could be seen by barges along the river.⁷ A one-story bell tower with domed copper roof caps the hipped roof the center pavilion (*Figure 15*). A copper balcony with decorative balusters surrounds the round tower; doors in the north and south sides of the tower provide access to the balcony. Tall narrow arched openings pierce the perimeter of the tower; brick pilasters with stone capitals separate each opening. An egg-shaped copper dome caps the tower with a cross finial. A similarly designed copper cupola caps the center of the hipped roof of the north pavilion (*Figure 15*). Tall copper louvers pierce the perimeter of the cupola.

The overall design treatment of the east elevation continues onto the north (East Ripa Avenue) elevation with stone foundation, rusticated brick first story, stone banding, copper cornice, and alternating round- and jack arch masonry openings (*Photo 16*). The grade along this elevation allows for a fully exposed stone basement level. The five-story north pavilion extends approximately one foot from the remainder of the north elevation. Seven bays organize this wall. The center bay corresponds to an internal stair hall. A tripartite window with transoms and continuous stone sill pierces the center of each story of the center bay except the basement story. A non-historic slab door flanked by small windows pierces brick infill at the basement level; this condition dates to circa 1962 with the construction of the Notre Dame College (NDC) Complex. The elevated walkway connecting the Motherhouse to the NDC Madonna Hall connects to the first story to the east of the center bay. A 1962 addition to the east of the walkway and corresponding with the NDC campus construction, obscures the first story to the east of the walkway (described below). The walkway utilized an existing window masonry opening to provide an internal connection between the first floor of the Motherhouse and the walkway; this is the only internal connection between the two. Ten bays organize the remainder of the elevation with windows at each story, including the basement story which has square windows with smooth stone lintels. This portion of the elevation is one story shorter. Five bays organize the west elevation of this wing and continues the decorative treatment seen on the north elevation. The one-story Notre Dame High School Gymnasium

⁷ Script of walking tour of the Motherhouse property, 2008, SSND Archives.

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entry vestibule covers the basement story of this elevation and abuts the basement story of the north elevation (described below).

The Juniorate Building addition (described below) obscures the east quarter of the south elevation of the south wing. The visible portion of this four-story wall continues the design treatment of the east and north elevations with stone foundation, rusticated brick first story, stone banding, copper cornice, and pattern of masonry openings. Eleven bays organize the elevation to the west of the Juniorate Building addition. At the first story, the double-wide center bay contains a non-historic door and window system to allow access into a garden area between the Motherhouse and Juniorate Building. Improvements in this area date to 2003. Five bays organize the west elevation of this south wing and continues the decorative treatment seen on the south elevation. The breezeway to the Laundry (described below) connects to the center bay of the first story.

Excepting the Chapel wing, the four-story walls facing both Kitchen (north) and Bakery (south) squares have more utilitarian designs (*Photos 6, 7, 9, & 10*).⁸ Round arch masonry window openings occur at the first and third stories; segmental arch lintels occur at the second story, and splayed jack arches at the fourth story. Each opening contains individual stone sills instead of stone banding seen on the other elevations. The bracketed copper cornice continues across these elevations. Historically, wooden porches lined each story of all but the Chapel wing (*Figure 11*). In 1932, concrete porches replaced the deteriorated wooden porches (*Figure 11*). The SSND removed the deteriorated concrete porches in 1980. Evidence of the porches is visible on the walls, but a metal and concrete porch only remains at the first story at the kitchen within the Kitchen Square. Historic door and transom systems remain (fixed from the inside) at each story where they formerly accessed the porches (visible in *Photos 9 & 10*). The grade within Bakery Square hides the stone foundation, but windows pierce the exposed foundation within Kitchen Square. In 2003, the main entrance into the Motherhouse moved to the center of the west elevation within Bakery Square. A one-story round brick pavilion with conical roof supports a flat roof porte cochere over a pair of sliding doors (*Photo 6*). The doors fit within an existing masonry opening.

The Chapel wing extends from the center of the west elevation. A four-story, gable-roofed mass forms the main block of the wing (*Photos 7 & 9*). A two-story block hipped-roof block extends from the west end; a one-and-a-half-story apse rises from the center of the roof. A conical roof with centered copper cross caps the apse. The north and south elevations of the chapel wing mirror each other. Five bays organize the walls of the four-story block over a stone foundation. Like the primary elevation, a rusticated brick first story contains arched masonry openings with stone keystones. A stone water table separates the first story from the upper façade. Brick pilasters divide the five bays of the upper stories.

⁸ That is, the main west elevation, the south elevation of the north wing, and the north elevation of the south wing.

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Two rows of stone banding between the pilasters separate the second story from the double-height third story. Brick corbeling spans the upper façade between the pilasters and below the bracketed copper cornice. Paired arched stained-glass windows pierce the second story bays; the stained glass dates to the 1950 chapel renovation (*Figure 16*).⁹ A single, narrow arched masonry opening pierces each bay of the upper façade; the stained glass windows within these bays also date to the 1950 renovation. The north and south elevations of the west block have an exposed stone foundation with a smooth stone water table separating the foundation from the brick of the upper walls. Two-story brick pilasters with simple stone capitals divide each elevation into two bays. Stone banding separates the upper half story from the lower story-and-a-half. Paired round arch masonry openings pierce both stories of each bay. At the south elevation, the east bay contains an entrance below arched transoms, and the west bay contains blind arches (corresponding to an internal stair). Glass block fills the masonry openings in the foundation wall of the north elevation. Brick pilasters divide the west elevation of the two-story block into four identical bays with paired windows at both stories. Brick pilasters also divide the rounded brick apse of the west elevation into seven bays. A stone water table supports stone bases of the two-story pilasters which have simple stone capitals. Brick corbeling in each bay separates the upper half story from the lower story-and-a-half. Tall round arched windows pierce the lower story and round windows pierce the upper half story. The west elevation of the four-story block surrounds the apse; a small round masonry opening with louvre in the gable end is the only opening in this wall.

A one-story brick garage (with concrete foundation), constructed in 1962, extends from the center of the north elevation of the Chapel wing. The flat roof extends to the north to shelter then garage bays; parapets line the east and west sides of the roof. Two garage bays pierce the north elevation; the east bay contains a double-wide door. Glass block fills the three masonry openings of the east and west elevations.

Interior: The Motherhouse served as the primary building of the property, housing dormitories, classrooms, refectories, kitchens, and other support spaces for the operation of the convent and school. Double-loaded corridors organize each floor of the building (*Photo 23; Photo Maps 2 through 4*). The historic doors along the corridors include historic trim and transoms. Two historic three-quarter stairs provide access between the first through fifth floors (*Photos 23 & 26*); these stairs are located in the south and Chapel wings on the west side of the main north-south corridor. Additional stairs are located near the center of the south and north wings, and at the north end of the main corridor. A non-historic elevator (1988) along the corridor in the north wing also provides vertical access between the floors.

⁹ S. Carol Marie Wildt (SSND Archivist), "Changes in Motherhouse Chapel Through the Year," Unpublished manuscript in SSND Archives, circa 1999.

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The public spaces of the Motherhouse occupy the first and second floors. The first floor contains, community rooms, dining rooms, and kitchen (*Figure 17*). Historic trim and built-ins remain in the dining rooms, and the historic pressed metal walls and ceilings remain in the kitchen; both rooms continue to function as they did historically. The first floor of the Chapel wing contains an auditorium with raised stage (*Photo 24*). The second floor also houses community rooms, another dining room (*Figure 17*), and the Chapel. This is a three-story volume with a groin vaulted ceiling and U-shaped balcony around the south, east, and north sides; a two-story apse and altar occupies the west end of the space (*Photo 25*). Plastered columns and pilasters with decorative capitals support the balcony and ceiling vaults. The physical design of the Chapel remains mostly as it was constructed in 1897, but at three renovations over the decades have altered the finishes and fixtures of the space, in 1933, 1950, and 2003 (*Figure 18*). The form of the space dates to 1897, as do a few doors at the rear of the space and cabinets in the sacristy; no known finishes remain from the 1933 alterations. Remaining elements from the 1950 alteration include the stained glass windows, the Crucifix, and the carved wooden statues of Mary and Joseph flanking the apse. The 2003 renovations included a new hardwood floor, repainting, and removal of pews. Additionally, Sister Josephine of the SSND, designed a new ambo (pulpit), altar, and tabernacle, incorporating grillwork from the 1950 communion rail and altar screen (as seen in *Figure 18*).

The upper floors of the Motherhouse contain more private areas such as offices, guest rooms, resident bedrooms, and smaller community gather spaces. The fifth floor of the center wing houses a historic dormitory space with adjoining communal bathroom (*Photo 27*), as well as access to the belltower. The dormitory and adjacent restroom retain historic fixtures and finishes such as resilient tile flooring, wood trim, and sinks.

Along with the Chapel, the Motherhouse underwent several alterations since its original construction. The second, third, and fourth floors of the 1897 Motherhouse were renovated between 1971 and 1972; the third and fourth floors of the 1910 wing were renovated between 1983 and 1984. The extent of alteration is unknown, but they may have included the adapting of former classrooms into private rooms. Fire doors in corridors were installed in 1980. The entire Motherhouse underwent a renovation between 2001 and 2003. On the interior, the HVAC systems were installed, and finishes updated throughout. The alterations retained the overall design of rooms lining the double-loaded corridors and historic wooden built-ins, trim, and doors.

- LAUNDRY (BUILDING BL) CONTRIBUTING BUILDING
Construction: 1909
Alterations: 2003
Photos: 6 & 9 (*Photo Map 1*)

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The Laundry is a one-story brick building connected to the south wing of the Motherhouse via a glazed breezeway. The rectangular building sits atop a stone foundation and has a raised main floor. Asphalt singles covers the gable roof, and stepped parapets (with tile coping) rise above the north and south ends of the roof. A brick chimney rises from the center of the gable; a flat roof covers the breezeway. A stone water table encircles the building, acting as the sills for all window masonry openings. Although a utilitarian building, classically inspired details of its design include the water table, end parapets, and half-round vents in the gable ends. All windows and doors in the laundry have been replaced (circa 2003); all windows in the breezeway have as well, but historic wood doors remain on the north and south sides.

A set of concrete steps flanked by stone planting beds leads up to the centered entrance in the primary west elevation. Seven bays organize this symmetrical façade. Non-historic multi-lite windows with multi-lite transoms fill all by the center masonry opening. This bay contains a pair of non-historic doors surmounted by a multi-lite transom. The fenestration of the east elevation matches the west elevation; the breezeway connects at the center of this elevation. The north and south elevations are identical. Three bays organize these symmetrical elevations. Paired windows fill the center bay, single windows fill the outer bays, and a half-round wood louvre pierces the upper façade above the center windows. The breezeway features brick kneewalls with stone sills. Non-historic multi-lite windows sit atop the kneewalls; a single historic glazed wood door (with non-historic transom) pierces the center of the north and south walls.

The interior contains two rooms. The north room has furred perimeter walls, drywall ceilings, and carpeted floors. The south room retains its brick perimeter walls (painted) and beadboard ceiling; carpet covers the floor. Carpet covers the floor of the breezeway, and a dropped acoustical grid spans the ceiling. Historic window casings remain in place above plaster north and south walls.

- NOTRE DAME HIGH SCHOOL GYMNASIUM (BUILDING C-EAST SIDE)
Construction: 1953
Architects: A.F. & Arthur Stauder Architects
Photos: 10, 11, 14-16, 29 (*Photo Map 1*)

The two-story Gymnasium Building extends west from the north wing of the Motherhouse and only connects at the basement level via a glass-walled hyphen with flat roof (*Photo 16*). Brick (laid in a common bond with Flemish bond every sixth course), concrete, and glass block form this rectangular building. Flat-roofed brick masses flank the barrel-roofed gymnasium volume. The north elevation faces East Ripa Avenue (*Photos 14 & 15*). The one-story hyphen at the east end of the building is inset a few feet from the northwest corner of the Motherhouse. The flat roof extends north to the sidewalk, sheltering a wide set of concrete steps and the entry. A brick wingwall flanks the east edge of the steps, and a pair

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of round metal columns rises from the wingwall to support the canopy, which extends past the glass window wall of the entry to form the ceiling of the entry vestibule. The window wall consists of a seven-part transom over two pairs of glazed aluminum doors flanked by fixed sidelights. The brick north wall of the main gymnasium building sits approximately fifteen feet north of the north elevation of the Motherhouse. The flat roof of the hyphen wraps the northeast corner of the wall. The datestone at the east side of the wall reads "Notre Dame / 1953" in stylized script. An inset two-story bay pierces the center of the east brick mass with a masonry opening at both stories. A one-over-one fills the upper story; historic glass block fills the first story with centered clear glass window. Painted concrete buttresses divide the wall of the gymnasium mass into six even bays. A historic grouped set of five aluminum windows fills the first story of each bay; historic glass block fills the second story of each bay with a centered four-part window (*Figure 19*). Brick fills the wall between the windows in each bay. Two inset bays organize the north elevation of the west brick mass. The east bay contains a pair of glazed aluminum doors with transoms at the first story that open onto the concrete sidewalk; a flat roofed awning shelters the entry. Historic glass block fills the upper story masonry opening with a clear square window in the center. No openings pierce the west inset bay, nor the visible brick walls of the east and west elevations. The south elevation is similar to the north elevation. The south elevation of the inset hyphen contains a pair of glazed aluminum doors within a brick wall (visible in *Photo 10*). The flat roof extends past the wall to shelter the entrance. The south elevation of the east brick mass contains a centered inset brick bay with a masonry opening at both stories. Like the north elevation, glass block with a centered window fills the first story opening, and a one-over-one window fills the upper story. The six bays of the gymnasium mass match the north elevation. At the west brick mass, a pair of metal slab doors pierces the first story of the plain brick wall; a flat roof awning shelters the entrance.

Interior: Access to the interior of the Gymnasium was restricted to the gym itself. This is a two-story volume with a stage at the west end (*Photo 29*), and a mezzanine level at the east end over the entry vestibule. Hardwood covers the floor, glazed concrete block and glass block form the walls, and exposed metal trusses span the ceiling.

- NOTRE DAME HIGH SCHOOL (BUILDING C-WEST SIDE)¹⁰
Construction: 1955-1956
Architects: A.F. & Arthur Stauder Architects
Photos: 11-15 (*Photo Map 1*)

The three-story brick high school building has an L-shaped plan, as it fronts both East Ripa Avenue to the north and Notre Dame Drive to the west (*Photo 13*). The Modern building sits atop a concrete

¹⁰ Access to the High School interior was restricted.

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foundation; brick (set in the common bond with Flemish bond every sixth course) clads the exterior, and a flat roof behind short parapet caps the building. Stone details include coping, entry veneer, and window surrounds. The north elevation extends from the west wall of the Gymnasium with an inset one-and-a-half story brick hyphen connecting the two buildings (*Photo 15*). No openings pierce this wall. Ten bays organize the main north elevation (*Photo 13*). The easternmost entry bay is a projecting brick tower. Canted stone veneer surrounds an inset three-story aluminum window wall in this bay. A stone cross projects from the top of the surround and rises above the parapet. Two pairs of glazed aluminum doors provide access from a small porch; a flat roof awning extends from above the transom level to shelter the entry. Short brick wingwalls flank a set of steps leading up to the entrance. A grid of fifteen fixed panes fills the upper portion of the window wall (*Photo 14*). The wall to the west of the entrance tower sets back approximately five feet. Nine groups of four non-historic windows (*Figure 18* shows historic configuration) pierce each of the three stories. Stone banding wraps the rows of windows at each story, emphasizing the horizontality of the façade that terminates at the tower.

Twelve bays organize the west elevation. The north bay features a pair of windows in the third story, flanking a brick panel; stone banding wraps this unit. A stone cross adorns the north side of the north bay between the first and second stories; no other openings pierce this bay. An entry bay projects from the elevation to the south of the north bay. Brick pilasters divide this bay into three divisions. At the first story, three historic glazed doors pierce the wall. A flat roof canopy, supported by metal columns, shelters the entrance. Three windows pierce the façade at the second and third stories. Stacked brick panels separate the stories. Ten masonry openings pierce the wall at each story to the south of the entrance. Historic glass block (*Figure 18*) fills the upper half of each opening over four sash windows. Vents pierce the brick wall in every other bay between each story (*Photo 13*). The unadorned rear elevations contain rows of unequally sized window openings. Access to the interior of the high school was restricted; however, classrooms appear to be arranged along double-loaded corridors.

- JUNIORATE BUILDING (BUILDING A)
Current Name: Caroline Center
Construction: 1958-1959
Alterations: 1965 (north addition), 2003 (remodeling & new entrance)
Architects: A.F. & Arthur Stauder Architects
Photos: 1, 3-5, 28 (*Photo Maps 1 & 5*)

The four-story Juniorate Building extends from the south elevation of the Motherhouse via a narrow hyphen that minimizes connection between the two buildings. A T-shaped plan organizes the footprint of the Modern addition. Brick, stone, and concrete enclose the building. A flat roof behind parapet caps the building; stone coping lines the parapets. The east elevation contains the primary external entrance within the four-story rectangular main block (*Photo 4*). This entrance forms the first story of the brick

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and stone hyphen, which sets back from the east elevation of the Motherhouse approximately twenty feet (*Photos 1 through 4*). A single off-set bay organizes the east elevation of the hyphen. An aluminum window wall fills the first story and contains a pair of glazed aluminum doors providing access into the first-floor entry vestibule (*Photos 4 & 28*). The datestone to the north of the window wall reads "ERECTED / A.D. 1958." A flat-roofed metal awning shelters the first story entrance; three round metal columns support the north end of the canopy, which abuts (rather than connects to) the Motherhouse wall just above an existing masonry opening in that wall. The A brick planter bed flanks the south side of the entrance. Each of the three stories above the canopy features a group of five aluminum one-over-one windows within a single masonry opening. Flat stone veneer panels fill the spandrels and surmount the fourth story masonry opening. The main block of the Juniorate Building steps approximately eight feet to the east of the hyphen. Stone banding separates the glazed first story from the brick upper three stories, which visually floats over the first story. Painted concrete columns divide the first story into nineteen even bays; grouped sets of three one-over-one windows fill each bay. Nineteen slightly inset vertical bays organize the brick upper façade. Each bay contains a single one-over-one window with stone sills at each story, and like in the high school building, stacked brick panels fill the bays below and above the windows. Except for the southernmost bay, the vertical bays are visually paired due to the spacing of the bays (*Photo 4*). The stone banding of the east elevation continues across the south elevation of the main block. Except for a single fixed window at the east end, brick fills the first story. A single centered inset bay organizes the upper façade. Paired windows pierce the wall at each story with stacked brick panels above and below them.

Like the Motherhouse, the west elevation is more utilitarian (*Photo 5*). The stone banding continues to divide the first story from the upper façade. A copper gutter lines the roof line instead of a parapet. Nine uneven bays organize this elevation. The southernmost bay corresponds to an internal stair. Due to the topography, this bay is three stories tall. A pair of glazed aluminum doors with transom fills the first story, and a flat roofed metal canopy supported by metal columns shelters the entry. Like at the Gymnasium, glass block fills the upper two masonry openings with a small fixed clear glass sash within the glass block. Stacked brick panels fill the spaces between the openings. One-over-one windows fill each of the four stories of the center seven bays. Paired one-over-one windows fill the north bay openings. The circa 2003 entry addition covers the first story of the two north bays.

The one-story brick and glass entry addition fills the ell between the west elevation and the south elevation of the rear block of the Juniorate Building. This addition as a complex roof line comprised of flat, shed, and gabled portions. A stained glass window fills the center of the south elevation (*Photo 5*). This entry addition covers the east half of the first story of the south elevation. Stone banding continues to separate the first and upper stories. A brick chimney divides the wall above the new entry addition. Unevenly sized windows fill this portion of the elevation. The west third of this elevation extends approximately fifteen feet south of the main wall; three bays organize this wall. Paired windows fill all

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by the center bay of the first story, which is blank. A stair to the basement lines the wall, and a flat metal canopy covers the stair. The treatment of the west elevation of the rear block matches the south elevation. Four bays organize this elevation with paired windows filling each bay at all stories. In 1965, a one-story flat-roofed brick addition was constructed along the west half of the north elevation of the rear wing.

Interior: Historically, double-loaded corridors organized the floors of this T-shaped dormitory building. The circa 2003 renovations of the Juniorate Building reconfigured the floors, organizing rooms along a single-loaded corridor. The historic connections between the Motherhouse and Juniorate Building remained; the primary north-south corridors of the Motherhouse continue into the Juniorate Building through the existing masonry opening, and a vestibule remains at this connection point within the hyphen at each floor (*Photo 28*). A new stairwell and elevator were added to the west side of the main block of the Juniorate building at the junction of the two buildings (*Photo Map 5*). No historic materials remain within this building.

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**2. Powerhouse (Building D)
Building**

1 Contributing

Construction: 1909
Alterations: 2008 (removal of stack)
Photos: 8 & 30 (*Photo Map 1*)

Constructed in 1909, the Powerhouse is a standalone building connected to the Motherhouse only by a subterranean mechanical passageway. The Powerhouse is a rectangular two-story loadbearing-brick building over a poured concrete foundation that sits due west of the Motherhouse Chapel Wing. A one-story brick generator appendage to the east of the main building sits half of a story below grade. Bricks laid in a common bond with a Flemish course every six rows. An asphalt-shingle gable roof covers the building behind stepped parapets on the east and west. A gable-roofed rectangular cupola extends from the center of the roof; wood shingles cover the north and south ends with louvers on the east and west. A flat roof behind parapet covers the east appendage. Tile coping lines the parapet walls. Exterior windows are a combination of historic wood units and non-historic replacements all within historic masonry openings; with few exceptions, these openings have segmental arch lintels and stone sills. Windows were replaced at an unknown date after 2008.¹¹ Like the Laundry, this utilitarian building includes classically inspired details such as end parapets, divided-lite sashes, and half-round openings in the gable ends.

Seven bays organize the west elevation (*Photo 8*), the most prominent of the four sides of the building. At the first story, the north three bays contain paired rectangular historic eight-lite steel casement units with historic sliding steel sashes. To the south, a non-historic sash unit fills the next bay followed by a door opening with historic wood surround. Historic wood one-over-one hung sashes fill the south two bays. In the second story, paired historic six-over-six hung sash units fill the north three bays; louvers replaced the bottom sash of the north windows, and plywood covers the south windows. Historic wood one-over-one units fill the south three bays.

The north elevation (*Photo 8*) contains a single garage bay at the first story (non-historic door). Four masonry openings fill the second story with non-historic windows. Fixed vinyl windows fill the end openings (plywood covers the west) and paired fixed vinyl windows fill the center bays. Plywood covers the half-round opening centered in the upper façade. The south elevation is similar to the north. Five bays organize this symmetrical façade. Historic one-over-one wooden sash units fill all but two masonry openings. Glazed wooden doors with transoms fill the two other bays on the first story. Plywood covers the half-round openings in the gable end.

¹¹ Photo dated May 2008 showing building after removal of brick stack shows building with historic windows (SSND Archives).

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The east elevation faces the Motherhouse. The one-story brick generator appendage extends from the center of the first story. The sills of the first story windows are a few inches above grade on this side of the building. Two historic wood one-over-one hung windows pierce the main wall of the Powerhouse south of the appendage. Mechanical equipment obscures the first story north of the appendage. Three masonry openings with fixed windows pierce the east elevation of the appendage; two similar windows pierce its north and south walls. Five masonry openings pierce the second story wall of the Powerhouse. Historic one-over-one hung sash windows fill the three south openings; paired non-historic fixed windows fill the two north openings. A rectangular bump-out in the center of the wall formerly corresponded to a brick stack that extended above the roof (*Figure 11*); this stack was removed in 2008 due to deterioration.

Two sections divide the interior of the Powerhouse. The east half contains two floors with two work rooms (*Photo 30*) on the first floor. A ladder in the west half of the building provides access to the upper floor (not accessed). The west half of the building is a two-story height space that contains equipment used for heating and powering the campus. Generators fill the one-story north appendage. Historic materials within the Powerhouse include glazed brick walls, beadboard ceilings, and hexagonal tile floors.

**3. Notre Dame College Complex
Building**

1 Contributing

The third building, the Notre Dame College Complex, sits across East Ripa Avenue to the north of the Motherhouse. Constructed in two phases between 1960 and 1966, this interconnected Modern complex includes four buildings and two overhead walkways, arranged in a modified pinwheel (*Figure 5*). The first phase of construction included Madonna Hall (G), Providence Hall (H), LeClerc Hall (I), and the elevated walkways; all of these buildings opened for use in 1962. The design of the college included the integrated elevated walkways to act as continuous corridors. Because of this, the entire 1962 construction is considered one building with an east addition. This second phase, Cardinal Ritter Library (F) opened in 1966 to the east of Madonna Hall. Areas of manicured lawn with concrete sidewalks fill the voids between buildings G through I. Although connected to the Motherhouse, this college complex is counted as a separate building due to its physical separation from the Motherhouse by East Ripa Avenue and its minimal connection to the Motherhouse. The buildings of Notre Dame College share common forms and building materials typical of the Modern Movement. Each is a rectangular brick block with stone accents. The narrow bricks are laid in a common bond with a Flemish course every six rows, like the other buildings at the property. The complex underwent few if any major alterations since its construction. All windows and doors are historic unless otherwise noted. Like the Motherhouse Complex, the following description divides the college complex by building component.

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- MADONNA HALL (BUILDING G)

Construction: 1960-1962

Architects: A.F. & Arthur Stauder Architects

Photos: 16-21, 31-32 (*Photo Maps 1, 6, 7*)

This two-story rectangular brick building sits on an east-west axis. The concrete foundation is partially visible only on the east elevation due to the slope of the site. Metal coping defines the edge of the short parapet surrounding the flat roof. The primary elevation faces south, paralleling East Ripa Avenue. A two-story window wall dominates this elevation. White (painted) metal spandrel panels separate each of the twenty-four one-over-one aluminum sash windows at each story; two-story aluminum mullions separate each window bay.¹² Smooth stone banding surrounds the window wall and projects a few inches from the flat brick façade. Entrance bays flank the centered window wall and lead into stair halls at grade. The west entrance features a pair of glazed aluminum doors flanked by fixed sidelights. A historic mosaic tile panel adorns the transom level above the door system (visible in *Photo 21*). The historic elevated walkway between Madonna Hall and the Motherhouse extends from the second story above the entrance. The east entrance bay features a pair of glazed aluminum doors at the first story; a flat-roofed metal awning shelters this entrance. A pair of aluminum windows fills the second story. Metal panels fill the space between the awning and windows and above the windows to the roof line. The connector to Cardinal Ritter Library extends from the east end of Madonna Hall and sets back from the corner of the building approximately one foot (described below).

The west elevation faces the 1953 parking lot. No openings pierce this flat brick wall plane. Historic aluminum letters at the south end of the second story spell SCHOOL SISTERS OF NOTRE DAME (in Century Gothic font). A large aluminum cross attached to the wall separates the words Notre and Dame.

Like the south elevation, a two-story window wall dominates the north elevation. No openings pierce the wall to the east of the window wall. The elevation to the west of the window wall steps back approximately fifteen feet. Two bays organize this setback. A pair of glazed aluminum doors with fixed sidelites and glazed transom fill the west bay at the first story. The elevated walkway between Madonna and Providence halls fills the second story above the doors. A single aluminum window pierces the wall to the west at both stories.

Due to the topography of the site, the east elevation is three stories tall. Cardinal Ritter Library covers the two south bays of the elevation. LaClerc Hall extends from the northeast corner of Madonna Hall and

¹² Chipping paint from the panels indicates these were formerly turquoise, matching the rendering by Stauder Architects (*Figure 19*).

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covers the north two bays of the basement story (*Photo 18*). Seven window openings with stone sills pierce the first and second stories; five openings pierce the basement story. The two south windows at the first story are smaller one-over-one units; the remainder are one-over-one units with transoms.

Round concrete columns support the concrete slab of the flat-roofed **elevated walkways** (*Photos 16, 17, 19, & 21*). Metal window walls on the east and west enclose the structures. Full-height aluminum mullions divide the window bays comprised of a large, fixed pane over a smaller hopper sash (every other window) and metal panels above and below the glazing. A two-story brick box extends from the east side of the south walkway, abutting (but not internally connected to) the Motherhouse (*Photos 16 & 21*). An aluminum window wall fills the east elevation above a brick kneewall. No openings pierce the north elevation. Two doors pierce the west elevation, one at grade and one at a brick enclosed landing. This appendage contains two small apartments (one on each floor) and a stairwell connecting the two floors.

Interior: Double-loaded H-shaped corridors organize the first and second floors of Madonna Hall. The elevated walkways form a continuous second floor west hallway from the Motherhouse to the south to Providence Hall to the north (*Photo 31*). Similarly, ground floor doors beneath the walkways connect to concrete sidewalks that act as extensions of the first-floor west hallways of both Madonna and Providence halls. Two stair halls, located off the entry vestibules, provide access between the floors. These stairs feature metal railings with narrow vertical balusters and aluminum handrails (*Figure 20*). A restroom and office line the west side of the hallway to the north of the west stair. As the fine arts building for the college, the classrooms within Madonna Hall provided space for music and art. The first floor contained rooms for ceramics and sculpture (*Photo 32*) on the south side of the main corridor with storage between them; a large classroom and studio, separated by a storeroom, lined the north side of the corridor. Restrooms, offices, and a display room lined the east side of the east corridor. The second floor of Madonna Hall provided rooms for the music department. A large choral and band room filled the center of the south side of the corridor with storage rooms buffering the north side of the room along the corridor. A series of smaller classrooms and an office lined the side of the corridor; small practice rooms lined the east side of the east corridor. The south practice room was removed in 1966 for the connection to Cardinal Ritter Library. Most materials throughout Madonna date to the 1960s construction and include resilient floor tiles, glazed concrete block wainscot with concrete block above along the corridor walls, and plaster or dropped acoustical ceilings (some of these latter ceilings post-date the 1960s construction). Perimeter walls within classrooms have glazed tile base and windowsills (*Photo 32*). Carpet now covers some classroom floors. Historic wood display cabinets line the corridor walls, and historic glazed wood classroom doors with aluminum hardware remain throughout the building; the

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bottom three horizontal glass panels have a frosted finish while the two upper panels are clear. The first floor sculpture room features a historic glass and ceramic block divider (*Photo 32*).¹³

- PROVIDENCE HALL (BUILDING H)
Current Name: NDHS Romana Hall
Construction: 1960-1962
Architects: A.F. & Arthur Stauder Architects
Photos: 17-19, 31 (*Photo Maps 1, 6, 7*)

Providence Hall shares similar design elements—external and internal—as Madonna Hall (*Photo 17*). The two-story rectangular brick building also sits on an east-west axis. The concrete foundation is visible on the north and east elevations. Metal coping defines the edge of the short parapet surrounding the flat roof. The primary elevation faces south toward Madonna Hall. The elevated walkway between the two buildings bisects the south elevation. Two window walls matching the design of Madonna Hall’s flank the walkway. The wall to the west contains twenty-two windows on each story; nine windows fill the wall to the east of the walkway. An entrance bay pierces the wall beneath the walkway containing a pair of glazed aluminum doors with fixed sidelights and transoms.

The west elevation faces the 1953 parking lot (*Photo 17*). An entrance bay pierces the center of this wall. A pair of glazed aluminum doors at the first story with sidelights and transom fills the first story; a non-historic curved fabric metal awning shelters this entrance. A pair of aluminum windows with narrow sidelights fills the second story. Metal panels fill the space between the entrance and windows and above the windows to the roof line. Non-historic lettering to the south of the second story windows reads “Notre Dame High School / Romana Hall.”

The north and east elevations lack the ornamentation of the south elevation, likely because they are secondary elevations (*Photo 18*). One single masonry opening with continuous stone sill pierces the first and second stories. Each opening contains a row of thirty-two one-over-one windows. Three window bays organize the symmetrical east elevation. At both stories, the center bay contains a set of three windows; paired windows flank the center bay. All openings have stone sills.

Interior: Double-loaded corridors organize the first and second floors of Providence Hall. The elevated second floor walkway (and first floor entry vestibule) connects near the east end of the corridor on both floors (*Photo 31*). The two stairs connect to the entry vestibules. The northwest stair opens into the west entrance vestibule, and the east stair opens into the south entrance vestibule. As at Madonna Hall, these

¹³ The historic floor first floor plan from Stauder Architects notes this wall (*Photo Map 6*).

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stairs feature metal railings with narrow vertical balusters and aluminum handrails (*Figure 22*). Providence Hall housed the science department for Notre Dame College. Large classrooms/lab rooms, storage rooms, and offices line the north and south sides of the corridor on both floors. The materials throughout Providence Hall match those in Madonna Hall and include resilient floor tiles, glazed concrete block wainscot with concrete block above along the corridor walls, plaster or dropped acoustical ceilings, glazed tile base and windowsills, wood display cabinets and built-ins, and historic glazed wood classroom doors.

- LeClerc Hall (BUILDING D)
Other Name: Headstart Wing
Construction: 1960-1962
Architects: A.F. & Arthur Stauder Architects
Photos: 18-19, 33 (*Photo Maps 1, 8*)

This one-story brick building is an extension of the basement level of Madonna Hall and sits on a north-south axis. The building extends from the northeast corner of Madonna Hall, and due to the topography, sits partially below grade. The unadorned brick wing has a flat roof behind parapet with stone coping; the roof extends a few feet to the east to shelter the window wall along that elevation (*Photos 18 & 19*). A single long masonry opening with continuous stone windowsill dominates the east elevation under the flat roof extension. Thirty-one aluminum one-over-one units fill the masonry opening. The brick wall surrounding the windows extends to form parapets at the north and south ends of the elevation. A pair of non-historic slab doors within a historic masonry opening pierces the west end of the north elevation. A non-historic fabric awning shelters this entrance. Paired aluminum windows pierce the upper part of the visible brick west elevation. The small south elevation contains one window.

Interior: This wing housed the Language Arts Department for the college. A single-loaded corridor along the west side of the building organizes the nine rooms (*Photo 33*). The south third of the building occupies the basement level of Madonna Hall. When constructed, the east stairwell of Madonna Hall served as the primary access to the wing. When Cardinal Ritter Library opened in 1966, a connecting corridor in its basement opened at the south end of the wing (visible on *Photo Map 8*). Finishes and materials within are consistent with those in Madonna and Providence halls: glazed concrete block walls, acoustical grid ceilings, glazed doors, and resilient tile flooring with rubber base. These latter two materials are non-historic.

- CARDINAL RITTER LIBRARY (BUILDING F)
Current Name: Maria Center
Construction: 1966
Architects: A.F. & Arthur Stauder Architects

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Photos: 18, 20, 34, 35 (*Photo Maps 1, 8, 9*)

This two-story brick and stone building has an east-west axis. Due to the topography, the concrete ground story is exposed on the north, east, and part of the west sides of the building. A flat roof caps the building behind a short parapet with metal coping. A rectangular skylight centered in the south half of the roof lights the atrium. This addition to the Notre Dame College Complex extends from the south end of the east elevation of Madonna Hall via a two-story hyphen (*Photo 20*). Although the same height, the south elevation of the hyphen sets back a few inches from the south elevation of Madonna Hall. Three bays organize this stone-veneered elevation. The two-story peaked bays contain windows at the first and second stories with painted spandrel panels and painted panels filling the peak above the second story windows. At the first story, the west bay contains a glazed aluminum door with transom window; fixed floor-length windows fill the other two bays. Fixed units with lower hopper sashes fill the upper story bays. The hyphen abuts the primary (west) elevation. The north half of this elevation matches the design of the hyphen with six peaked bays with windows on both stories. At the first story, historic glazed aluminum doors with transoms fill the center two bays. A one-story flat roof canopy shelters the entrance. Brick fills the south half of the west elevation; centered non-historic letters within the brick spell out "MARIA CENTER."

Thirteen identical window bays organize the south elevation. Each two-story opening contains a tripartite aluminum window at the first and second stories with painted spandrel panels. Stone banding surrounds each opening, referencing the masonry openings of Madonna and Providence halls. A pair of metal slab doors at the west end of the elevation open to a small concrete landing at grade. The brick upper stories slightly overhand the ground story below the windows. Clerestory windows line the wall. The treatment of the north elevation matches that of the south (*Photo 18*). The brick north elevation of the hyphen to Madonna Hall sets a few inches back from the main wall of the elevation. Three masonry openings pierce the basement, first, and second stories of the hyphen; all contain windows except the west opening of the first story where a metal slab with transom opens to a metal fire escape.

Two bays organize the three-story east elevation. Paired two-story windows like those of the south elevation pierce the upper brick stories. The clerestory windows from the south elevation wrap the southeast corner of the ground story and terminates at a door. A large metal louvre pierces the north end of the ground story wall.

Interior: Cardinal Ritter Library contains three full floors over a partial basement. A two-story atrium dominates the west half of the first and second floors (*Photo 34*). Open stacks filled the east halves of these two floors (*Photo 35*) and most of the basement. Offices, classrooms, study rooms, and restrooms lined the north and south sides of each floor. The west (main) entrance opens into a small airlock; doors in the east wall lead into the first floor of the library, and a door in the north wall leads into the hyphen

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connecting to Madonna Hall. The main stairwell occupies the northwest corner of the building (*Figure 20*). This stairwell features an aluminum railing with horizontal balusters. Materials throughout the library building include resilient floor tiles, exposed concrete block and brick walls, wood-framed window walls between the stack areas, dropped acoustical grid and plaster ceilings.

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INTEGRITY

Sancta Maria in Ripa retains historic integrity from its periods of significance associated with its Second Renaissance Revival (1897-1910) and Modern (1950-1966) architecture. The four nominated buildings all remain within their historic locations. None have been moved or relocated. The extant buildings represent all the buildings constructed by the SSND between 1897 and 1966. The location of the campus along a bluff overlooking the Mississippi River supports the historic setting of the property. Vistas from the Motherhouse show open farmland to the northeast and east across the river and to the south the wooded landscape of Jackson Barracks, which predates the establishment of Sancta Maria. Although constructed within what was a rural area of St. Louis County in 1897, the land surrounding Sancta Maria to the northwest, west, and southwest developed into a modest residential neighborhood beginning in the early twentieth century. Small one- and two-story dwellings densely fill the small lots in the neighborhood, a condition found during the periods of significance. Sancta Maria's immediate setting—the landscape within the nominated boundary that ties the campus together—has seen changes over the decades, as the property grew both physically and functionally. The agricultural tasks associated with the early days of the SSND necessitated the continued use of the former farmhouse and barns, as well as the land to provide grazing for cattle, garden beds for food preparation, and a vineyard for the production of sacramental wine, according to S. Carol Marie Wildt, SSND Archivist (*Figure 6*). The SSND repurposed the agricultural resources through the decades. The 1959 Juniorate Building addition to the Motherhouse replaced the old farmhouse, gazebo, and carriage house associated with Grand View. The vineyards to the east of the Motherhouse became an open lawn with trees, keeping the openness of the landscape toward the river. A soccer field for the high school replaced the former cattle grazing pasture and vegetable gardens in 1988, adjacent to the south of the nominated site. The open landscape to the north of the Motherhouse provided the space for the new buildings of Notre Dame College in the 1960s. The last building from the Grand View farmstead, the barn, was removed in 2000 and replaced by a parking lot. Although the landscape around the buildings has been altered, the changes mostly occurred during the periods of significance and made the mid-century construction possible. The view of the Motherhouse from the east remains open, even if the vegetation has changed from vines to ornamental trees.

The buildings of Sancta Maria in Ripa exemplify design trends popular in the late nineteenth and mid-twentieth centuries. As the primary resource of the property, the Motherhouse continues to communicate its Second Renaissance Revival style through its formal exterior design and historic materials. Three pavilions organize the symmetrical façade, which is vertically organized by a heavy stone base, rusticated brick first story, stone banding, alternating round arched and square masonry openings, heavy bracketed copper cornice, and copper domes. Elaborate pedimented porticos celebrate the entrances within each pavilion, with the center entrance further articulated by a decorative niche holding the statue of Mary. The building faces east toward the railroad and the river, crowning the crest of the open sloping

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landscape, which is a dramatic vista viewed from below (*Photo 3*). The design of the utilitarian Laundry and Powerhouse continue to refer to the Second Renaissance Revival style seen in the Motherhouse with the use of the same brick bond pattern, stepped end parapets, divided-lite windows, and round-arch masonry openings. Although most windows in the 1897-1910 buildings have been replaced, the windows remain within historic masonry openings, minimizing the overall effect of the change. When the mid-century buildings and additions began to be constructed, the architecture reflected Modern Movement design trends such as simple forms, clean lines, and asymmetrical organization. Materially, the Modern construction continued the pervasive use of brick with stone accents, while also utilizing newer materials such as metal, concrete, and glass block. The mid-century construction also subtly defers and at times refers to the architecture of the Motherhouse. Although not load-bearing masonry structure, the brick bonding pattern used to clad the Modern construction carries over from the Motherhouse. Stone banding separates portions of facades, as well as articulates windows. None of the mid-century constructions rise taller than the Motherhouse, and when connecting to the old structure, connections are minimized using existing masonry openings and narrow hyphens. Although of a different design era, the celebrated entries, especially in the high school additions and the Juniorate Building, recall the celebrated entries of the Motherhouse. The Modern construction occurred over a thirteen-year period; however, the architects even continued similar design motifs between phases. The glass block window bays used in the 1953 Gymnasium continued into the 1959 Juniorate Building; stacked brick spandrels seen in the 1956 high school building also show up in the Juniorate Building. Similarly, the stone banding grouping windows in the high school carried over to the window walls at Notre Dame College.

Besides the replacement of windows and doors in the 1897-1910 buildings, additional alterations have taken place. The removal of the Powerhouse smokestack occurred in 2008; however, the building continues to communicate its historic use especially through the retention of the steel shutters and the relatively unaltered interior. The Motherhouse underwent several phases of renovations, beginning in the 1930s, that adapted interior spaces into new uses, updated HVAC, and replaced or updated finishes and fixtures. However, the primary spaces of the building (Chapel, auditorium, formal dining rooms, kitchen) retain a large amount of historic material and design. Renovations kept the historic spatial relationships of rooms arranged along double-loaded corridors, as well as the historic three-quarter stairs (*Photos 23 & 26*). The addition of a one-story entry porte cochere to the rear of the building does not hinder the building's ability to communicate its historic architectural significance. The Juniorate Building underwent the most drastic alterations in 2003 when the interior was reconfigured from small rooms arranged on double-loaded corridors to larger rooms arranged on a single-loaded corridor. The connection to the Motherhouse, as well as the vestibules at each floor, continue to remain, however. In contrast, few if any alterations have occurred to the Notre Dame College buildings, which retain historic interior spatial configurations, as well as materials. Overall, Sancta Maria in Ripa continues to communicate its historic integrity of feeling and association as a significant local example of a Second Renaissance Revival building with Modern additions.

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STATEMENT OF SIGNIFICANCE SUMMARY

Constructed in phases between 1895 and 1966, the buildings comprising the Sancta Maria in Ripa historic district (320 East Ripa Avenue, St. Louis vicinity, St. Louis County, Missouri) are locally significant under Criterion C in the area of Architecture. The School Sisters of Notre Dame (SSND), a Catholic order of nuns dedicated to education, established their Provincial Headquarters on a former farmstead in Lemay Township. The location atop a bluff overlooking the Mississippi River inspired the name, Sancta Maria in Ripa, meaning Saint Mary on the Bank. The founding sisters used a former farmhouse on the property while constructing their Motherhouse. Designed by the Wisconsin-based firm Schnetzky & Liebert, the first section of this four-story, U-shaped building opened in 1897. A north wing, designed by St. Louis architect Victor Klutho, matched the Second Renaissance Revival design of the original building, and opened in 1910, almost doubling the usable space of the Motherhouse. The symmetrical E-shaped building exhibits the formalistic Second Renaissance Revival style with raised first floor, rusticated brick first story, round arch masonry openings alternating stories with rectangular openings, stone keystones, stone water tables and string courses, pedimented entry porticos, heavy bracketed cornices, and domed cupolas. The 1910 campus construction also included a dedicated laundry building and powerhouse. The SSND operated almost exclusively out of the Motherhouse from 1897 to 1953. The Motherhouse contained administrative offices for the province, dormitories for the sisters, classrooms for both high school and college-level students, and a chapel, as well as support spaces such as kitchens and dining rooms. The building saw minor alterations in the first fifty years, as the sisters reassigned spaces and updated fixtures and finishes. Updates to the Chapel—first in 1932 and then in 1950—noticeably altered the space more than any other in the Motherhouse. The changes in 1950 became the precursor to the Modern Movement stylistic influence on the campus. Although, the opening of the Notre Dame High School Gymnasium in 1953 officially ushered in an era of new modern construction that continued until 1966. A dedicated Notre Dame High School classroom building opened to the west of the Gymnasium in 1956; a separate dormitory for the junior sisters of the SSND opened in 1959 to the south of the Motherhouse. The Notre Dame College complex opened to the north of the Motherhouse in 1962. The last construction, Cardinal Ritter Library, opened in 1966, as an addition to the 1962 college. Local architects A.F. & Arthur Stauder designed the mid-century buildings and additions in a Modern style that at the same time deferred to the architecture and importance of the Motherhouse. Like the earlier buildings in the district, the Modern Movement constructions share brick exteriors with stone details and celebrated entries. The modern construction also uses modern materials such as glass block, concrete, and aluminum. The periods of significance of Santa Maria in Ripa include 1897 to 1910 and 1950 to 1966, covering the two significant eras of construction. Criterion Consideration A applies to this property, as the buildings were built and owned by the School Sisters of Notre Dame, a religious organization. However, Sancta Maria in Ripa continues to be eligible for listing because it derives its significance from its architecture rather than an association with religious doctrine.

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ELABORATION

CRITERION C: ARCHITECTURE

Located in Lemay Township, an unincorporated area of St. Louis County, Missouri, the Sancta Maria in Ripa historic district (Sancta Maria) is locally significant for its architecture. The district centers on and developed around the turn-of-the-twentieth-century Motherhouse constructed as the St. Louis Provincial Headquarters for the School Sisters of Notre Dame (SSND), a Roman Catholic order of nuns dedicated to education. The E-shaped Motherhouse is an excellent local example of the Second Renaissance Revival style, an architectural mode not frequently utilized in the St. Louis area, especially for institutional properties. The first period of significance for the district, 1897 to 1910, encompasses the initial construction of the Motherhouse (1895-1897), its north wing (1908-1910), the laundry (1909), and the powerhouse (1909). Although utilitarian buildings, both the laundry and the powerhouse contain classical design elements that complement the architecture of the Motherhouse.

The second period of significance for Santa Maria, 1950-1966, incorporates the Modern Movement alterations to the campus as the SSND expanded their operation at the site. The Motherhouse Chapel underwent substantial updates in 1950, but the first major new construction at Sancta Maria occurred in 1953 with the Notre Dame High School Gymnasium. The Notre Dame High School classroom addition followed three years later, opening in 1956. New construction for Notre Dame College followed the construction of the high school, beginning with a new dormitory in 1958-1959, classroom building in 1960-1962, and a library in 1964-1966. The significance of the mid-century additions to the campus derives from their ability to respect and defer to the established architecture of and symbolic importance of the Motherhouse while also celebrating the modern architectural trends of the era. The architects of the Modern Movement additions intertwined the old and new architecture. The result is a holistic campus where each building and addition contributes to the architecture of the campus itself. The existing architectural context of the property directly influenced the mid-century additions.

Second Renaissance Revival

The Sancta Maria in Ripa Motherhouse is an excellent example of the Renaissance Revival style in the St. Louis area. Constructed in 1897 and 1910, the Motherhouse more specifically reflects the Second Renaissance Revival. This historically eclectic architectural style reached its zenith in the United States between 1890 and 1915 and built upon the first iteration of the Renaissance Revival popularized in the

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mid-1800s.¹⁴ Characteristics of both phases of this classically inspired style reference the Italian Renaissance architecture of fifteen to sixteenth century Italy: masonry construction, columns relegated to porches or window surrounds, massive cornices, symmetrical elevations, balustraded balconies, rusticated first stories (often raised), plain upper walls to highlight windows that vary per story (*Figure 23*). Some examples have arcaded facades.¹⁵

Architectural historian Marcus Whiffen distinguishes the Second Renaissance Revival from its mid-nineteenth-century predecessor.¹⁶ Although sharing design details, the buildings of the Second Renaissance Revival, constructed at the turn of the twentieth century, tend to be physically larger and more decorative structures. Architects designed these buildings to be grand and oftentimes imposing. The Second Renaissance Revival resulted from the perceived need of simplicity and order to counter popular styles of the High Victorian period that prioritized asymmetry, multiple wall planes, and material variety.¹⁷ In contrast, the Second Renaissance Revival revived the classical formal order. Besides the larger size and scale, buildings of the Second Renaissance Revival often included pavilions (rather than flat wall planes).¹⁸ Examples of these buildings include institutional buildings like the Motherhouse of Sancta Maria and high-style residences.

The Motherhouse of Sancta Maria (1897, 1910) is one of the largest and one of the only extant institutional examples of the Second Renaissance Revival in the St. Louis area.¹⁹ Mary (Mimi) Stirtz notes in her 1994 survey of St. Louis church architecture, that architects frequently used the Romanesque Revival in their ecclesiastical buildings. Conversely, classicism, under which she grouped Neoclassical, Greek Revival, Renaissance Revival, and Colonial Revival, is the most underrepresented of the major American styles among church architecture in St. Louis.²⁰ The imposing four-story masonry (brick and stone) building extends approximately 365 feet along a sloping bluff. Its siting on the bluff increases the

¹⁴ Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles*, rev. ed. (Cambridge, Mass.: The MIT Press, 1992), 79, 147.

¹⁵ Whiffen, *American Architecture Since 1780*, 75.

¹⁶ Whiffen, *American Architecture Since 1780*, 154.

¹⁷ Whiffen, *American Architecture Since 1780*, 154.

¹⁸ Whiffen, *American Architecture Since 1780*, 157.

¹⁹ This statement is based on an inquiry to the St. Louis Cultural Resources Office and an examination of the following resources: Mary M. Stirtz, "Final Report: St. Louis Church Survey," (25 July 1994); St. Louis Heritage and Urban Design Division [now Cultural Resources Office], *A Preservation Plan for St. Louis* (1995); George McCue & Frank Peters, *A Guide to the Architecture of St. Louis* (Columbia: University of Missouri Press, 1989); Esley Hamilton, "Lemay: Inventory of Historic Buildings," Phase I (1990).

²⁰ Stirtz, "Final Report: St. Louis Church Survey," 13.

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drama of the size of the building when viewed from the east property line, railroad, or Mississippi River (*Photos 1 through 3*). The symmetrical building features three protruding hipped-roof pavilions at the north, center, and south ends of the building with pedimented, protruding centered entry bays. These five-story pavilions each feature a pedimented flat-roofed entry portico at the first story. The center pavilion corresponds with the Chapel wing, the figurative heart of the Motherhouse. A pedimented and columned window surround in the upper wall further celebrates this entrance (*Figure 8*). In keeping with the stylistic characteristics, columns at Santa Maria are restricted to the entry porticos and window surround. A cut-stone foundation supports the raised load-bearing red brick walls. Inset rows of brick every fifth course produce the rusticated first story typical of the style. A heavy copper cornice caps the building. The form of window masonry openings changes with each story. As is common with Second Renaissance Revival style, the first story windows are the most decorative. Stone keystones punctuate the round arch lintels at this story. At the pavilions, round arch lintels also span the openings of the second and fourth stories with flat brick jack arches at the third and fifth stories. The flat four-story walls between the pavilions have flat jack arches at the second and fourth stories, and round arches at the third story. The windows of the top story of the building are shorter units than the ones of lower stories. Although constructed nearly a decade later, the 1910 north wing of the Motherhouse strictly follows the design precedent of the 1897 portion of the building. While the copper egg-domed bell tower and cupola do not strictly align with the Second Renaissance Revival style, they retain classical elements such as the arcaded walls of the bell tower. A copper balustraded balcony, which is a characteristic of the style, surrounds the bell tower, tying the bell tower to the Second Renaissance Revival style.

COMPARABLE PROPERTIES

The Sancta Maria in Ripa Motherhouse is one of the best known local institutional examples of the Second Renaissance Revival in the St. Louis area. Existing local examples of the Renaissance Revival (first or second) include both institutional and residential buildings. One of the earliest examples of the first iteration of the style is the 1850 Henry Shaw Townhouse now located at 2345 Tower Grove Avenue (extant) within the city limits of St. Louis (*Figure 24*). Local architects George Barnett & Charles Peck designed the three-story townhouse, initially constructed at the southwest corner of 7th and Locust streets.²¹ The brick Renaissance Revival house rests upon a stone foundation. Pedimented hood moulds surmount the windows of the first and second story; segmented arched surrounds highlight the shorter third-story windows. A heavy pediment denotes the centered, recessed entry. Stone quoining adorns the building corners, and a flat hipped roof covers the house with a bracketed wood cornice. The south ell of

²¹ Per the will of Henry Shaw, upon his death in 1889, the townhouse was dismantled and reconstructed at the Missouri Botanical Garden. The house then received a south addition in 1907 that matched the original design. See the Historic American Buildings Survey record MO-1135-A for more information <https://www.loc.gov/item/mo0366/>

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the house features a two-story arcade.²² Half a century later, architects Weber & Groves designed the Second Renaissance Revival house at 37 Washington Terrace (extant) (*Figure 25*). The symmetrical three-story brick building possesses a greater amount of decoration than earlier examples. A one-story Doric portico with iron balustrade covers the centered entrance. A Palladian window in the second story overlooks the porch. Quoined architraves and bracketed hoods surround the rectangular first story windows; blind terra cotta arches surmount the second story windows. A terra cotta string course separates the second and third stories. Square brick panels separate the third story windows with tabbed lintels. A heavy dentilated cornice and eave caps the façade, and red clay tiles cover the low-slope hipped roof.²³ Missing from both examples of the style is the rusticated first story.

The 1895 Travelers Protective Association at 3755 Lindell Blvd (extant) represents one institutional example of the Second Renaissance Revival in the St. Louis area (*Figure 26*). This three-bay, three-story brick building sits on a raised first floor and a flat roof behind a stone parapet. A stone string course separates the rusticated brick first story from the upper stories. A pedimented, columned portico shelters the centered entrance, round arched windows flank the entry bay. Tripartite windows pierce the center bays of the upper façade. At the second story, Ionic pilasters divide the windows in the center bay and flank the masonry openings of the other two bays. Rounded pediments cap the side windows, and all windows of the second story feature bracketed sills. The windows of third story have plain stone surrounds.²⁴

Modern Additions to Sancta Maria in Ripa

As the Second Renaissance Revival attempted to contrast the High Victorian design trends, architectural modernism attempted to completely eschew historical styles altogether. Architectural historian William J. R. Curtis notes, “The very concept of ‘modern architecture’ implied ...the rejection of superficial imitations of past forms, and a more ‘direct’ or ‘honest’ portrayal of the contemporary world, if not a vague anticipation of a better future.”²⁵ Architects designed every type of building in the Modern style,

²² The townhouse is listed as a contributing resource to both the Missouri Botanical Gardens National Register nomination (listed 19 November 1971) and National Historic Landmark (listed 8 December 1976). James Sheire (NPS), “Missouri Botanical Garden,” National Register nomination (1976).

²³ This house is one of a few Second Renaissance Revival houses listed as contributing buildings to the Waterman Place/Kingsbury Place/Washington Terrace Historic District. See Lynn Josse, “Waterman Place/Kingsbury Place/Washington Terrace Historic District,” National Register nomination (2007): 7-65 to 7-66 for 37 Washington Terrace.

²⁴ The Travelers Protective Association is a contributing building to the Midtown Historic District. See Landmarks Association of St. Louis, “Midtown Historic District,” National Register nomination (1977), listed 7 July 1978.

²⁵ William J.R. Curtis, *Modern Architecture Since 1900*, 3d ed. (New York: Phaidon Press, Inc., 1996), 23-24.

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including schools (religious and secular), government buildings, hospitals libraries, churches. Historian Jeanne Halgren Kilde further explains the appeal of modernism in religious architecture in the twentieth century:

As an architectural movement, modernism attempted to free aesthetics from the grip of history, that is, from traditional ideas and practices, a goal that appealed to many Christian congregations eager, after a century of embracing historical architectural vocabularies signaling the ancient character of Christianity, to establish the ongoing relevance of Christianity.²⁶

Historian Jay Price similarly concludes, “Rather than rethinking the relationship between Christian worship and the built space, most religious architecture constructed after World War II was just a marketing attempt to make the same old institutional church seem more relevant and up to date.”²⁷ The modern post-World War II religious facility—church, church school, parish halls, etc.—was meant to communicate the relevancy of the church institution in an era of decreasing attendance. In St. Louis, for instance, between 1940 and 1958, forty-seven new churches were constructed, but nearly one-quarter of these were completed in a style of the Modern Movement.²⁸ This does not include existing buildings with postwar additions.

In the immediate post-World War II decades, architectural modernism was also an economical decision. In these years, the cost of construction and building materials significantly increased.²⁹ As historian Jay Price notes, gone was the era of craftsmen who “could replicate Renaissance details in stone and plaster.”³⁰ At the same time, Price notes, whole generations of architects came “of age learning the orthodoxy of modernism with little exposure to the revival styles” so frequently used in prewar America.³¹

Architectural historian Charles Jenks warns that the term “Modern Movement” tends to reduce the architecture of the twentieth century into a catchall theory of development. In truth, architectural modernism encompasses several movements within the architectural development of the twentieth

²⁶ Jeanne Halgren Kilde, *Sacred Power, Sacred Space* (New York: Oxford University Press, 2008), 171.

²⁷ Jay M. Price, *Temples For A Modern God* (New York: Oxford University Press, 2013), 146.

²⁸ Stiritz, “Final Report: St. Louis Church Survey,” 14-15.

²⁹ Price, *Temples For A Modern God*, 145.

³⁰ Price, *Temples For A Modern God*, 145.

³¹ Price, *Temples For A Modern God*, 145.

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century.³² However, buildings designed under the umbrella of the Modern Movement generally emphasize the importance of function, celebrate clean lines, and feature simple massing devoid of applied ornament. New materials such as polished aluminum and steel, glass block, and concrete also became prominent features of buildings of the modern era. Concrete and steel structural framing allowed for vast expanses of windows that formed whole or parts of exterior walls, a contrast to the heavy load-bearing masonry structures of previous generations.

At Sancta Maria, the first hints of the Modern Movement came in 1950 with the updating of the Chapel in the Motherhouse. The Chapel dates to the initial construction of Santa Maria, 1895-1897; it received its first updating in 1932 and again in 1950 (*Figure 18*). Sister Carol Marie Wildt, the SSND archivist, notes that each successive update simplified the appearance of the Chapel.³³ The March 17, 1950, *Notre Dame Review* explained the alterations. The stained glass windows of the apse remained, but the small ones along the walls of the nave were replaced (*Figure 16*). The earlier stenciling of the groin vaults and walls were covered with pastel colors, including light gray, powder blue, peach, and cream. New lighting fixtures included polished brass and translucent glass pendants and indirect lighting. A checkered tile floor of dark green and white asphalt tiles covered the floor. A new communion rail of polished stone and brass separated the sanctuary from the nave. The basilica plan—nave, side aisles, rounded apse at the sanctuary—remained intact during all the alterations, as did some older stained glass windows above the altar and classical columns supporting the side balconies.³⁴

In 1952 the SSND hired the local architectural firm, A.F. and Arthur Stauder Architects (Stauder Architects), to design additions to Sancta Maria in Ripa. Constructed between 1952 and 1953, the two-story Notre Dame High School Gymnasium was the first major addition to the property since the Motherhouse's north wing opened in 1910. The brick gym building extends from the north wing of the Motherhouse, connecting to the basement level of the old building via a one-story glass hyphen with flat-roofed canopy (*Photo 16*). Exposed concrete columns support the barrel-vaulted roof over the interior gym; two-story flat-roofed brick masses flank the barrel roof (*Photos 14 & 15*). The gymnasium is also the first building to utilize glass blocks, spanning the voids between the arches. The arched roof vaguely recalls the vaulted ceiling and apse of the Motherhouse, but the simple massing and form of the building communicate the function of the building as a recreational facility. Three years after the opening of the gymnasium, students of Notre Dame high school attended classes within their own building. Previously, the SSND held high school classes within the Motherhouse. The 1955-1956 Notre Dame High School

³² Kilde, *Sacred Power, Sacred Space*, 171-172.

³³ S. Carol Marie Wildt, SSND Archivist, "Interior Walking Tour of Ripa," Unpublished mss in SSND Archives (2008).

³⁴ Figure 18; S. Carol Marie Wildt, SSND Archivist, "Chapel Renovations 1950," Unpublished mss in SSND Archives. The exact reasoning for updating the chapel is unknown.

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classroom building extended to the west of the gymnasium building (*Figure 19; Photos 13 & 14*). Like the gymnasium, the three-story brick high school building features clean lines, simple massing, and a lack of applied ornamentation. Instead, the building itself becomes decorative with celebrated entry bays on the north and west elevations. The primary entrance features a three-story window wall set within a canted stone frame. The remainder of the building is spare, with the design emphasizing the horizontality through expanses of windows.

Soon after the opening of the high school additions, Stauder Architects began the design of a dedicated spaces for Notre Dame College students. The Juniorate Building (a dormitory for women entering the sisterhood and attending the college) (*Table 2*) opened in 1959. The four-story brick dormitory extends from the south end of the Motherhouse (*Figure 20; Photo 4*). Again, clean lines and simple rectangular massing form the building. The architects used material variation to provide interest in the otherwise simple form. Windows fill the voids of the concrete columns of the first story, which allow the upper three stories to float above grade. Inset brick panels demarcate window bays, with the brick laid in a pattern different than the main wall of the building. An inset four-story glass, stone, and brick hyphen provides a visual break between the Motherhouse and the dormitory building.

The Notre Dame College complex also adheres to the modern tenets of simple massing and clean lines and incorporate large expanses of windows. Constructed between 1962-1966, Madonna Hall, Providence Hall, and LeClerc Hall share massing, material, and decorative features (*Photos 17, 18, & 19*). These latter features are relegated to functional aspects, such as stone banding that highlights the windows walls. Metal panels on the window walls and covered walkways represent modern materials typical of the era. The interiors of these building feature additional modern materials such as glass block, glazed CMU, and polished aluminum. The display cabinets throughout the corridors of Madonna and Providence halls also reference the design of the windows walls on the exterior, with a wide banding of wood surrounding glass doors (*Photo 31*). The last construction for the college, Cardinal Ritter Library, opened in 1966 (*Figure 21; Photo 20*). Again, the building is a simple brick rectangle. Rather than window walls, the library features individual bays of windows, within stone insets, limiting the amount of sunlight allowed into the interior where books were stored. The entrance received the greatest attention with two-story window bays separated by smooth stone veneer

The 1950s-1960s constructions at Sancta Maria follow the principles of the Modern Movement. However, the architects also consciously designed each building in deference to the Motherhouse, allowing the Second Renaissance Revival building to remain the literal and figurative focus of the property. The Modern Movement changes consist of simple rectangular masses that never overshadow the Motherhouse. The architects used concrete, metal, and glass block within the new buildings, but they used these newer materials sparingly. Brick remains the dominant building material within which windows walls and glass block become ornament. The strategic use of stone veneer highlights window

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walls and entrance bays while quietly referring to the stone ornament on the Motherhouse. The use of the Modern Movement in the design of the new buildings at Sancta Maria communicated that the SSND remained relevant to the modern church and to society more broadly.

COMPARABLE PROPERTIES

In their 2010 report “Mid-Century Modern Church Survey: Religious Structures 1940-1970 in St. Louis County,” Esley Hamilton and Catie Myers note,

As the culture of the church expanded to include that of a social outlet, churches grew beyond serving as just a space for worship into a place for community activities. Congregations now desired fellowship halls, in addition to the standard education buildings; churches became complexes and the simple concept of a singular sanctuary became rare.³⁵

As a church, school, and college, Sancta Maria in Ripa follows the trend of postwar complex with modern buildings and additions dedicated to other support functions. In the postwar years, existing St. Louis churches, church schools, and convents added to their buildings using a Modern style that harmonized with the existing buildings. Stauder Architects assisted Catholic congregations in the St. Louis area by designing Modern additions. One example is St. Clement of Rome Catholic Church and School, located on a large lot that fronts 1510 Bopp Road in Des Peres (St. Louis County) (extant). The church complex was completed in several phases. The first phase was a temporary church and school designed by Adolph Stauder in the early 1950s. Adolph and Arthur designed a rectory, convent, and an addition to the school in the early 1960s. In 1965, a large church building overlooking Bopp Road was completed (*Figure 27*).³⁶ Stauder Architects also designed the campus expansion of St. Francis of Assisi Catholic Church & School, 4556 Telegraph Road, St. Louis (extant) (*Figure 28*). The current church building was dedicated in 1953, replacing an earlier building. At the time of the new church opening, the property contained a school building from 1941; new school buildings were constructed between 1959, 1962, and 1976.³⁷ The later buildings took on the typical forms of the Modern Movement with clean lines and simple massing.

³⁵ Esley Hamilton and Catie Myers, “Mid-Century Modern Church Survey: Religious Structures 1940-1970 in St. Louis County,” (2009-2010): 5.

³⁶ “St. Clement Parish Center, St. Louis, Missouri,” Stauder Architecture, <http://www.stauderarchitecture.com/CLEMENT.htm> (accessed 7 April 2022)

³⁷ St. Francis of Assisi, “Parish History,” <https://sfastl.org/parish-history/>

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Catholic congregations, however, were not the only religious organizations constructing modern additions to their existing properties. In 1950, Marcus (Markus) Evangelical Lutheran Church at 4042 North 22nd Street, St. Louis (extant) constructed a school addition to their 1912 Gothic Revival church (*Figure 29*). Froese, Maack, and Becker designed the Modern addition has a flat roof, red brick walls (to match church), and glass block windows.³⁸ Closer to Sancta Maria in Ripa, the first portion of the Romanesque Revival Carondelet Baptist Church at 7309 Virginia Avenue, St. Louis (extant) opened in 1928 (*Figure 30*). In 1953 a similarly styled educational wing was constructed to the south of the church building. In 1958, however, a Modern gymnasium was constructed to the north of the church with a smaller hyphen added in 1961. The three-story gymnasium addition features a concrete foundation with brown brick upper walls. No openings pierce the primary (Virginia Avenue) elevation, but a cross and aluminum letters spelling out the name of the place adorn the upper north side of the elevation. The north and south walls of the flat-roofed rectangular structure have tall narrow bays of stacked windows.³⁹

Architects

Three architecture firms influenced the physical character of Santa Maria. Schnetzky & Liebert designed the original Motherhouse and set the design precedent for the north wing. The SSND likely selected this Milwaukee-based firm due to the proximity of the firm to the Milwaukee SSND headquarters, allowing for easier collaboration. Further, Liebert helped to design a convent complex for the SSND in Wisconsin around the same time. When the time came for the construction of the north wing, the SSND hired St. Louis architect Victor Klutho to design it following the design precedent set out by the original architects. The SSND then hired another St. Louis firm, Stauder Architects, to design the Modern additions to Sancta Maria. Both Klutho and Stauder Architects had close working relationships with the Catholic diocese.

SCHNETZKY & LIEBERT (1895-1897)

H. Paul Schnetzky and Eugene R. Liebert worked separately as well as in partnership, under the firm name Schnetzky & Liebert. Their designs often had a distinctly German character. Their best-known work in Milwaukee is the 1895 German Building at 152 West Wells.⁴⁰ Eugene Liebert also helped to design the 1899 SSND Visitation Convent Complex in Elm Grove, Wisconsin, according to the National Register nomination for that property.

³⁸ Mary Stirtz, Marcus Evangelical Lutheran Church, Historic Inventory Form, SL-AS-014-224 (June 1993). Part of the "St. Louis Church Survey" Phase IV.

³⁹ Mary Stirtz & Cynthia Longwisch, Carondelet Baptist Church, Historic Inventory Form, SL-AS-014-130 (April 1992). Part of the "St. Louis Church Survey" Phase II; Carondelet Baptist Church, Historic Inventory Form, SL-AS-045-1189 (2006). Part of the "Carondelet Survey."

⁴⁰ Sancta Maria in Ripa, Historic Inventory Form, SL-AS-023-041 (September 1990): 2.

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VICTOR KLUTHO (1908-1910)

Victor Klutho (1863-1943) was born in Alsace-Lorraine. He became partner of Frederick Boeke by 1895 and began independent practice in 1900. A specialist in Catholic institutions, he completed St. Frances de Sales Church in 1907, restored the cathedral in Belleville, Illinois, and built Chaminade High School in Frontenac.⁴¹

A.F. & ARTHUR STAUDER ARCHITECTS (1952-1966)

The St. Louis firm today operating as Stauder Architects formed in 1890. Joseph Stauder and his son, Adolph, operated Joseph Stauder & Sons Architects until circa 1910. About a decade later, Adolph reopened the firm. Adolph's son, Arthur, joined the firm as a partner in 1930, and the firm became known as A.F. & Arthur Stauder Architects. Arthur Stauder, Jr., joined the firm in 1953 (the year Notre Dame High School Gymnasium opened).⁴² Since the 1920s, Stauder Architects has specialized in ecclesiastical architecture, designing by their estimation, over one hundred churches and related facilities.⁴³

TABLE 2. TERMINOLOGY	
CONVENT:	The building in which a community of sisters (nuns) lives. Cloistered convents are those closed to the outside world; the SSND is not a cloistered order.
ASPIRANT:	A woman living with the community to discern if she wants to apply for admission to the order.
POSTULANT OR CANDIDATE:	An aspirant who has decided to seek admission into the religious order; precedes novice.
NOVICE:	A postulant formally accepted into the religious order.
NOVIATE:	The building housing novices where they also are trained; also the period of training for novices.
JUNIOR:	A novice who has completed her novitiate and makes her first vows.
JUNIORATE:	The building housing juniors; also the period of time in which a woman is a junior.

THE SCHOOL SISTERS OF NOTRE DAME AND SANCTA MARIA IN RIPA

⁴¹ Sancta Maria in Ripa, Historic Inventory Form, SL-AS-023-041 (September 1990): 2.

⁴² "Stauder Family Following Blueprints of Fathers," *St. Louis Globe-Democrat* (3 September 1958): 9.

⁴³ "Stauder Architecture Profile," *Stauder Architecture*, <http://www.stauderarchitecture.com/profile.htm> (accessed 7 April 2022).

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The School Sisters of Notre Dame (SSND) trace their founding to 1833 in Bavaria with a focus on the education of young women.⁴⁴ Five sisters, including Blessed Theresa of Jesus (née Caroline Gerhardinger) the foundress of the order, arrived in the United States in 1847 to educate the female children of German immigrants.⁴⁵ Blessed Theresa returned to Germany the following year, appointing Mother Caroline Friess to oversee the SSND in America. By the time of her death in 1892, Mother Caroline led the establishment of an educational network consisting of two provinces containing 200 convents, 2000 sisters, and approximately 70,000 students. The American headquarters in Milwaukee included a Motherhouse complex, from which the West Province was also administered. The East Province headquartered in Baltimore. Two months before her death, Mother Caroline received permission from the Vatican to establish a third province in North America with headquarters and motherhouse in St. Louis.⁴⁶

The influx of immigrants and settlers to St. Louis by the mid-1800s significantly contributed to the establishment of the Catholic church in the region, as many of these people identified with that faith. The Vatican noted the significance of the city in late 1847 by the creation of the Archdiocese of St. Louis. Prior to this, the Archdiocese of Baltimore covered the entirety of the United States. German immigrants, many of whom were practicing Catholics, comprised almost one-third of the nearly 78,000 people in St. Louis in 1850, the largest single demographic in the city at the time. Seeing an educational need, Archbishop Peter Richard Kenrick invited the SSND to St. Louis in 1858 to serve the children of the German parishioners, due to their early mission to serve this demographic.⁴⁷

The SSND joined other Sisterhoods already established in St. Louis, including the Ursuline Nuns, the Sisters of Good Shepherd, the Sisters of Mercy, and the Sisters of St. Joseph of Carondelet. Six other orders came to St. Louis between 1863 and 1882.⁴⁸ Three miles north of Sancta Maria, the Sisters of St. Joseph of Carondelet established their convent in the 1840s at what is now 6400 Minnesota Avenue (*Figure 31*), also overlooking the Mississippi River. The four-acre site today includes a church with O-shaped convent to the northeast. The buildings range in age from 1843 to the 1880s and represent the

⁴⁴ S. Carol Marie Wildt, SSND Archivist, "Some Significant Dates in SSND History," Unpublished mss in SSND Archives.

⁴⁵ Wildt, "Some Significant Dates in SSND History."

⁴⁶ Wildt, "Some Significant Dates...;" John E. Rothensteiner, *History of the Archdiocese of St. Louis*, Vol. II (St. Louis: Blackwell Wielandy, 1928), 329-331.

⁴⁷ Rothensteiner, *History of the Archdiocese of St. Louis*, 138, 329.

⁴⁸ Rothensteiner, *History of the Archdiocese of St. Louis*, 329-339.

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Romanesque Revival style popular in the mid-nineteenth century, especially among religious architecture in St. Louis.⁴⁹

The SSNDs opened their first mission at St. Joseph Shrine, 1200 North 11th Street, in 1858 (extant).⁵⁰ They formed six additional mission schools in the St. Louis area the following year, three in St. Louis city, two in Belleville, Illinois, and one in Washington, Missouri. In St. Louis, the SSND served at St. Liborius (1835 North 18th Street, extant) until 1969, SS. Peter & Paul (1919 South 7th Street, extant) until 1967, and St. Lawrence O'Toole (East 14th & O'Fallon streets, demolished) until 1864.⁵¹ An additional mission in Quincy, Illinois also opened in 1859. As an example of the number of pupils served, in 1859, the SS. Peter & Paul parish averaged 300 in its schools alone.⁵² Between 1860 and 1891, the SSND opened thirty-eight new missions throughout the St. Louis archdiocese in Missouri, Kentucky, Iowa, Illinois, and Alabama.⁵³

In his discussions with Mother Caroline in 1858, Archbishop Kenrick also had expressed a desire that an SSND novitiate be constructed in St. Louis. Foundress Blessed Theresa approved of this idea, writing to Mother Caroline in 1863 that the climate of St. Louis and its central location between Milwaukee and the South supported a Motherhouse and novitiate being constructed in St. Louis. Archbishop Kenrick again expressed his interest in a St. Louis Motherhouse in 1882. His signed, written permission stated, "The undersigned will gladly see a novitiate of the School Sisters of Milwaukee established in this diocese whenever it may appear to the Superior of the Community that such a measure is desirable." A decade later, the SSND received permission from the Vatican to establish a new Motherhouse and St. Louis Province. Mother Caroline passed away just over a month later; one of her deathbed wishes was that the new Motherhouse be under construction by 1897.⁵⁴

Between 1892 and 1894, Father Peter Abbelen, Spiritual Director of the SSND in Milwaukee, investigated fifty sites in the St. Louis area for the order to establish themselves. Father Abbelen selected

⁴⁹ Donald T. Brubeck, "Convent of the Sisters of St. Joseph of Carondelet," National Register nomination (1979). Stiritz, "Final Report: St. Louis Church Survey," 13.

⁵⁰ This church was listed in the National Register on 19 May 1978, NRIS #78003396.

⁵¹ The churches of St. Liborius and SS Peter and Paul are both listed in the National Register, St. Liborius on 11 October 1979 (NRIS #79003637) and SS. Peter and Paul as part of the Soulard Neighborhood Historic District on 26 December 1972 (NRIS #72001559).

⁵² Rothensteiner, *History of the Archdiocese of St. Louis*, 330.

⁵³ Wildt, "Some Significant Dates...."

⁵⁴ S. Carol Marie Wildt, "Sancta Maria in Ripa," Unpublished mss in SSND Archives; A School Sister of Notre Dame, *Mother Caroline and the School Sisters of Notre Dame in North America*, Vol. II. (St. Louis: Woodward & Tiernan, Co., 1928), 40-41.

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a twenty-one-acre site approximately ten miles south of St. Louis city. The farmstead, then known as Grand View, overlooked the Mississippi River to the east and abutted the north end of Jefferson Barracks, a military post. A small railroad depot, Ivory Station, at the northeast corner of the property allowed for easy access. The SSND acquired Grand View in December 1894 for \$21,000.⁵⁵

Seven sisters, aged 24 to 68, moved to the new property in March 1895. Grand View farmstead included a two-story residence, known as the White House, a stable, a carriage house, and a barn. The previous owner also donated over \$1000-worth of stock and farm implements to help the sisters. The SSND operated out of the White House until the construction of a new Motherhouse could be accomplished (*Figure 14*). The sisters christened the White House Sancta Maria in Ripa (Saint Mary on the Bank), the name that would ultimately grace the new Motherhouse.⁵⁶

The SSND hired the Milwaukee-based architecture firm of Schnetzky & Liebert to design a suitable Motherhouse. Plans called for a four-story, U-shaped building with Chapel wing, dormitories, refectories, classrooms, and other essential spaces needed for the community. The building faced the river and was sited to accommodate an eventual north wing. Father Abbelen noted on the 1895 construction drawings, “This set of plans is not to be left with contractor’s workmen, etc., for present use, but to be carefully preserved for future reference. It shows a little more than one half of the building, as is intended in the future. The present north wing (with Chapel) is to be the future center of the whole building” (*Figure 12*). Work began on the Motherhouse in July 1895, with the cornerstone laid that October. Work on the building finished as planned in June 1897 (*Figure 13*), with a dedication service on July 7 led by Archbishop Kain.⁵⁷

The Motherhouse became the headquarters for the St. Louis Province, administering the business of the province, overseeing the establishment of new schools, placing teachers, and organizing the daily operations of the motherhouse itself. In the new Motherhouse young women interested in joining the SSND received secondary education, training for joining the order, and collegiate training for teaching.

Enrollment grew over the next decade to the point that the SSND saw the need for realizing the completion of the north wing of the Motherhouse. St. Louis architect Victor Klutho designed the new wing to strictly follow the architectural precedent of the 1897 building. Construction began in 1908. The new wing opened in 1910, providing additional classroom and dormitory space specifically for postulants

⁵⁵ Wildt, “Sancta Maria in Ripa;” An SSND, *Mother Caroline and the School Sisters*, 40-41. The acquisition price equaled \$637,000 in 2021.

⁵⁶ Wildt, “Sancta Maria in Ripa;” An SSND, *Mother Caroline and the School Sisters*, 41.

⁵⁷ Wildt, “Sancta Maria in Ripa.;” “Sancta Maria A Ripa,” *St. Louis Post-Dispatch* (4 July 1897): 8.

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(Figure 5). Part of the new construction phase included the construction of a dedicated laundry building (attached to the Motherhouse by a breezeway) and a powerhouse, both of which opened in 1909. In 1920, Sancta Maria in Ripa housed forty-nine aspirants and seventy postulants, along with novices, juniors, and sisters (see Table 2).

Mid-Century Alterations to Sancta Maria in Ripa

The 1950s saw a period of substantial growth at Sancta Maria in Ripa. Along with dormitories and other support spaces, the Motherhouse contained a number of classrooms in which high school curriculum and college courses were taught. Prior to 1934, only young women intending to join the SSND attended the high school. However, in response to outside requests, the St. Louis SSND Province leadership opened secondary school enrollment to all young women regardless of spiritual intention. Notre Dame High School continued to educate female students in the Motherhouse. Enrollment increased to the point that additional space was required by the mid-1950s.⁵⁸

The SSND hired the local architectural firm of A.F. & Arthur Stauder (Stauder Architects) to design the first new construction on the site since the completion of the 1910 wing to the Motherhouse. The SSND planned to remove the high school function from the Motherhouse altogether. A Gymnasium Building opened in 1953, to the west of the Motherhouse. Not only was this the beginning of the campus expansion, but the gymnasium was the first dedicated indoor recreation space associated with Sancta Maria. Work on the high school building began in 1955 and opened 1956.⁵⁹

The removal of high school function from the Motherhouse allowed for the expansion of the college. Sancta Maria in Ripa Normal School began in 1897 (with the opening of the Motherhouse) to train the sisters as teachers. In 1925, it affiliated with St. Louis University and renamed itself Notre Dame Junior College, becoming the four-year Notre Dame College in 1954. Notre Dame College continued to hold classes within the Motherhouse while planning began for the physical expansion of the campus. The SSND again commissioned Stauder Architects to design a dormitory for the junior sisters in 1957 to accommodate the growing number of SSND members. The new Juniorate Building opened in 1959 to the south of the Motherhouse. Stauder Architects then began to design the dedicated college classroom building to the north of the Motherhouse. The SSND acquired the land between 1906 and 1907, and in 1960, purchased the Ivory Station property from the Missouri Pacific Railway, allowing for the college

⁵⁸ Wildt, "Some Significant Dates in SSND History."

⁵⁹ Wildt, "Some Significant Dates in SSND History."

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expansion.⁶⁰ Stauder Architects designed three interconnected classroom buildings, with an elevated walkway allowing internal access between the Motherhouse and the college buildings. Construction began in March 1960 for the fine arts (Madonna and LeClerc halls) and science (Providence Hall) buildings. When the new building opened in 1962, the Notre Dame College function officially moved out of the Motherhouse. Construction of the Cardinal Ritter Library began in 1964; the SSND dedicated the library in September 1966.⁶¹

The college closed in 1977. The college buildings were repurposed in the succeeding decades. Providence Hall, with its science labs, became NDHS Romana Hall. Headstart operated out of LeClerc Hall, and Cardinal Ritter Library became Maria Center, a learning center then conference facility. The Juniorate Building became Caroline Center in 1981, a retreat and conference center. Throughout its history, Sancta Maria in Ripa functioned as convent, high school, college, novitiate, and administrative headquarters for the SSND St. Louis Province. The SSND continues to operate their administrative headquarters out of the Motherhouse, and Notre Dame High School continues to function out of their buildings.

⁶⁰ Acquisition map on file in the SSND archives. The SSND acquired the open land to the north of the college buildings in 1966.

⁶¹ Wildt, "Some Significant Dates in SSND History."

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CONCLUSION

Sancta Maria in Ripa is locally significant under Criterion C in the area of Architecture as excellent local examples of the Second Renaissance Revival and Modern Movement styles. The periods of significance reflect the periods of significant construction, 1897-1910 and 1950-1966. Although constructed for and owned by a religious organization, the property meets Criterion Consideration A and remains eligible for listing in the National Register because its significance derives from its architecture and not its religious doctrine.

The Second Renaissance Revival Motherhouse is the focal point of the property, housing essential functions (dormitories, classrooms, chapel, refectories, etc.) of the sisters who lived on site. As the order grew, the Motherhouse received a new wing. In 1910, Sancta Maria in Ripa continued to be self-sufficient with vegetable gardens, vineyards, and newly constructed powerhouse and laundry building. The built character of the property substantially altered in the 1950s with the Modern Movement construction of high school gymnasium, high school classroom building, and new juniorate dormitory. The 1960s saw the campus expand again with the construction of dedicated college buildings, Madonna Hall, Providence Hall, LeClerc Hall, and the Cardinal Ritter Library. The modern additions allowed the SSND to expand their mission. While expanding the footprint of the campus, however, the new buildings continued to support the design and importance of the Motherhouse.

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GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

The nominated boundary includes 21.5 acres within St. Louis County, overlooking the Mississippi River (*Figure 2*). The boundary begins at the northwest corner of the property along Perrin Avenue (Point A) and follows the property line approximately 650 feet east to the railroad right-of-way (Point B) before turning south. The east boundary follows the east property line as it meanders along the railroad right-of-way for approximately 1,272 feet (Point C). The boundary then heads west along the north edge of the south parking lot for approximately 650 feet to the west edge of the north-south driveway (Point D). The boundary then follows the west edge of this driveway north for approximately 458 feet (Point E) where the driveway then turns west approximately 220 feet along the north side of the former swimming pool facility where the driveway then turns north (Point F). From here, the boundary follows the west edge of the driveway north approximately 300 feet to East Ripa Avenue (Point G) before heading east approximately 282 feet along the south right-of-way of East Ripa Avenue to the intersection with Perrin Avenue (Point H). The boundary then heads north along the east right-of-way of Perrin Avenue approximately 496 feet to the point of beginning (Point A).

The entire nominated complex uses the address 320 East Ripa Avenue. The St. Louis County Appraiser assigned the addresses 9832 & 9850 Perrin Avenue to the parcels associated with Notre Dame College; although, these are not active addresses with the United States Postal Service.

BOUNDARY JUSTIFICATION

This boundary includes 21.5 acres of the 41.6 acres currently associated with Sancta Maria in Ripa. The nominated boundary encompasses the historic resources associated with the architectural significance of Sancta Maria in Ripa, as well as that part of the landscape to the east that contributes to the integrity of setting and feeling of the Motherhouse, as it was intentionally sited to overlook the river. Although associated with the property, the cemetery, the 1960 south parking lot, and the house at 222 Ellen Avenue do not contribute to the architectural significance for which this district is nominated. The 1969-1971 former swimming pool facility no longer retains its swimming pool. The land to the west of Notre Dame Parkway (built 1999) became part of the total acreage in 1991 and does not retain a historic association with the place.

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Photo Map 1. Site and exteriors. Letters correspond to building names listed below, which were assigned by the SSND. Base map from Google Earth.



- A: Juniorate Building (Caroline Center)
- B: Motherhouse (Theresa Center)
- BL: Laundry
- C-East: Notre Dame High School Gym
- C- West: Notre Dame High School
- D: Powerhouse
- E: outside of boundary
- F: Notre Dame College – Cardinal Ritter Library (Maria Center)
- G: Notre Dame College – Madonna Hall
- H: Notre Dame College – Providence Hall (Notre Dame High School – Romana Hall)
- I: Notre Dame College – LeClerc Hall (Head Start)

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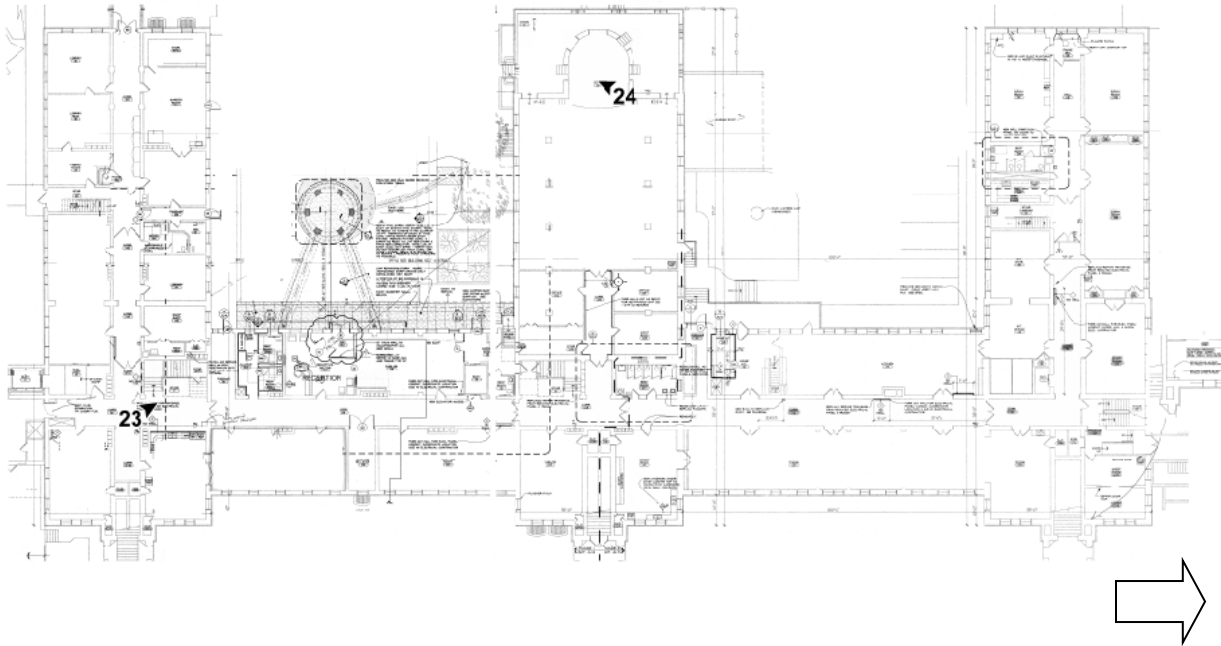
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Photo Map 2. Motherhouse (Building B). First Floor. Not to scale. Plans provided by the School Sisters of Notre Dame (circa 2003).

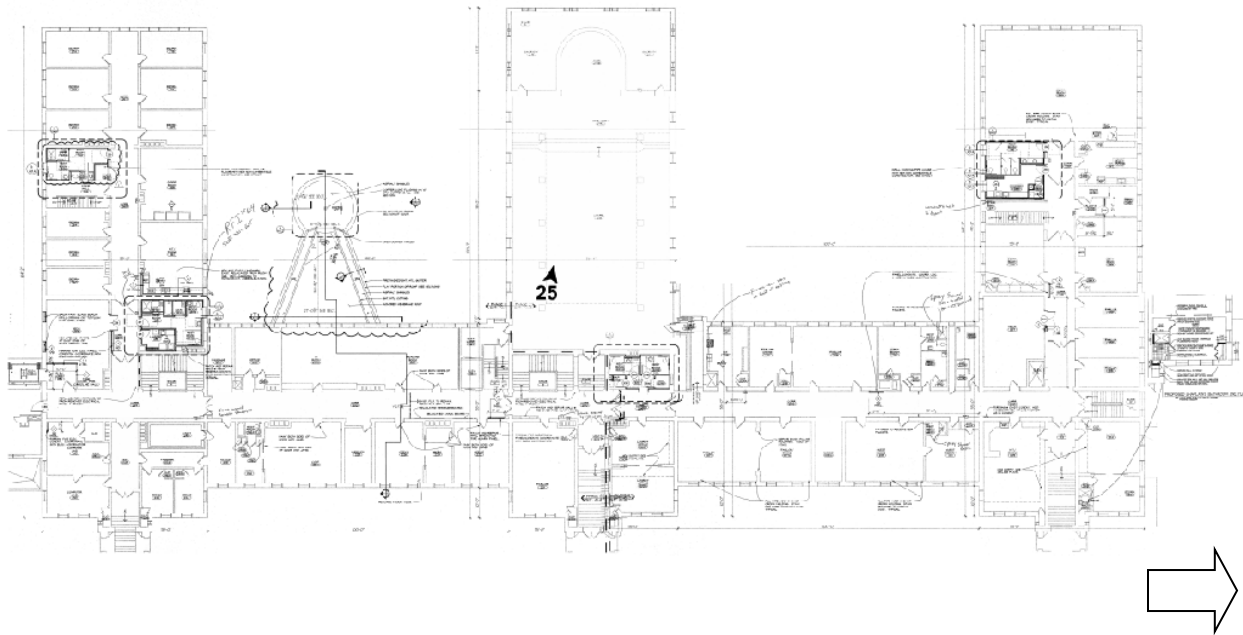


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Photo Map 3. Motherhouse (Building B). Second Floor. Not to scale. Plans provided by the School Sisters of Notre Dame (circa 2003).



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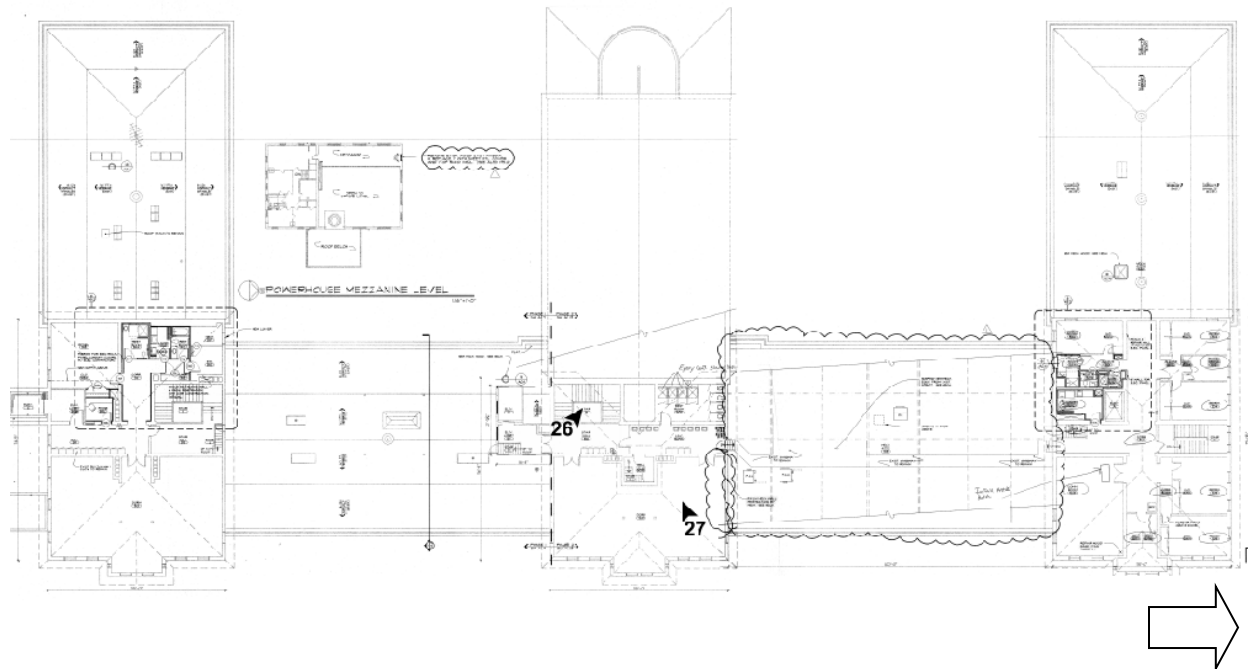
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Photo Map 4. Motherhouse (Building B). Fifth Floor. Not to scale. Plans provided by the School Sisters of Notre Dame (circa 2003).



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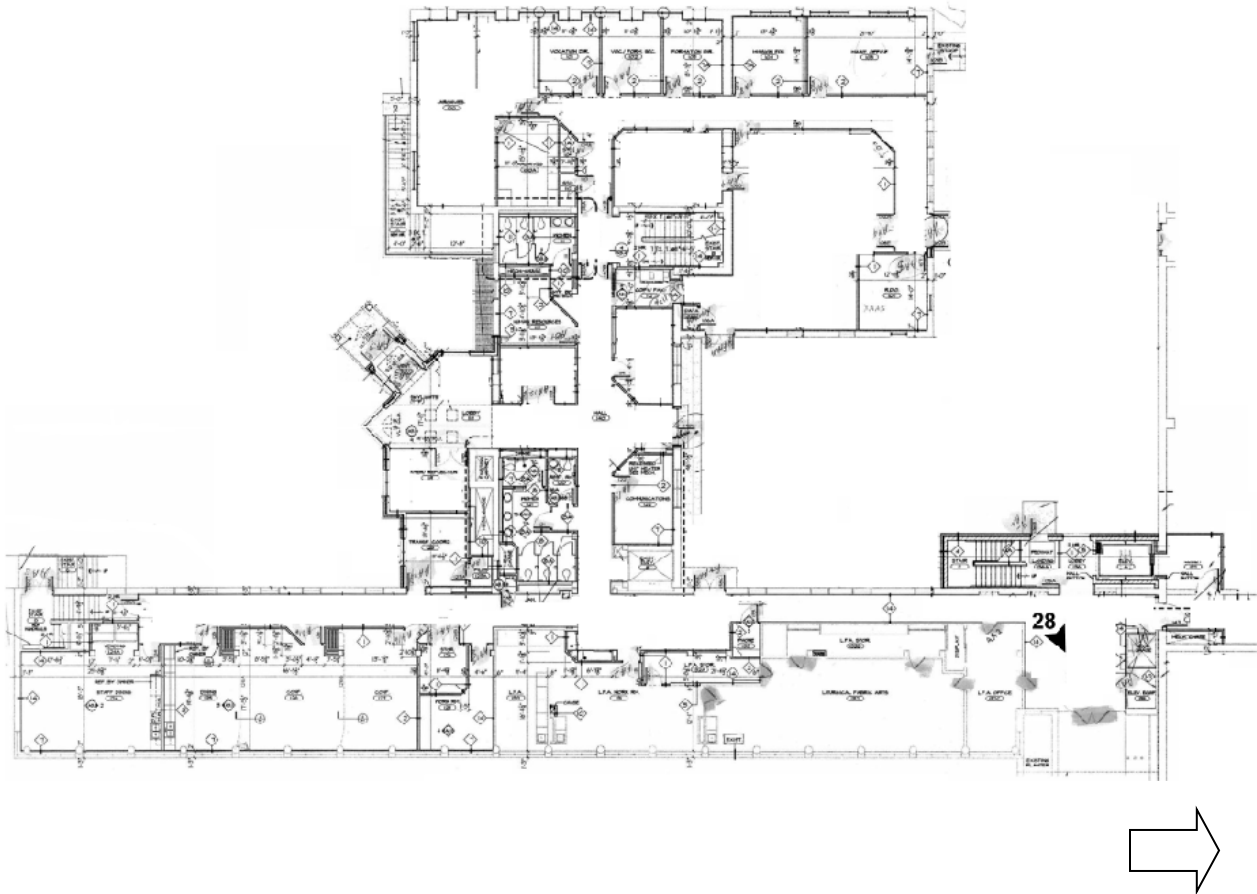
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Photo Map 5. Juniorate Building (Building A). First floor. Not to scale. Plans provided by the School Sisters of Notre Dame (circa 2003).

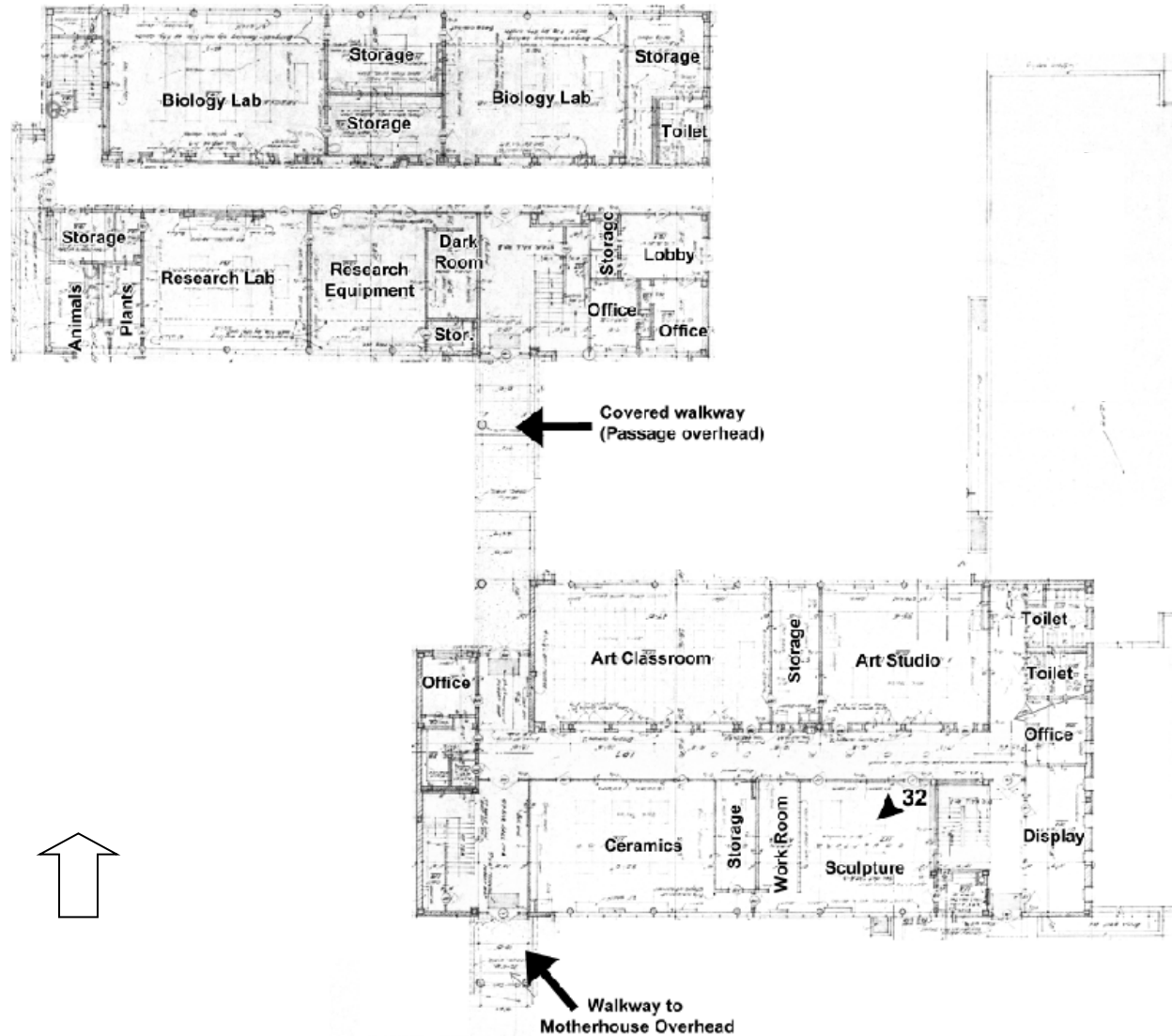


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Photo Map 6. NDC Providence Hall (Building H) at top; NDC Madonna Hall (Building G) at bottom. First floor. Not to scale. Historic (and current) plans by Stauder Architects, provided by the School Sisters of Notre Dame.



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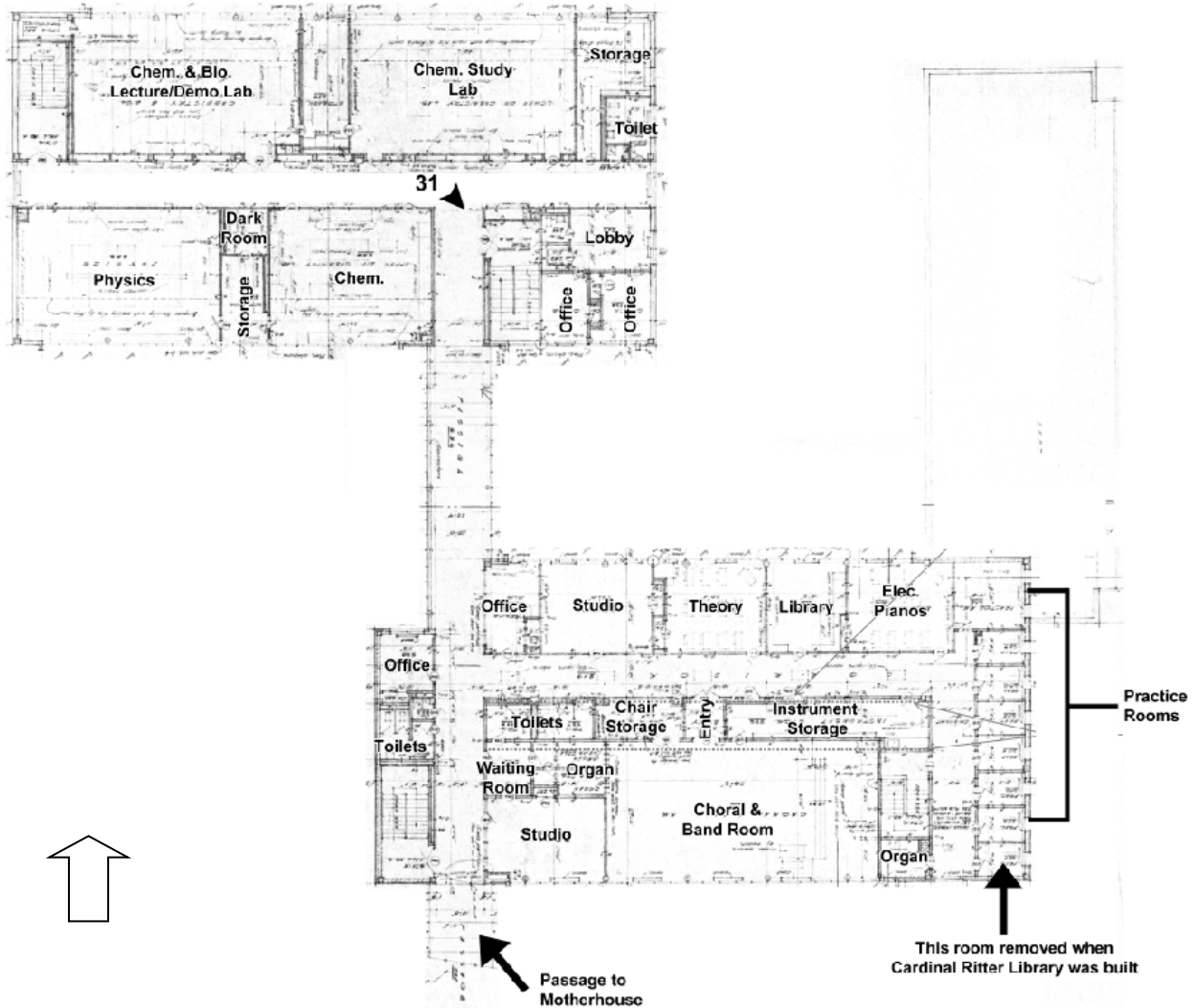
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N/A

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Photo Map 7. NDC Providence Hall (Building H) at top; NDC Madonna Hall (Building G) at bottom. Second floor. Not to scale. Historic (and current) plans by Stauder Architects, provided by the School Sisters of Notre Dame.

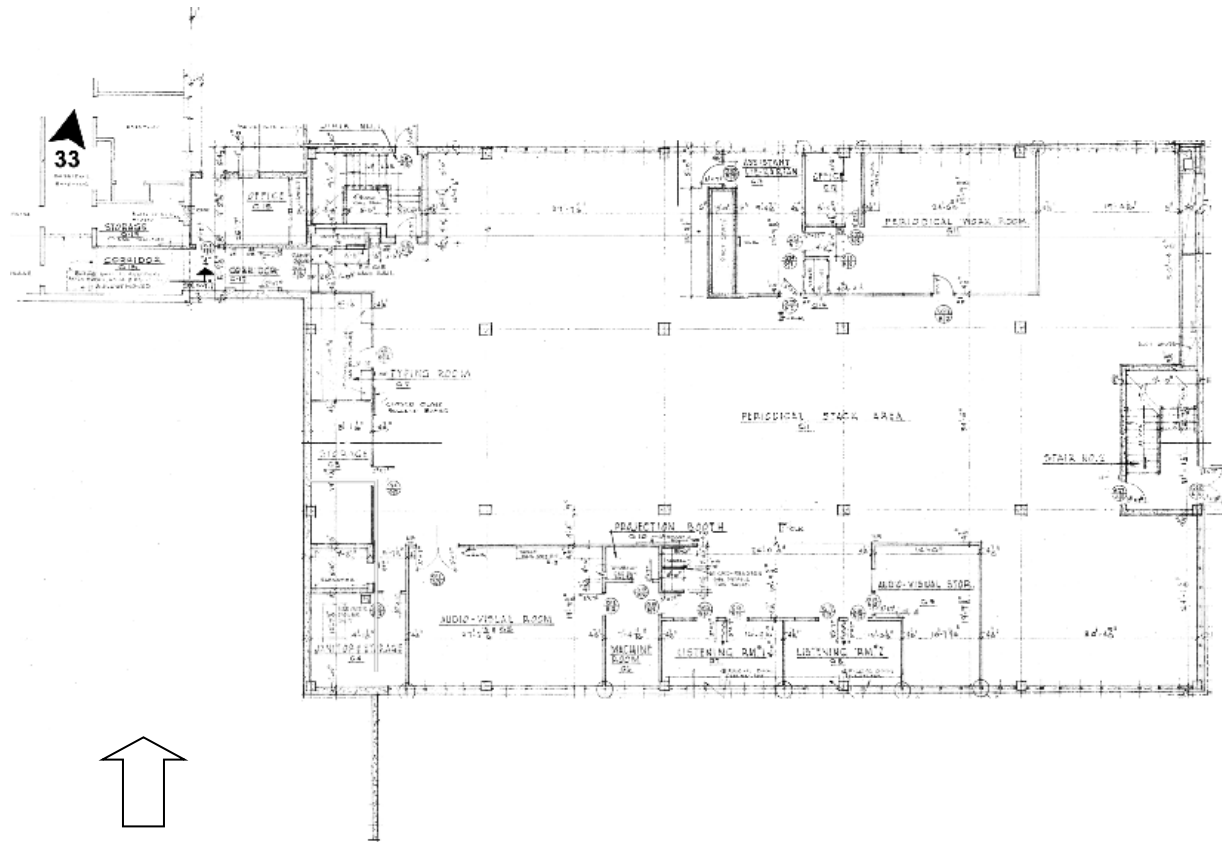


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Photo Map 8. NDC Cardinal Ritter Library (Building F) & NDC LeClerc Hall (Building I). Ground floor. Not to scale. Historic (and current) plans by Stauder Architects, provided by the School Sisters of Notre Dame.

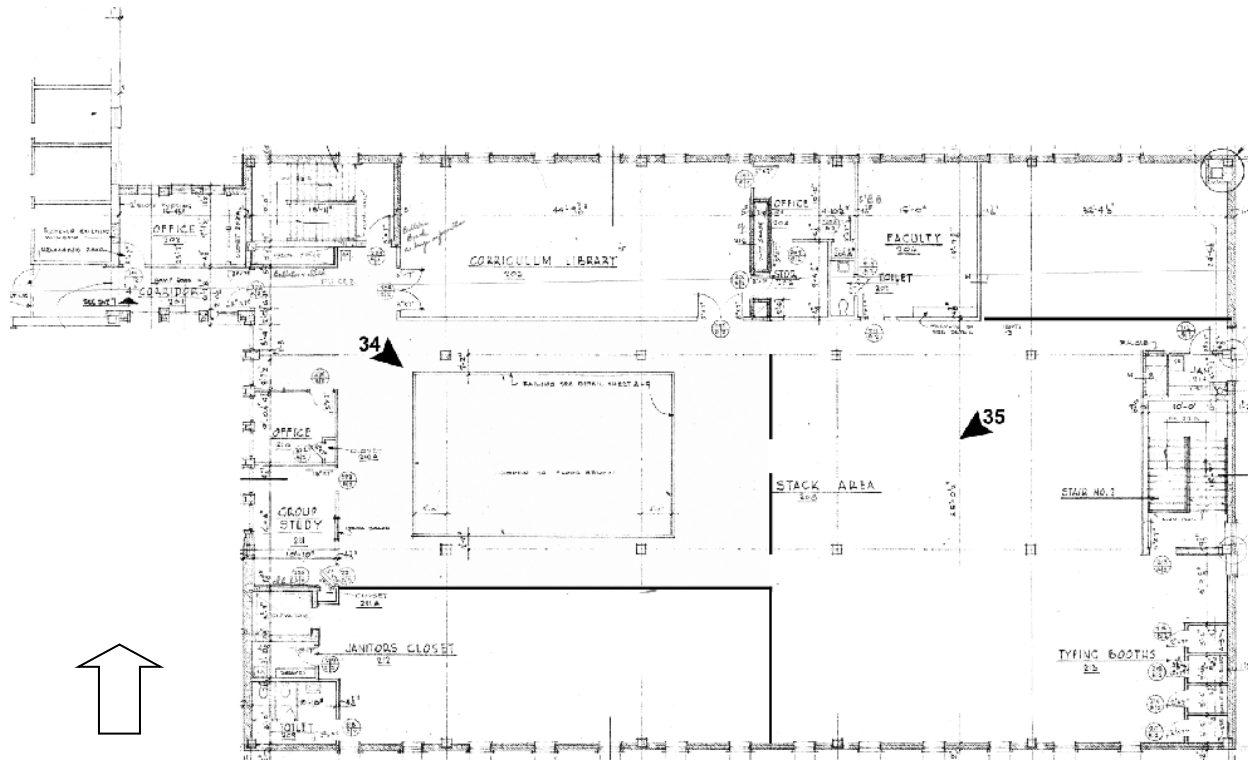


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Photo Map 9. NDC Cardinal Ritter Library (Building F). Second floor. Not to scale. Historic (and current) plans by Stauder Architects, provided by the School Sisters of Notre Dame.



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Figure 1. Contextual map, showing Sancta Maria in Ripa in relation to downtown St. Louis. Source: Google maps.



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Figure 3. Boundary map. Base map from Google Earth, March 2021 aerial image. Datum: WGS84.



A	<u>38.525531</u>	<u>-90.272366</u>	B	<u>38.525569</u>	<u>-90.270044</u>
	Latitude:	Longitude:		Latitude:	Longitude:
C	<u>38.522084</u>	<u>-90.270367</u>	D	<u>38.522114</u>	<u>-90.272654</u>
	Latitude:	Longitude:		Latitude:	Longitude:
E	<u>38.523386</u>	<u>-90.272643</u>	F	<u>38.523387</u>	<u>-90.273373</u>
	Latitude:	Longitude:		Latitude:	Longitude:
G	<u>38.524235</u>	<u>-90.273402</u>	H	<u>38.524231</u>	<u>-90.272437</u>
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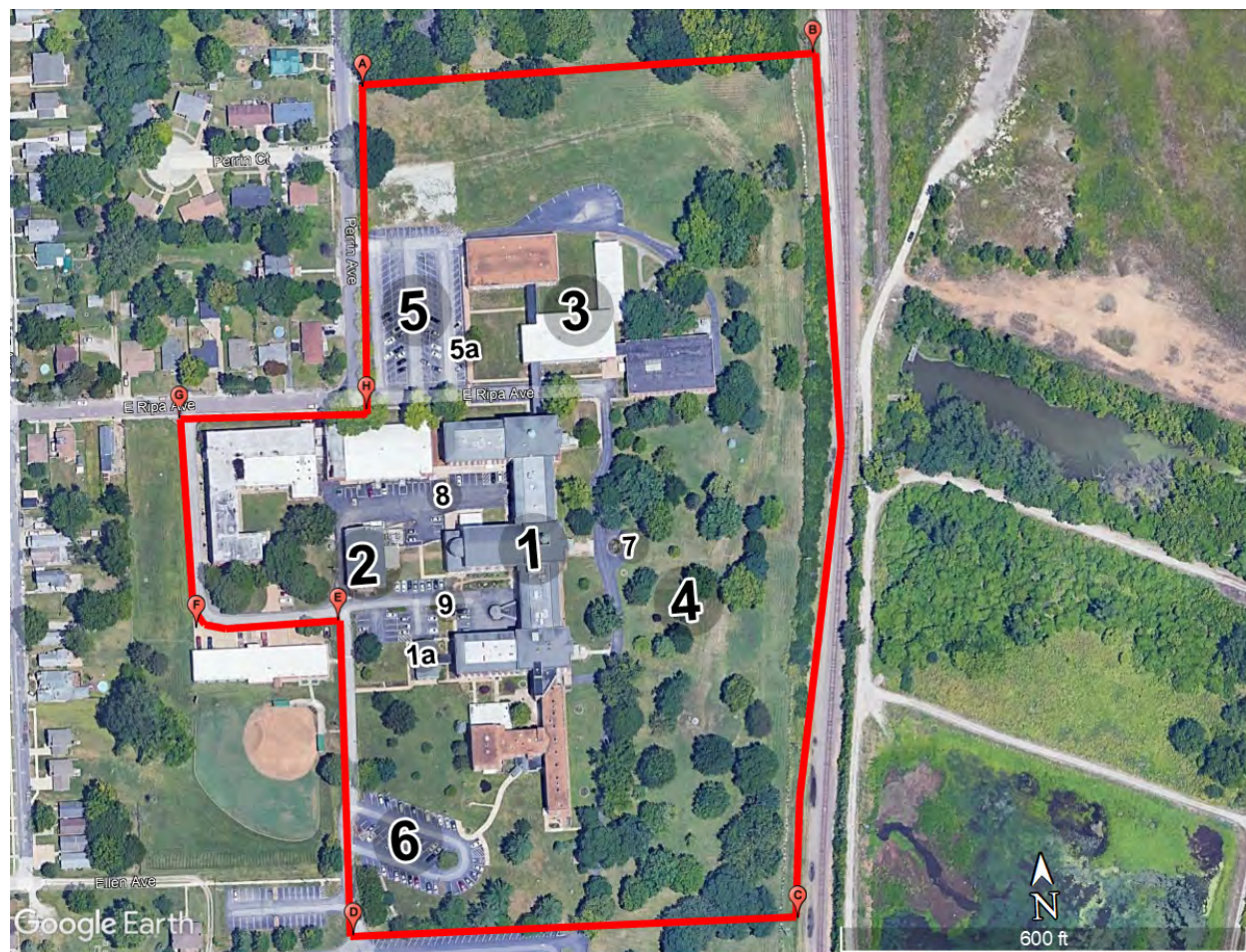
Sancta Maria in Ripa

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N/A

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Figure 4. Contributing/Non-Contributing Resources overlaid on Boundary Map. Base map from Google Earth, March 2021 aerial image.



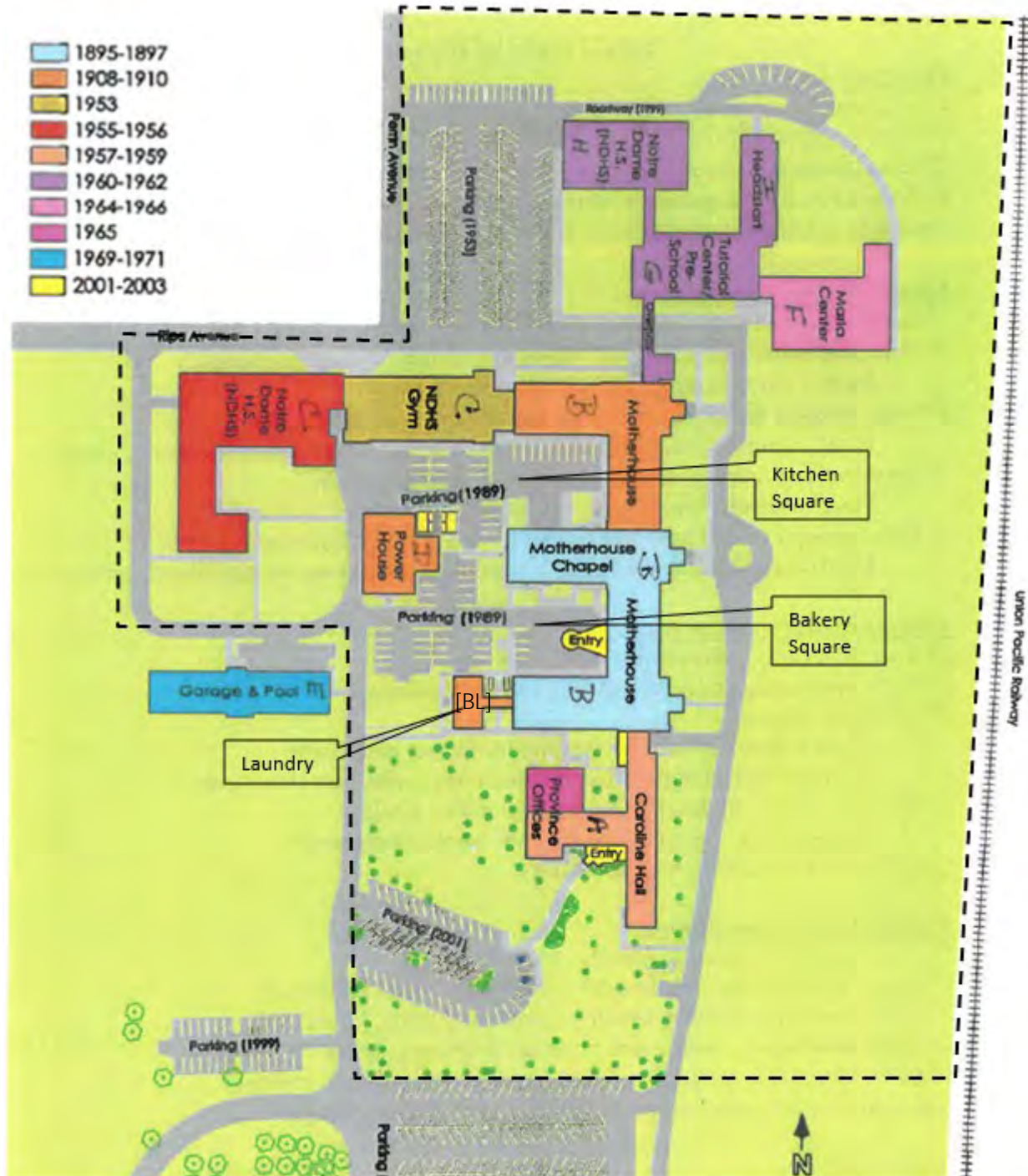
RESOURCE COUNT & CONTRIBUTING STATUS	
1. MOTHERHOUSE COMPLEX	CONTRIBUTING BUILDING
1A. LAUNDRY	CONTRIBUTING BUILDING
2. POWERHOUSE	CONTRIBUTING BUILDING
3. NOTRE DAME COLLEGE COMPLEX	CONTRIBUTING BUILDING
4. EAST LAWN	CONTRIBUTING SITE
5. NORTH PARKING LOT & BRICK WALL	CONTRIBUTING STRUCTURE
5A. BRICK WALL	CONTRIBUTING STRUCTURE
6. SOUTH PARKING LOT	NON-CONTRIBUTING STRUCTURE
7. SACRED HEART STATUE	CONTRIBUTING OBJECT
8. KITCHEN SQUARE & PARKING LOT	NON-CONTRIBUTING STRUCTURE
9. BAKERY SQUARE & PARKING LOT	NON-CONTRIBUTING STRUCTURE

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Figure 5. Diagrammatic plan of the complex, showing dates of construction. Building letters assigned by the School Sisters of Notre Dame (SSND). Dashed line represents the approximate nominated boundary. Source: SSND Archives.



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Figure 6. View of Motherhouse after construction of north wing in 1910. East elevation, looking southwest. Note vineyard to east of Motherhouse. E. Boehl, photographer. Source: School Sisters of Notre Dame (SSND) Archives.



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Figure 7. View east from the Motherhouse bell tower. Source: Loughlin, April 2021.



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Figure 8. Detail of Chapel wing entrance on the east elevation of the Motherhouse. The Statue of the Sacred Heart (1952) faces the building. Source: Brad Finch, April 2021.



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Figure 9. The 1955 aerial of St. Louis County, showing Sancta Maria in Ripa. Note the pattern of the east driveway and the remaining buildings associated with Grand View farmstead. Source: St. Louis County, Missouri, GIS.



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Figure 10. Notre Dame College Buildings in December 1970. Source: Henry T. Mizuki, photographer, Missouri Historical Society, Photographs and Prints Collection, Mac Mizuki Photography Studio Collection, id: P0374-04005A.



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Figure 11. Top: Undated photo (between 1910 and 1932), looking ESE toward the Motherhouse, showing wooden porches on the rear of the building and the Powerhouse with smokestack. Bottom: Late 1970s photo of the Motherhouse, looking NE at the concrete porches prior to removal in 1980. Source: SSND Archives.



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Figure 12. The east elevation, as originally designed in 1895 with the Chapel wing at the north end. The note at the bottom right explains the intention that a north wing would be constructed in future to allow the Chapel wing to be the center of the building. Schnetzky & Liebert, 1895. Plans held in the SSND Archives.



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Figure 13. Undated photo (between 1897 and 1910) of the Motherhouse prior to the construction of the north wing. View is of the then south elevation and primary east elevation, looking northwest. Source: E. Boehl, photographer, Missouri Historical Society, Photographs and Prints Collection, Religious Buildings: Roman Catholic: Sancta Maria in Ripa, id: f72.



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Figure 14. The 1896 plat, showing the oldest portion of the Motherhouse along with the White House and associated farm structures. Inset shows the White House looking SW Source for both: SSND Archives.



White House



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Figure 15. View south-southwest of the bell tower and cupola on the Motherhouse. Source: Brad Finch, April 2021.

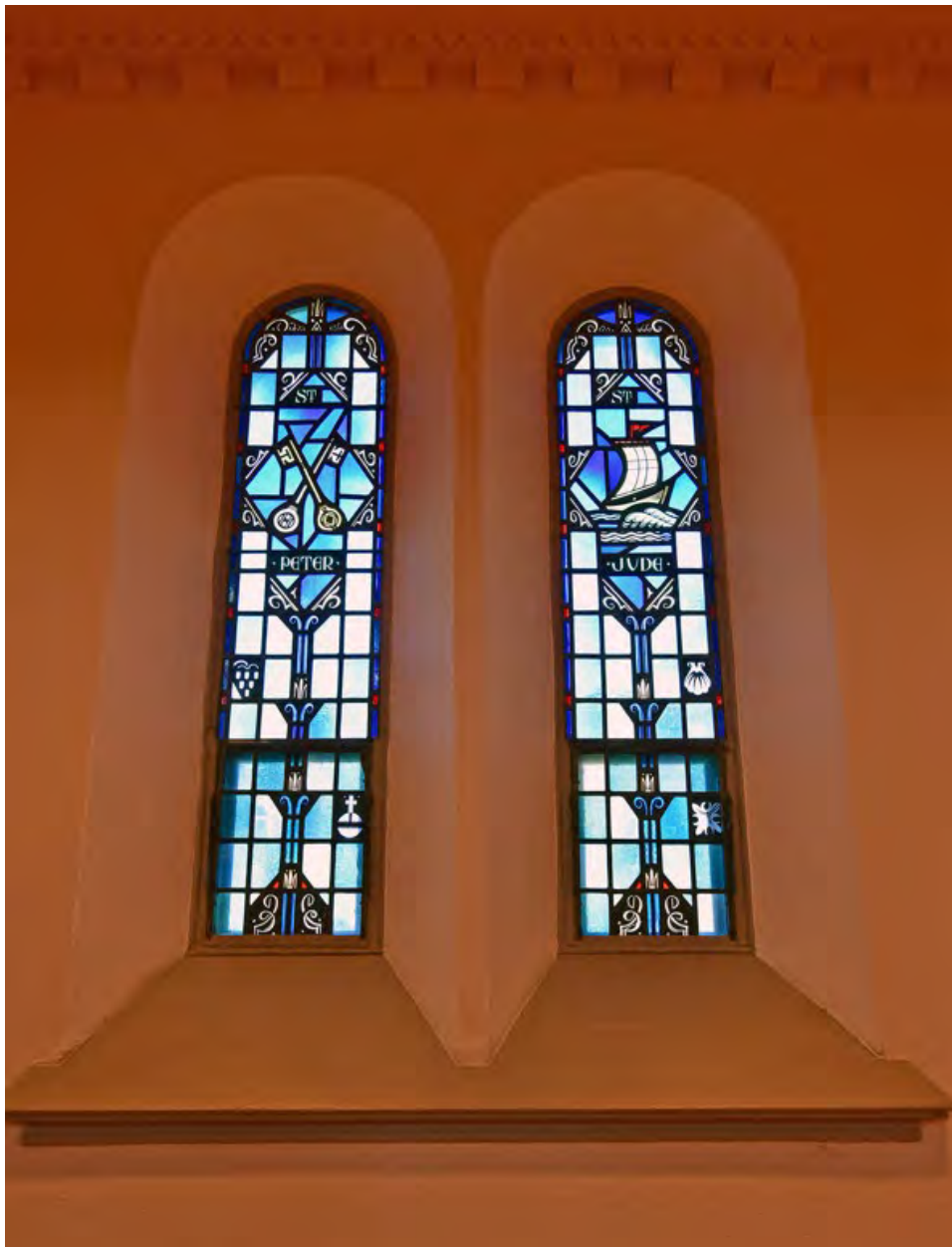


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Figure 16. Example of the stained glass in the side aisles of the second story. Source: Brad Finch, April 2021.



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Figure 17. First floor kitchen (top) and dining rooms on the first (center) and second (bottom) floors.
Source: Brad Finch, April 2021.



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Figure 18. The chapel as it changed over the years. Top left is what it looked like when built (photo dates to circa 1904); top right is after the 1932 renovation; bottom is in 1950. Source: SSND Archives.



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Figure 19. Architect's rendering of the Notre Dame High School, circa 1955, Stauder Architects. The Gymnasium is visible to the left. Source: SSND Archives.



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Figure 20. Architect's rendering of the Juniorate Building, Stauder Architects, circa 1957. Source: SSND Archives.



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Figure 21. Architect's rendering of Cardinal Ritter Library and part of Madonna Hall (at left), 1964. Stauder Architects. Note the turquoise panels. Source: SSND Archives.

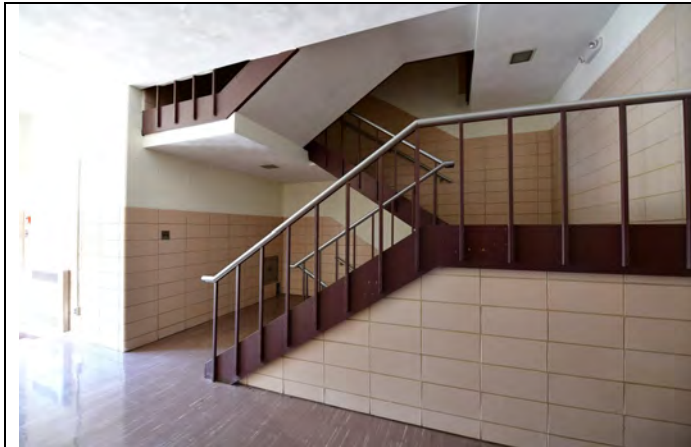


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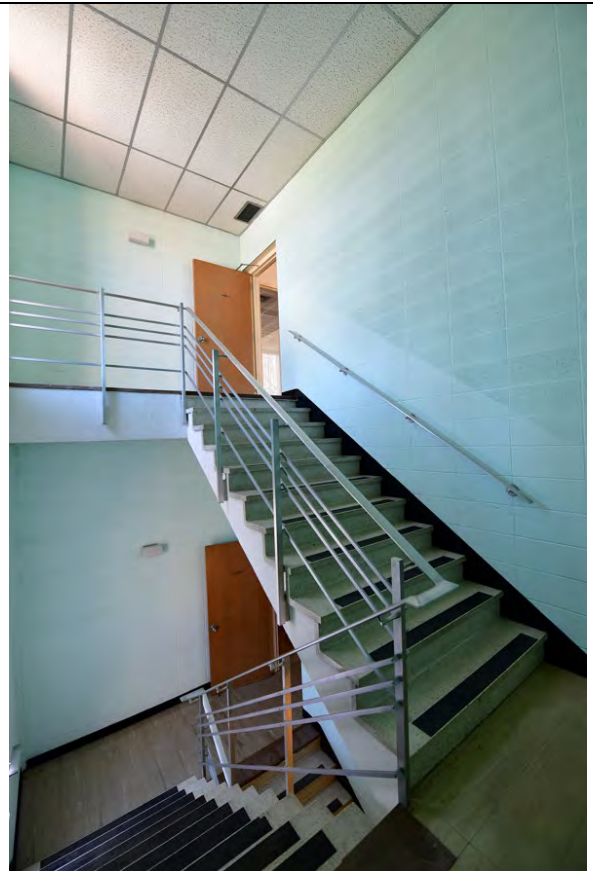
Figure 22. Examples of stairs within the Notre Dame College Buildings. Source: Brad Finch, March 2022.



Madonna Hall, first floor, east stair, looking west.



Providence Hall, first floor, west stair, looking south.



Cardinal Ritter Library, north stair, looking southeast from landing between first and second floors.

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Figure 23. Top: Palazzo Medici Riccardi (ca.1460), Florence, Italy. Bottom, the Palazzo Farnese, Rome (ca.1534). The three-story masonry buildings shows the rusticated first story, decorative upper stories, heavy cornice, and low-slope roof seen in the Renaissance architecture (most specifically palazzi) of Italy. Sources: <http://www.travelingintuscany.com/engels/firenze/palazzi.htm> (top); https://en.wikipedia.org/wiki/Palazzo_Farnese#/media/File:Palais_Farnese.jpg (bottom).



Palazzo Medici Riccardi, Florence



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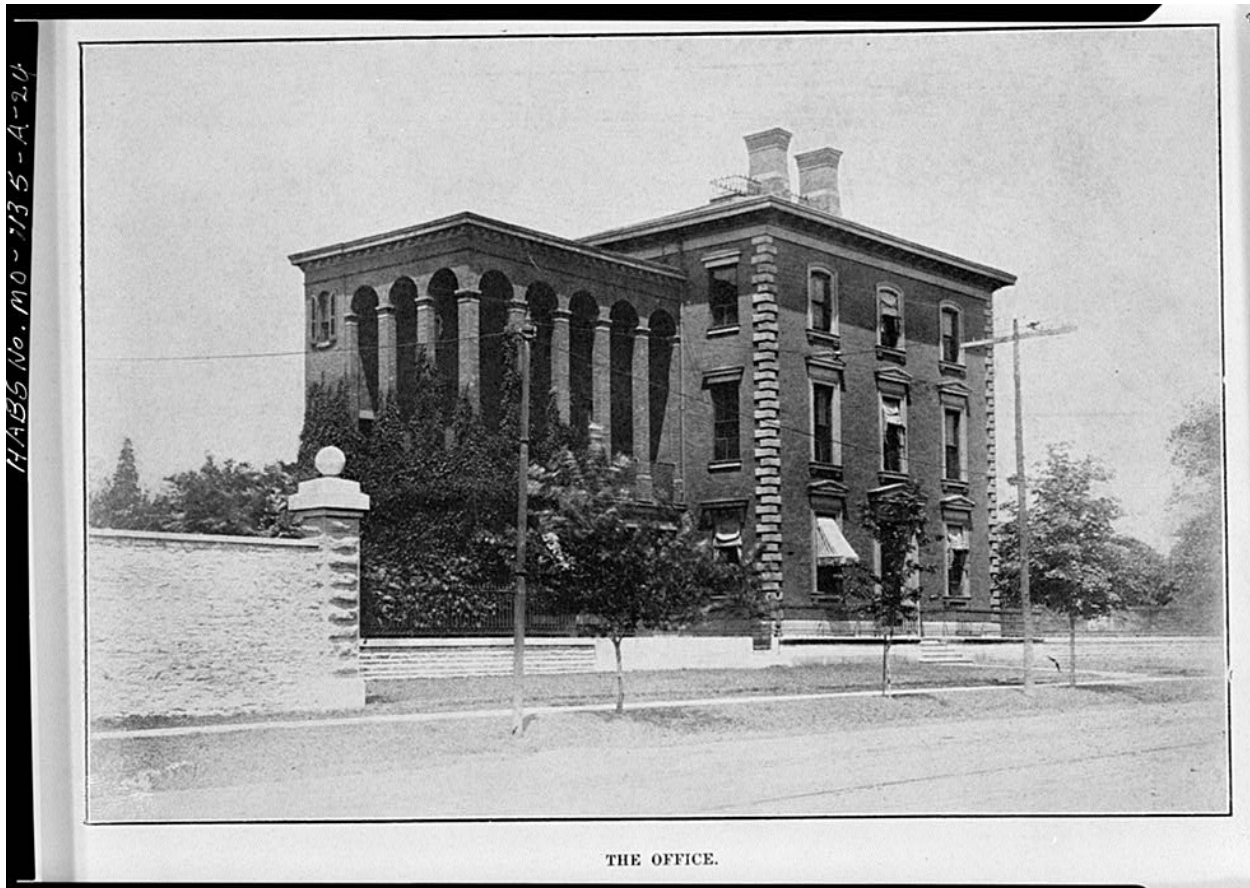
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Figure 24. Henry Shaw Townhouse (1850). View of primary elevations after reconstruction at its current location, 2345 Tower Grove Avenue (at the Missouri Botanical Garden), in 1891. Source: Historic American Buildings Survey, Creator, and Barnett & Peck. Missouri Botanical Garden, Henry Shaw Townhouse, Tower Grove Avenue, Saint Louis, Independent City, MO. Saint Louis Missouri Independent City. Photograph. <https://www.loc.gov/item/mo0366/>.



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Figure 25. The Second Renaissance Revival house at 37 Washington Terrace (1902). The sixth bay to the right added in 1922. Source: Steven B. Smith, 2009, photo with article by Diane Alt, "37 Washington Terrace, Central West End," *Ladue News Online* (15 January 2009, updated 5 May 2022) https://www.laduenews.com/realestate/distinctive-properties/37-washington-terrace-central-west-end/article_ed2c3404-5175-5a27-8cc0-36fbf3b6b797.html (accessed 10 May 2022).



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Figure 26. The Travelers Protective Association (1895), 3755 Lindell Blvd, looking northwest. Source: Google Streetview, February 2022.

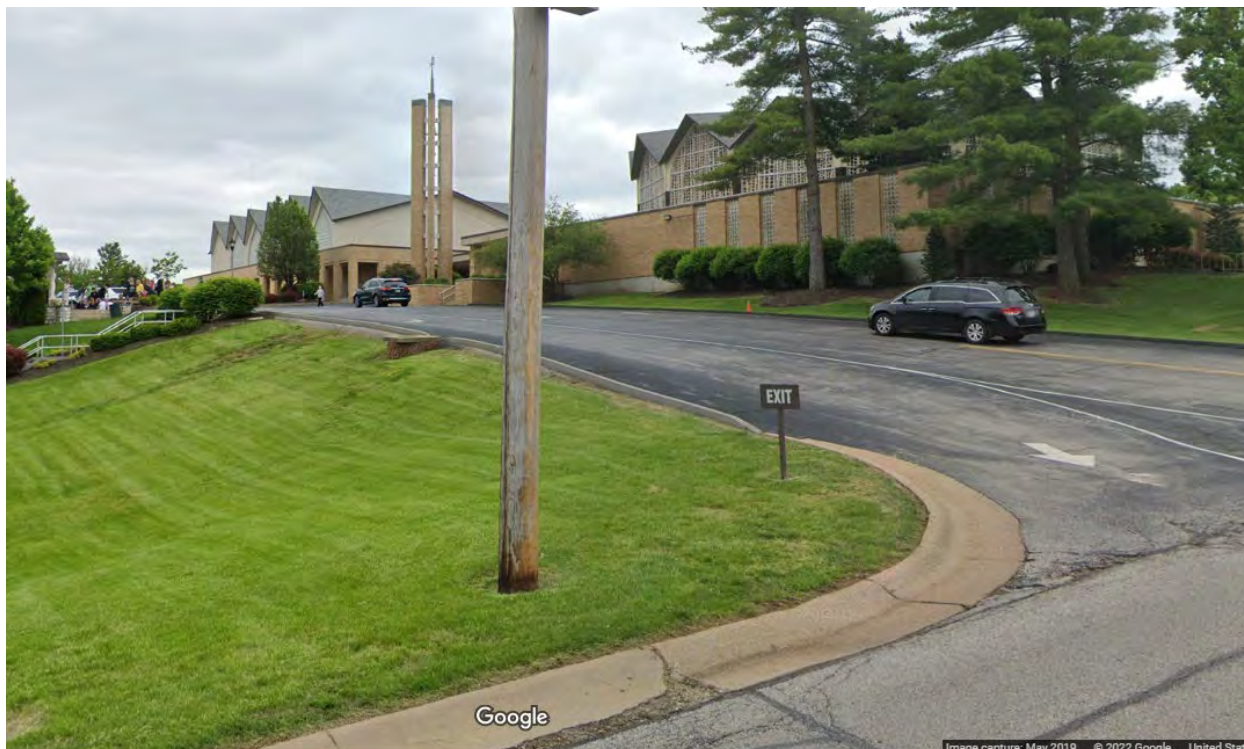


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Figure 27. St. Clement of Rome Catholic Church and School, circa 1950, circa 1962, 1965. View looking east from Bopp Rd. Sources: Google Streetview & Google Maps.

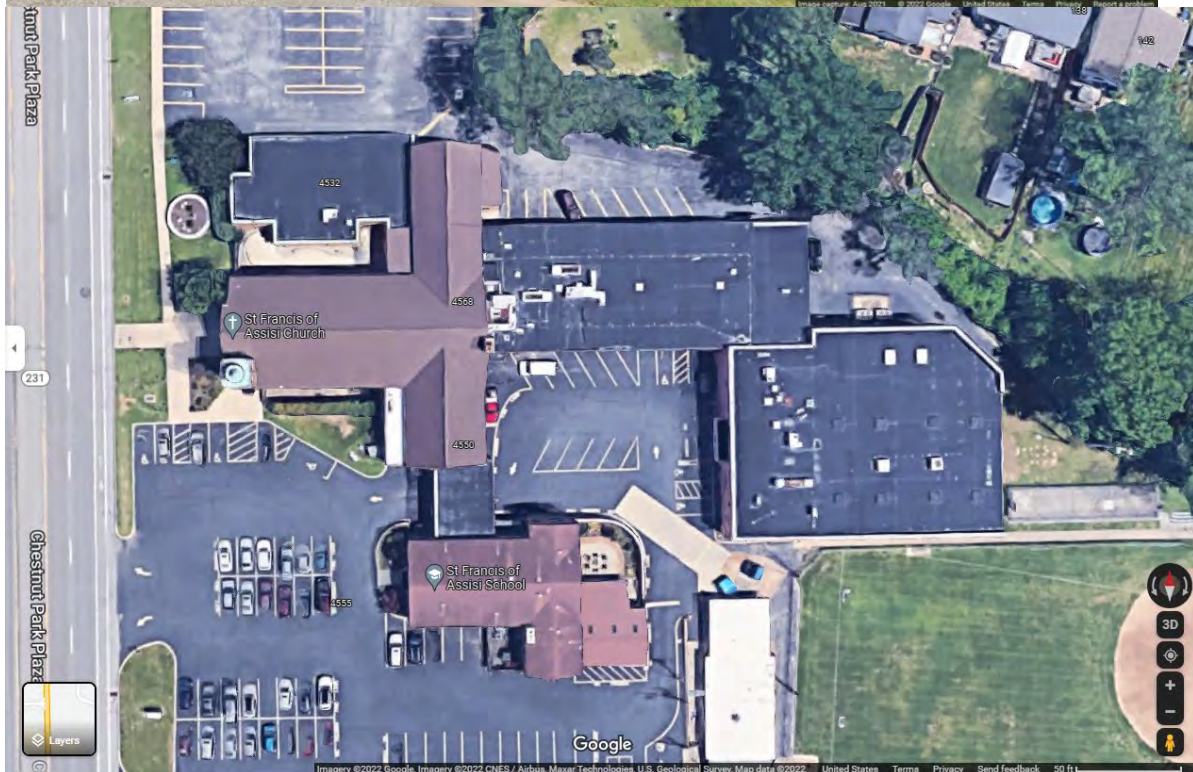


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Figure 28. St. Francis of Assisi. Source: Google Streetview and Google maps.



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Figure 29. Markus Evangelical Lutheran Church, looking north. The 1912 Gothic Revival church building is at left with the 1950 education addition. Source: Google Streetview.



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Figure 30. Carondelet Baptist Church, looking west at the 1928 church with its 1953 addition at left and its 1958-1961 addition at right. Source: Google Streetview.



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Figure 31. Google 3D aerial view of the Convent of the Sisters of St. Joseph of Carondelet.





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School Sisters of Notre Dame
320 East Riga Avenue

→ Notre Dame High School	→ Theater Center
→ Housing Partnership	→ Chapel / Mass Entrance
→ Nursing Center	→ Finance Office
→ Music Center	→ Liturgical Field: Arts
→ North Parking	→ Athletic Field
→ South Parking	→ Cafeteria



