Form No. 10-300 REV. (9/77)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME *

HISTORIC HISTORIC RESOURCES OF CARONDELET, EAST OF BROADWAY, ST. LOUIS (PARTIAL INVENTORY: Historic and Architectural Properties)

AND/OR COMMON Carondelet East of Broadway, St. Louis Multiple Resource Area (Partial Inventory)

2 LOCATION

STREET & NUMBER

__NOT FOR PUBLICATION

CITY, TOWN St. Louis __VICINITY OF

CONGRESSIONAL DISTRICT #3--Congressman Richard Gephardt

STATE Missouri CODE 29 COUNTY St. Louis City (independent city) CODE 510

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
_X_DISTRICT	__PUBLIC	_X_OCCUPIED	__AGRICULTURE	__MUSEUM
_X_BUILDING(S)	_X_PRIVATE	_X_UNOCCUPIED	_X_COMMERCIAL	__PARK
__STRUCTURE	__BOTH	__WORK IN PROGRESS	__EDUCATIONAL	_X_PRIVATE RESIDENCE
__SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	__ENTERTAINMENT	__RELIGIOUS
__OBJECT	__IN PROCESS	_X_YES: RESTRICTED	__GOVERNMENT	__SCIENTIFIC
	__BEING CONSIDERED	__YES: UNRESTRICTED	_X_INDUSTRIAL	__TRANSPORTATION
		_X_NO	__MILITARY	__OTHER:

4 OWNER OF PROPERTY

NAME See attached.

STREET & NUMBER

CITY, TOWN __VICINITY OF STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. St. Louis City Hall

STREET & NUMBER 12th & Market Streets

CITY, TOWN St. Louis, Missouri STATE 63103

6 REPRESENTATION IN EXISTING SURVEYS

TITLE Jacob Steins House
1. Landmark of the City of St. Louis

DATE September, 1976 __FEDERAL __STATE __COUNTY _X_LOCAL

DEPOSITORY FOR SURVEY RECORDS Community Development Agency

CITY, TOWN St. Louis, STATE Missouri 63101

2. Architectural Survey Map of Carondelet, East of Broadway
July 1977
Landmarks Association of St. Louis, Inc. Local
St. Louis, Missouri 63101

3. Missouri State Historical Survey State
Department of Natural Resources
P.O. Box 176
Jefferson City, Missouri 65102

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
__EXCELLENT	__DETERIORATED	__UNALTERED	__ORIGINAL SITE
X GOOD	__RUINS	X ALTERED	__MOVED DATE_____
__FAIR	__UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Situated near the bluffs along the Mississippi River the houses of Carondelet east of Broadway are integrally related to the landscape around them. The availability of clay for brick manufacture and limestone deposits provided natural incentives for building in those materials. The use of brick and stone, however, also carried the traditional associative values of permanence and prestige beyond the merely practical. Although the earliest settlers had built log cabins, those primitive methods were thought to be less desirable for a prospering and growing urban community. A report of 1838 by a German immigration agent testifies to a qualitative distinction between urban and rural building practice in Missouri:

> The former [stonemasons] find continuous work chiefly in more important larger cities, the latter [bricklayers] also in smaller towns and in the country; however, in the country only in those districts that have been settled for a long time, and where the need for better dwellings is felt, rather than in newly settled regions, where log cabins have to suffice.[1]

Commenting on the opportunities in Missouri for skilled immigrant craftsmen, the report also makes clear that the talents of an architect were not in demand. The new conditions in America allowed less specialization of labor than craftsmen had known in the Old World. Versatility and adaptability were fast becoming the American way; a stonemason not only built houses and wells but cut tombstones and farmed on the side.

The persistence over centuries of simple house types and building techniques that were widely known in Northern Europe makes it difficult to associate the Carondelet houses with the practice of a particular immigrant group. Thus, while census figures for 1850 disclose that Irish stonemasons living in Carondelet outnumbered other nationalities nine to one, it cannot be easily concluded that their presence yielded a construction method peculiar to their native country. As one authority on Missouri/German houses has pointed out, it is futile to undertake a stylistic analysis directed at identifying specific German building traits since local circumstances such as climate, materials, individual needs and contact with other nationalities inevitably influenced Missouri builders.[2]

The stone houses represented in this nomination are a species nearly extinct. Just as St. Louis lost all trace of its French colonial log and stone houses,[3] its mid-nineteenth century stone houses are rapidly disappearing. Over the past ten years the mortality rate of this indigenous architecture has increased alarmingly leaving vacant lots where fine, solid stone houses once stood. Residents of the neighborhood attribute this destruction to the action of local industry who own the property. They complain that the companies demonstrate neither interest nor responsibility in their community as they continue to destroy its architectural

integrity and uproot families without contributing to it with new housing or services.[4] (See Figure #1.)

At the moment, the district under consideration can still claim the largest concentration and greatest variety of stone houses remaining in St. Louis and perhaps Missouri. In contrast to the demolished eighteenth century stone houses erected around the St. Louis river front which were generally larger and owned by well-to-do French mercantile families, the Carondelet houses are representative of a new era of immigration by the diversity of their size, type and owner.

Viewed as a document of settlement patterns, Carondelet's planning concept and house types also clearly separate the city from any genetic link with eastern American nineteenth century factory towns. Beginning as it did as an agrarian village that gave way to industrual development, Carondelet's domestic building evolved naturally through the gradual demand of new settlers. Notably absent are the rigid order and monotonous repetition of a single house form or material that one encounters in a planned industrial community such as Lowell, Massachusetts, where workers' housing was regulated and provided for by the company. While there are definite similarities of style and type in the Carondelet homes, they nonetheless express the work, needs and values of individuals.

STEINS STREET DISTRICT
Part of City Block 3094

The Steins Street District is a city block of buildings that provides cohesive documentation of a half century of settlement and building in Carondelet east of Broadway. The boundaries of the district encompass a large parcel which was among the earliest speculative purchases following the opening of the Common Fields for sale and lease. Subsequent sale and division into residential lots record the influx of German immigrants into the area. In addition to its unified historical and social backgound, the district is integrated architecturally and is distinguishable from the immediate surrounding area which has been disturbed and blighted by industry, new construction and alterations that irretrievably diminish the significance of the property. Approaching the district from the east at the southwest corner of Steins and Water Streets (Photo #1.), the 1850's brick and stone row houses represent the beginning of a sequence of original buildings advancing chronologically as one proceeds westwardly to the architect-designed 1898 building at the corner of Broadway and Steins Streets. (See Site

Plan #1.) With few exceptions the buildings are occupied, sound housing.

In all likelihood the brick row houses (some now stuccoed) along Steins Street (Photos #1 &2) were built in the 1850's by John Bohrer, identified alternately in census reports as a bricklayer from France or Germany. Bohrer purchased the corner parcel of Block 6, fronting one hundred and forty feet on Steins and one hundred feet on Water, from John Maeder in 1851 for $712, only two months after the city had sold all of Block 6 for $200 to Maeder, a former lessee.[5] It is known from census figures that Bohrer was living in Carondelet as early as 1850 and had located in Block 6 by 1858, along with several other German families. Before his death he had sold only two lots, both in 1864, to Louis Rovat and Louis Bourguignon. The property now 116-120 Steins Street, brick houses faced with stucco (Photo # 3), remained in the family for over twenty years, until the Bohrer heirs sold to Francis Didier in 1872. The slope roofed frame house at 122 Steins Street (Photo # 3) has been greatly altered since its construction in the first decade of the twentieth century. Between 122 and 124 Steins Street, an alley-way lined with in-fill leads to an unoccupied stone house (Photo # 4) burned by vandals in recent years but appearing to have structurally sound bearing walls. Also part of the original Bohrer parcel is 7609 Water Street, indicated as frame construction in Hopkins' 1882 Atlas although now covered with pink shingle siding. (Photo # 5)

The Steins Street homes offer an appealing intimacy in their low elevations and a handsome contrast in color and texture. The dramatic play of the rugged grey-white stone against smooth painted red brick is a recurrent counterpoint throughout the neighborhood, enlivening the streetscape. A vernacular classicism is suggested by the cleanly-cut well proportioned door and window openings that relieve the blockish masses of both stone and brick houses. Their strong utilitarian simplicity is combined with a few formal architectural devices such as the dentilled cornice and segmental arches on the brick houses and the horizontal lintels framing the stone apertures.

The original brick of the two family house at 110-112 Steins Street is now, unfortunately, completely masked by a coat of stucco. (Photo #6) The extension of the front elevation above the flat roof line suggests the possibility of a facade treatment with ornamental brick detailing as was often the case in similar building types. Ghosts of segmental arches are reflected in the curves of the window and door frames.

Ownership of the property on which the house stands (fronting fifty feet on Broadway and one hundred forty feet on Steins Street) can be traced to the

city's sale in 1851 of Block 6 to John Maeder, the city Treasurer and the owner of Carondelet's first newspaper. Five years later Maeder sold the lot to Frederick Hill, a young German physician who already owned the adjacent Lot 2. Hill and Maeder are prominent names in the history of Carondelet, both owning ferry boats and later commemorated with streets named in their honor. Hill became a major property holder and promoter of real estate in the city as a partner in the firm of Hill and Hemmel. When the lot was sold at auction in 1887 for $100 following Hill's death, the building was already as it appears in Hopkin's Atlas of St. Louis for 1882.

The prominent turret and gable forms of architect Arthur Zeller's 1898 Romanesque Revival building at the corner of Broadway and Steins Streets are familiar signatures of his 1890's residential architecture in South St. Louis. Here they are effectively employed as devices to direct the eye around the corner and to accent the principal Broadway entrance. (Photo #7) The sense of massive weight often associated with Richardson's muscular Romanesque idiom is missing in the lighter and more restrained brick medium. Good examples of the ornamental possibilities of brick detailing can be seen in the handling of the triple arches and in the base of the turret which playfully inverts the form and imitates the tiering of the conical slate roof.

Designed as a combined residence and place of business for butcher Herman Haag, the two story red brick building has continued to serve the neighborhood over the years as a grocery, a drug store and is currently, a doctor's office.

FOOTNOTES

[1]William G. Bek, trans., "Nicholas Hesse, German Visitor to Missouri, 1835-1837," Missouri Historical Review 2 (January, 1948): 142.

[2]Charles van Ravenswaay, The Arts and Architecture of German Settlements in Missouri (Columbia, MO: University of Missouri Press, 1977), pp. 180, 305-306.

[3]In 1959 the oldest surviving stone structure in St. Louis, the 1818 Old Rock House was torn down to allow for the relocation of the railroad along the river front. All that remains of the building are one hundred nineteen stones, an undetermined number of which are original. Although the National Park Service made a firm commitment to reconstruct the building, the loss of the original site and the scarcity of original material virtually precludes the possibility of a legitimate reconstruction. Compounding these problems is the astonishing

estimate (now outdated) of nearly a half million dollars to rebuild the exterior alone. Equally disturbing and inadequate is the suggestion of memorializing the building in a museum exhibit.

[4]Informal interviews with neighborhood residents, January-March, 1979.

[5]All data in this nomination concerning property boundaries, transfers and date and price of purchase has been obtained from deed books and plats in the Office of the Recorder of Deeds, City Hall of St. Louis, Missouri. Source information for individual sites is available on request at Landmarks Association of St. Louis, Inc., St. Louis, Missouri.

ZEISS HOUSES (City Block 3118)

At 7707-7713 Vulcan Street (Photo # 8) the profiles of modest single story stone cottages mingle with the capacious twelve room, two story brick house representing two periods of building done by mason Henry Zeiss for the use of his own family. The growth of Zeiss' prosperity and family size can be followed in his move from the small rock houses (now boarded and unoccupied), constructed by him in the 1850's, to the brick house built before 1872. The brick house with its two story addition (Photo # 9) has been the Zeiss family home for three generations.[1]

Related to the smaller brick houses in the neighborhood by its plain, sober expression, a slight concession to refinement and grace is seen in the classically detailed doorway of 7709 Vulcan. The present porch replaced an original balustraded portico. The rich vermillion of the painted fine grade brick provides a handsome foil for the bold limestone of the adjacent houses at 7711 and 7713 Vulcan Street. Zeiss' concern for uniting his houses is successfully expressed in the low stone wall terracing and stone sidewalk.

The long history of stone quarrying in the area as a vital economic base for the immigrants of Carondelet is recalled by the nineteenth century firm founded by Henry Zeiss and now owned by the Ruprecht Company. Unfortunately, the abundant supply of stonemasons once found in the city has been depleted. With the death of Johnny Bickel, the last of the local masons, the craft skills and tradition which made possible the construction of these houses have been extinguished in the area.

[1]Information on the building history of the houses was obtained from owner Mrs. August H. (Helen E.) Zeiss.

JACOB STEINS HOUSE (Fanettis) (City Block 3091)

The stone house built by Jacob Steins (See Section 8) in the mid-1840's deserves special recognition both for its size and unusual design. The generous dimensions of the building (approximately 62 x 24 feet) place it among the largest of the early German stone houses extant in Missouri, commensurate with the largest of the demolished eighteenth century French St. Louis buildings. Its long, rectangular form with multiple entrances and the varied treatment of the two facades also distinguishs it from other stone buildings in the multiple resource area. Three successive phases of the structure's combined use as dwelling and tavern or grocery are represented by Photos 10, 11, and 12. The earliest of these, Photo #10, may be close to the original design; vestiges of all the structural features recorded there can be found in the building today.

The lot leased by Steins from the town of Carondelet in 1843 encompassed 320 square feet, or all of Block 3. Although at the time it was built vacant land surrounded it, the conscious siting of the house on the corner of the lot and the use of two facades, both with entrances, strongly suggest an urban model. (This street orientation provides an interesting contrast to the contemporary (1848) Carlin House (Photo #18.) whose location in the middle of its half-block connects it with the tradition of the country house estate; a comparison of the designs of the Carlin and Steins houses also underscores the divergent cultural heritages of the owners.) The Reilly Street facade received the most varied treatment with its handsome arched doorway, bay window and decorative bargeboard (Photo #10)--a popular ornamental device among nineteenth century German builders in Missouri. If the prominent tripart window were original (an iron plate is still visible on the exterior wall) it would have served as a fine advertisement for the glazier's craft in which Steins was trained. The three doorways obviously answered the needs of the multiple functions of family living quarters, tavern and boarding.

The building continued to serve both as home and business for succeeding owners. Adam Fanetti's acquisition in 1928 introduced a facade alteration that gave a new corner access to his grocery store. (Photo #11) Two of the original entrances were blocked by brick fill used to frame the new angled opening. A cast iron column (now embedded in brick fill) was used as the supporting member. In addition, the renovation included the closing and shortening of other openings

on the Steins Street facade. A roof fire in 1957 caused the loss of the dormers and the replacement of the hand-hewn log beams in the second story. The corner entrance was bricked up at this time and the windows lowered and sized uniformly. (Photo #12.)

According to the present owner there is a twenty-eight inch stone partitioning wall between the eastern second and third bays, which might suggest the house was built in two stages. The exterior wall thickness ranges from forty-eight inches at the basement level to twenty-four inches at the roof, decreasing as the bearing load diminishes. Today much of the fine coursing and skillful working of the stone is concealed beneath the heavily-slushed mortar applied in repairs.

Three generations of Fanettis have lived in the stone house and have remained an integral part of the life of the neighborhood as owners of a tavern now located in an attached subordinate building.

OTZENBERGER HOUSE (CITY BLOCK 3126)

One of the largest landholders in Carondelet, John C. Ivory, was instrumental in developing the area east of Broadway through the opening of his subdivision in 1855 and his role in the establishment of the dry dock. By 1858 ten families, six of whom were German, had located in Block 25 of Ivory's subdivision. A choice lot, facing a city square, on a small hill near the corner of Reilly and Primm Streets was bought by Joseph Otzenberger in 1856 for $162.50. Between 1857 and 1858 the Otzenbergers moved from Block 13 in Ward 2 to their new stone house, now 7827 Reilly. (Photo #13) Census data suggest that Joseph and his wife, Mary, were Alsatian since in 1857 they declared French nativity and the next year German origin. The same sources identify Joseph's occupation as a laborer as do later city directories.

The Otzenberger House is the singular example of French influence surviving in Carondelet. The elevated gallery with stairs leading to a second story entrance (Photo #13) and the integration of the back porch with the roof structure (Photo #14) are features that connect the house to an Alsatian building tradition whose roots reach back to Medieval architecture. The sloping land of the Otzenberger lot also fits this Alsatian pattern of building as hillsides conveniently accomodated the preference for the elevated porch.[1] The shingle siding on the western end of the house appears to be the only significant alteration.

[1]Prof. Buford Pickens identified the Otzenberger House as an Alsatian type in an interview March, 1979, St. Louis, Missouri.

SCHLICHTIG HOUSE (City Block 3235)

One of the three houses in this nomination holding the distinction of being the home of the same family for a century is 8402 Vulcan Street (Photo #15). Charles Schlichtig, a stonemason born in the Duchy of Baden, purchased the land in 1851 for $125. Family records indicate that the house, built of locally quarried limestone and completed by 1852, was largely the work of Schlichtig himself. It is possible that two other stone houses, now demolished, (Photo #16) on the same block were also built by Schlichtig. The history of the family is linked to Carondelet's important role in the commercial development of the Mississippi River, for all three of the immigrant's sons were ship carpenters employed by waterway firms.

Preservation of the Schlichtig House is of great importance for its architectural quality as well as for its historical significance. The side hall plan, with the gable end entrance, is the only type left in the area. Thoughtfully designed, its air of stateliness derives from the good proportions and relationship of openings and plain wall surfaces familiar in the American Federal mode and its eighteenth century European antecedents. The only known exterior alteration has been the enclosing of the two story frame porch on the east elevation. Quality of workmanship can be discerned in the attention given to the coursing of the roughly squared limestone. The consistency of dressing, the size of the stone, the clean-cut mortar joints and the regular horizontal courses produce such a uniform wall surface that, from a distance, it might be mistaken for brickwork. Industrial expansion by St. Louis Ship is an immediate threat to the survival of the house.

CARLIN-RATHGEBER HOUSE (City Block 3203)

The Carlin-Rathgeber House at 122 Davis Street (Photo #17) is testimony to the diverse social fabric of Carondelet. Prominently located on a rise of land that once comprised a full city block, the house commands wide vistas of the river and cityscape. Two phases of American architectural taste are uniquely encapsulated in the Greek Revival core and the French Empire additions to the building. The lives of the owners reflect formative stages in the development of the area and events of national significance. As it stands today, the house is essentially the 1848 red brick structure built by Delphy Carlin with 1880's modification confined to the roof and porch designs and the addition of a subordinate wing on the east side.

In some respects the original house depicted in a lithograph of mid-nineteenth century Carondelet (Photo #18) did not depart significantly from earlier Georgian models, maintaining similar scale, massing and composition. However, a hallmark of the Greek Revival style--the frame two story classical portico--boldly imparted the major visual accent to the front elevation. Further allusions to the Greek temple were found in the flat roof, full entablature and windows in the frieze that imitated Greek metopes. Classical sensibility was also satisfied by the symmetrical composition formed by the four strident chimneys (serving eight fireplaces) with a cupula at the center and the five bay center hall plan. (The simple rectangular massing was modified only slightly by the "L" plan created by the extension of the west elevation an additional two bays toward the rear.) A frame two story roofed porch (incorporated into the Krauss addition) stood above a basement level wine cellar at the back of the house.

A native of Louisiana, Delphy Carlin had come to St. Louis in 1834 with his Virginia-born wife and son.[1] Carlin's fashionable new house announced his recently gained fortune and social status as an extensive landowner in Carondelet; later, he recalled that the family had lived in log houses during most of their life in Carondelet. The actual residency of the family in the house was surprisingly brief. By 1855, the Carlins had moved to Brooklyn, New York, where they also held property. It was undoubtedly for investment purposes that Carlin maintained ownership of the house for eight years following the family's move from Carondelet.

The Civil War brought both tragedy and success to the Carlin family. Through

the influence of Carlin's St. Louis friend, Attorney General Bates, President Lincoln provided Mrs. Carlin with a government escort into Louisiana on her mission to gain release of their son, James, who had been impounded by the Confederate Army. Although the war took the lives of both Carlin sons, Mrs. Carlin made a small fortune in the Louisiana sugar market, apparently by selling to both sides.

Certainly the location of the house near the river was a factor that attracted the next owner, Conrad Fink, a steamboat captain who purchased the house and property in 1863 for $20,500. Fink's vessel, the "John H. Dickey,"[2] carried mail between Memphis and St. Louis during the Civil War and was well-known for its elegant bar. Later Fink founded the wholesale grocery firm of Fink and Nasse.[3] In 1882, a year before he sold the house to John Krauss for $6,250, Fink subdivided Block 68, deeding only Lots 25 through 35 to Krauss.

The taste for the austere, simple forms of the Greek Revival style was definitely waning in St. Louis by 1875 when it was observed that:

> During the past ten or twelve years a great change has taken place in the style of architecture. The buildings erected during this period present a modern appearance. In place of the old-fashioned sloping roof, or square roof, the more attractive "mansard" or French roof has been adopted to a large extent.[4]

By the mid-1880's there was ample precedent in St. Louis for the stylish, flared profile of the mansard roof added by John Krauss which extended across the full length of the Broadway and Davis Street facades terminating at the corner of the east elevation where Krauss' addition projected at the rear. (Photo #19) Filigree iron roof cresting and eave brackets were added to heighten the dramatic presentation of the new ensemble. (Photo #20) The two storied roofed portico of the Carlin House was scaled down to a single story porch carrying a balustraded balcony. (Today a festooned cornice carried on wrought iron supports has replaced the Krauss porch. Other modifications include the removal of the porch balustrade and roof cresting and the shortening of the chimneys.)

A paradigm of the immigrant success story can be found in the life of John Krauss who came to America in 1850 from Bavaria as a young blacksmith of seventeen.

By 1857 he was living in Carondelet employed as head blacksmith for the Iron Mountain Railroad. (See Section 8.) When he returned from serving in the Union Army, Krauss was able to purchase his own blacksmith shop, a step which marked the beginning of a long career of profitable management of many enterprises.[5] At his death in 1897, he was considered the wealthiest and most prominent citizen in Carondelet, leaving an estate estimated at over a million dollars and serving as president of several companies.[6] Krauss' purchase of the large Davis Street house had been motivated in part by the needs of his daughter, Julia Rathgeber, who was expecting her fifth child, the father of the present owner, Paul Rathgeber. The Krauss-Rathgeber family has resided in the house now for five generations.[7]

[1]St. Louis, Missouri Historical Society, Darby Papers. All biographical information on the Carlin family has been taken from this source.

[2]A painting of the "John M. Dickey" hangs in the River Room of the Missouri Historical Society in St. Louis.

[3]St. Louis, Missouri, Notre Dame College, Swekosky Papers.

[4]Camille N. Dry and Richard S. Compton, Pictorial St. Louis, 1875 (St. Louis: 1875; reprint ed., St. Louis: Harry M. Hagen, 1971), p. 179.

[5]James Cox, Old and New St. Louis (St. Louis: 1894), pp. 486-487.

[6]Unidentified St. Louis newspaper clippings, 24 February 1897. Files of the Missouri Historical Society, St. Louis, Missouri.

[7]Mrs. Paul Rathgeber, interview, St. Louis, Missouri, February, 1979.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
__PREHISTORIC	__ARCHEOLOGY-PREHISTORIC	__COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	__RELIGION
__1400-1499	__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE
__1500-1599	__AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE
__1600-1699	X ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN
__1700-1799	__ART	X ENGINEERING	__MUSIC	__THEATER
X 1800-1899	__COMMERCE	X EXPLORATION/SETTLEMENT	__PHILOSOPHY	X TRANSPORTATION
__1900-	__COMMUNICATIONS	X INDUSTRY	__POLITICS/GOVERNMENT	__OTHER (SPECIFY)
		__INVENTION		

SPECIFIC DATES BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

> ...the true basis for any serious study of the art of architecture is in those indigenous structures, the more humble buildings everywhere, which are to architecture what folklore is to literature or folk songs are to music, and with which architects were seldom concerned. Frank Lloyd Wright

In their own day the nineteenth century stone and brick houses of Carondelet provided shelter and home to their inhabitants. For other Americans, seeking material proof of Romantic theories of the Picturesque, such houses were perfect embodiments of agrarian ideals expressing the true, pure spirit of "the people" close to nature. (See Photo #21.) This specious mingling of architectural values, political ideals and morality generated a controversy over the nature and purpose of architecture that is still being argued.

Today, as in the past, Carondelet east of Broadway is home to working-class Americans. Few, however, would discover Romantic pastoral values in a neighborhood that now has more imprint of the machine than the garden; yet there does exist another viewpoint founded on a new understanding of the significance of the buildings in the district. As twentieth century Americans increasingly search for value and identity for the present in the past, the buildings can be examined for their actual physical properties. Many might be surprised to discover that the Carondelet houses remain substantial, well-constructed homes which attest to kinds of craftsmanship virtually unknown in the modern counterparts of low-income housing. Furthermore, the diversity of their forms and comfortable human scale create images of domesticity that starkly contrast with the stereotyped, modular units offered to workers by the new technology.

The founding of Carondelet is usually ascribed to Clement Delor de Treget, a former French naval officer who journeyed up the Mississippi River approximately sixty miles from Ste. Genevieve in 1767 with his family.[1] (See Figure #2.) Delor first named the place "Louisbourg" after his former king, but seven years later changed the name to "Carondelet" to honor an official closer at hand--the newly appointed Spanish governor of Louisiana, Baron Ferdinand Louis Hector de Carondelet. By 1790, a village of about twenty families clustered around the house built by Delor; the population according to the Spanish census of 1799 was only 184. In 1804, the first American governor of the St. Louis district

reported the population as two hundred and fifty living in fifty houses.[2]

Several generations after its founding, Carondelet was still sparsely settled and somewhat primitive. (See Photo #22.) Although the first town government attempted to prohibit gambling and public drinking on Sundays, Carondelet preserved the easy-going atmosphere attributed to early Creole settlements. Ethnically, Carondelet was largely Creole, French and Canadian. Most of the residents were farmers or trappers, but a few of the Carondelet families (the Delors, the Gamaches, the Tessons and the Guions) did not work but survived by selling their land to St. Louis land speculators.[3] The major source of hard money was wood. Driftwood collected from the river or timber cut from the Carondelet Common Fields granted to them by Spanish Governor Zenon Trudeau in 1796 was hauled to St. Louis and sold. This tradition endured through the 1820s, when the Missouri Republican describes a typican Creole from "Vide Poche"[4] trundling his creaky wood cart through the streets in the frosty St. Louis morning, to the days of General U. S. Grant's residence in the Carondelet Commons in the 1850s when he pursued the same occupation.

Ordinances in the 1830s, which opened the Common Fields north of the River Des Peres for sale and lease, directed settlement south of Delor's original town. (All of the property involved in this nomination passed from the town of Carondelet into private hands in the decades of the 1840s and 1850s.) German immigration which was to influence Carondelet's future so much began in the mid-1840s. One of the most important new arrivals was Jacob Steins, a glazier from Cologne, who arrived in 1843 and leased a block of land immediately south of the town limits on the Commons. Steins built a stone house on the plot and initially tried to farm it. In 1852, he bought the land then converted the house into a tavern and leased half of the block to someone else. Although Steins' methods are now unclear, instead of becoming a farmer he became an immigration agent convincing a number of families from his native city and the lower Rhine valley to join him. This settlement, immediately south of the town limits centered on Steins' tavern, became known as Steinstown.[5]

During the late 1840s, Irish immigrants began to appear in Carondelet as well. Together, the Irish and Germans started the building trades, exploiting one of the area's most abundant resources, limestone. (Gustav Heinrichs, in his 1874 history of Carondelet, refers to the Germans who "at one time drilled rocks and exploded hills; the 1850 U.S. Census showed one quarry staffed by thirty Irish stone cutters.) Both groups contributed other essential trades to the old settlement and to Steinstown. By 1850, all four butchers, all three bakers and both shoemakers in Carondelet were German as was the lone cabinetmaker. The Irish contributed many ship carpenters, stonemasons and quarrymen.[6]

The third group of "immigrants" arrived in Carondelet in the late 1840s. During the winter and spring of 1848-49, the United States was gripped by the second of the great cholera epidemics of the nineteenth century. The disease appeared in St. Louis in mid-December, 1848, and by June, 1849, almost sixty people per day were dying of cholera. In Carondelet, by contrast, mortality from cholera was quite low. As a result, the town gained the reputation of being one of the healthiest on the Mississippi.[7] During the epidemic a number of wealthy St. Louisans began moving to Carondelet. In May, Wilson Primm, a prominent lawyer, moved his family down into a three room house on property he had acquired previously. Henry Blow, a pioneer lead manufacturer, moved his family to sixteen acres of land that he had purchased; his partner, Alexander Lyle, joined him.[8] During the 1850s, more wealthy St. Louisans invested in land in Carondelet and many built summer houses on the hills above the river.

The decade of the 1850s was also characterized by a gradual improvement in communications between Carondelet and its larger neighbor to the north. In the late 1840s, an omnibus did make occasional trips to St. Louis, but in bad weather it could take all day, provided the efforts of the horses and passengers could coax the "bus" up the hills to and from the end of the graded road at the St. Louis Arsenal. Transportation within Carondelet was not easy either. During rainy weather the road to Steinstown turned into an impassable morass, thus effectively cutting off the new settlement from the old one.[9]

With the growth of population and the first small stirring of industry and commerce, new governmental forms became necessary. In March, 1851, the State Legislature granted a charter to create the City of Carondelet to replace the town board chartered by St. Louis County in 1832. The new mayor, an Irishman named James B. Walsh, and City Council made up of two aldermen from each of three wards took office in April. A program of street improvements was begun, rooms for a boys' public school were set aside in the market house and the nuns of the convent of St. Joseph (established in 1837) were paid to see to the instruction of the girls. These schools, of course, were only for children of the first and second wards. The third ward, which included Steinstown and area, was granted a separate, coeducational school since children could not be expected to get through where horses could not.[10]

Williams Taussig, a physician from Prague, Austria-Hungary, moved to Carondelet in 1851 and was elected the town's second mayor in March, 1853, at age twenty-seven. Taussig launched a program of vigorous modernization, obtaining council approval for wider streets and for sidewalks--a revolutionary concept in Carondelet. This not only took more land from the property owners; Taussig's plan also provided that owners pay for building the walks along

their frontage. The action aroused, in Heinrich's words, "the ire of the old unprogressive inhabitants, who preferred the rough walks to such a degree that they called an indignation meeting, in which all sorts of 'sacres' were voiced."[11] Taussig's administration saw many other developments, one which proved to have the most far-reaching consequences for Carondelet. In late 1853, negotiations were completed with the organizers of the St. Louis and Iron Mountain Railroad for a right-of-way through Carondelet plus a generous subscription by the town to the capital stock of the railroad. This subscription was to be paid for with twenty year bonds paying six percent interest.[12] When the narrow-gauge railroad came through in 1858, opportunities for development of manufacturing in the area near the railroad became irresistible. The coming of the railroad and the shift in most profitable land use dramatically changed the form of housing built in the area east of Broadway for the next forty years. Although Delphy Carlin had built a large house at the corner of Davis and Water Streets in 1848, housing contracted after 1858 tended to be small cottages and flats.[13]

Taussig was not re-elected, whether because of antagonism to his actions or because his health broke down under the strain of his large practice and official duties is not clear.[14] His successors, John Festor (1854-55) and Madison Miller (1855-8), continued Taussig's policies in building public improvements such as streets, sidewalks and wharves. (Festor was an immigrant merchant. Miller was active in a variety of enterprises including serving as President of the Iron Mountain Railroad during the years when it was built through Carondelet and the railroad machine repair shop placed within the city.) By 1857, the last year of Miller's administration, many more streets were opened, graded and prepared for use, particularly in the lower section of town. Main Street (now Broadway) was built up over much of the length of the city.[15]

A lumber mill and sawmill opened in the mid-1850s and an omnibus line to St. Louis was established on a regular basis.[16] A man named Schalk from Pennsylvania founded the first factory in Carondelet with the intention of manufacturing fire engines. (A little more than a decade later, the building housed Carondelet's first iron foundry.) The inns of the 1840s were supplemented and then replaced by a four story hotel. Carondelet had begun to take off, as the population grew from 1,817 in 1857 to 2,602 in 1858.[17] By 1860, 3,993 people lived in the city.

Social tensions were high between the old settlers and the newcomers, despite (or perhaps because of) the economic progress they brought. By the end of the 1850s, this conflict was expressed in partisan terms. The old settlers were predominantly Democrats while the Germans and the new residents from St. Louis were mostly Republicans. In 1859, the town's charter was revised and a new ward added in the south section of town. The bitterly-fought election of that year resulted in a victory for the Republican newcomers who captured six of the eight council

seats. Only the first ward, the area around Delor's original settlement, went to the Democrats.[18] The new administration moved city offices from the old stone City Hall near Delor's old house to Lafayette Hall in the second ward at Main Street (Broadway) and Loughborough Avenue, a four story building put up by several German businessmen earlier in the 1850s.[19]

The outbreak of the Civil War two years later carried division in the town to the ultimate degree. When war broke out, the Germans enthusiastically joined the Union forces. Louis Picot, a Virginia-born attorney, flew a Confederate flag from the top of his "Rhenish" style castle (complete with drawbridge) which sat atop a hill in the northern section of town, and was forced to flee to Canada. A prominent Carondelet Democratic leader and West Point graduate, John Bowen, went further and led most of the St. Louis County Democratic leadership to Arkansas to join Confederate General Price.[20]

Although the war damaged Carondelet by taking away many of its men, it also brought benefits which furthered the economic objectives pursued by the city fathers before the war. The process of industrialization began when Lincoln's newly appointed Attorney General, St. Louis politician Edward Bates, called James B. Eads who had made a fortune raising wrecks and clearing snags from the Mississippi to Washington in 1861. Bates and Eads discussed the possibility of using iron clad gunboats in river warfare; after lengthy negotiations, Eads secured a contract to build seven of the vessels. (Four of them were to be built in Carondelet at Eads' Union Marine Works.) The boats were completed by mid-December, 1861, and all seven accepted by the government on January 15, 1862. With a new contract for six more iron-clads in hand, Eads went before the Carondelet City Council for assistance. The Council granted him the use for five years of a twenty acre tract of land, tax free, to build the gunboats. In 1864, Eads sought another half block of land for an iron foundry. This, too, was granted with a ten year tax exemption. These wartime enterprises kept the city's economy afloat and brought in more workmen. Eads' boat yard and machine shops employed nine hundred men with a weekly payroll of $15,000.[21]

Eads' iron foundry indicated the next crucial point in Carondelet's industrial development. The St. Louis and Iron Mountain Railroad had been built to tap the iron ore deposits of Pilot Knob and Iron Mountain in south central Missouri. Ore was brought to St. Louis and Carondelet then loaded onto boats for shipment to Pittsburgh. Henry Blow of Carondelet and E. W. Fox of the St. Louis Board of Trade decided to process the ore in Missouri and began a subscription campaign to build an experimental iron furnace in Carondelet. Following a referendum, the Carondelet City Council appropriated $5,000 of the required $15,000 and the furnace was fitted up in the old fire engine factory.

After a successful test, the enterprise began operation in April, 1869, as the Carondelet Iron Works.[22]

Along with the industrial expansion, Carondelet undertook substantial physical development as well. To keep pace with growth, more streets had to be opened, excavated or built up to grade and wharves extended into the river. Sewers were laid in a few sections of the city and street lamps appeared along Main Street (Broadway). Two schoolhouses, which had been planned before the war, were finally built between 1865 and 1870 and two new market houses were constructed.[23]

Both of these development policies demanded high levels of public expenditures. Aggressive spending in the face of the low property tax rate set by the State Legislature combined to make Mayor Bernard Poepping's administration (1859-70) Carondelet's last one. As the city continued to outspend its income, loans needed to finance the periods between tax collections became harder to get and more expensive. By 1867, it took the Mayor over four months to obtain a $15,000 loan necessary to pay off the city's bills, and then only with several valuable parcels of the Carondelet Common lands as security.[24]

Public spending, however, was not restrained; by 1870, the city was again deep in arrears taking the city's creditors as long as a year to collect their money. In March, 1870, the City of St. Louis, through its representatives in the State Legislature, quietly included Carondelet in the expanded boundaries requested in its new charter. Both the charter and the complementary bill which abolished the City of Carondelet passed the Legislature with no debate and were signed into law on March 4, 1870.[25]

On the eighth of April, 1870, Carondelet ceased to exist, done in by its own spending policies. Before the City Council was dissolved, however, it tried to commit funds to improve another twenty blocks of streets and add three blocks to the city's only sewer line on Main Street. The city officials, Mayor Poepping in particular, were rewarded for their services and the newly attracted iron and zinc companies' tax exemptions and leases were extended for another twenty-five years. Finally, the city's last ordinance exempted the Carondelet Marine Railway and Dock Co. from "all general and special taxation" for twenty-five years, noting the company's "strict and faithful compliance" with its agreements with the city and "citing its incalculable benefit to the community, attracting a large population of mechanics and laborers and distributing many thousands of dollars yearly among the classes of this City."[26] When representatives of St. Louis came to take charge of Carondelet's records and assets, they found only a few account books and two fifty-cent notes. St. Louis Mayor Nathan Cole is said to have commented that the treasury of Carondelet "could have been carried out on the back of a mosquito."

Physically, this addition to St. Louis was a divided city. West of Main Street (Broadway), the Blows, Primms and other genteel families (some dating from before 1849) lived in mansions and pleasant summer houses. Along the stretch of river between the site of Delor's original settlement and the River Des Peres were a large pyramid shaped lime furnace, four iron furnaces, a zinc refinery, a sawmill and wood preserving plant, a grain elevator, the yards of the Carondelet Marine Railway and Dock Company, the two furnaces of the Jupiter Works and finally, the Vulcan Iron Works. The Vulcan Iron Works, completed in 1870, was converted into a Bessemer process steel furnace with an attached rolling mill in 1876 making Vulcan the largest steel plant in the world.

At the lower end of the tract between Broadway and the river where several blocks intervened between the Railroad and the river, industry did not move in. In the classic nineteenth century pattern, this was reserved for the workers who manned the nearby plants. Housing was lightly sprinkled over the rest of the tract except for two clusters--one between Steins and Courtois Streets, the other between Poepping and Catalan Streets. During the 1860s, '70s and '80s these were filled in with working class housing, mostly small brick cottages and one and two story flats.

By 1870, five-eighths of the population of Carondelet was foreign born with Irish and Germans each representing about a quarter of the population of the city.[27] The Irish settled the area just north and west of the Vulcan mills between Catalan and Davis and Reilly and Water Streets. This area, known as the "Patch", was well-laced with Irish saloons and acquired a reputation as a "tough" neighborhood. One old resident recalled for an oral history that in the late nineteenth century policemen refused to walk beats alone there.[28] All sixty workers at Zeitlinger and Zoppi's charcoal iron furnace, "the Hammer", had been imported from the Fuerstenberg Works in Germany.[29] For the most part, however, the Germans had moved west beyond their humble beginnings in Steinstown. As one group became successful enough to move out of the immediate vicinity of the factories, they were replaced by other ethnic groups. Thus, the Irish replaced the Germans as the primary component of the labor force in the late 1860s and early 1870s. In their turn, substantial numbers of Spaniards, attracted to Carondelet in the early 1900s to man the zinc works, settled a portion of South Broadway.[30] Italians replaced some of the Germans and Irish in the other residential sections; the past several decades have seen the immigration of numerous people from rural Missouri. Each ethnic group left a residue in the area east of Broadway.

The industrialization of Carondelet did not place it on the high road to

prosperity that its promoters had imagined. The first troubles began when the money panic of 1873 and the depression which followed prevented the just completed Jupiter Works from opening.[31] An iron furnace belonging to Meier Bros. Iron Co. directly across the river also remained idle. The Vulcan Works operated until mid-1877 when the great railroad strike of that year spread to St. Louis and was transformed into a general strike. The price of steel rail sank soon after the strike ended and the Vulcan Works were closed down.

The years 1880-1885 were the peak for industry in Carondelet.[32] With the recovery from the depression, demand for steel rail took up the slack in employment and furnaces in Carondelet roared day and night. In 1882, for example, ninety thousand tons of steel rails were produced by the Vulcan Works. By 1885, another economic downturn lowered demand again and the project that had absorbed most of Vulcan's output was completed.[33] The Missouri furnaces had never been terribly efficient and Missouri's iron range, which Scribner's Monthly had described in the 1870s as "having a thousand railroads" locked up in them, proved to be unable to compete economically with the newly developed, high grade ores of Minnesota.[34] Of the seventeen iron and steel furnaces in Missouri, all but three shut down. Only one furnace remained in Carondelet; all the other plants were dismantled or razed. By 1893, iron mining in Missouri was moribund. The future of iron and steel manufacture in the St. Louis area proved to be on the East Side, where transshipment of fuel across the river was not an added expense.[35] The same factors which forced out the iron and steel industry eventually caught up with the zinc plants. The last of the three mentioned by Heinrichs in 1874, Edgar Zinc Co., moved to Fairmont, Illinois, in 1921.[36]

The longest lasting industry east of Broadway remains the descendant of Eads' Carondelet Marine Railway and Dock Company. Taken over by Phillip Rohan in 1915 or 1916 as Rohan Boat, Boiler and Tank Co., the firm was sold to the St. Louis Shipbuilding Company in 1933, which tore out the old nineteenth century dry docks and put in new equipment. (The firm is now known as St. Louis Ship/ Federal Barge Co.) Other industries have come and gone. The metal industry is now represented mainly by Liberty Foundry. Established in 1906 across from Jacob Steins' old house, Liberty now specializes in metal castings.

Aside from the gradual expansion of established industries, such as St. Louis Ship and Liberty Foundry, the greatest danger to the historic structures in the eastern portion of Carondelet has been a long-standing hostility of planners to mixed industrial and residential uses. The first plan developed for St. Louis, the Civic League Plan of 1907, referred to Carondelet only in terms of the "smoking factories" which had taken over the entire riverfront.[37] Under the zoning scheme adopted in 1918, the area was designated "industrial and unrestricted" assuming that private forces acting alone would keep new industries moving into the area to replace departing ones. The major element common to all of the plans

promulgated between 1907 and 1947 was a proposed Riverview Drive to rival those in New York, Chicago and Paris. Preservation made its first appearance as a planning factor in the City Plan Commission's St. Louis Riverfront Plan of 1967. The historic buildings were to be preserved by moving them to a proposed park north of the industrial sites for a "recreation" of the original French village. The 1973 St. Louis Development Program repeats that concept.[38]

The spirit of loyalty to their neighborhood is best demonstrated by the successful resistance by the residents of the east of Broadway area to the most recent proposal for industrial development. Commissioned by the City from Sverdrup and Parcel and Associates (a local consulting engineering and planning firm), this proposal included a four lane collector road to take heavy truck traffic out of the residential areas. Carried out, the plan would have removed about forty percent of the 298 residential buildings as well as nineteen businesses. Controversy began building during preliminary hearings held to gain citizen input; Alderman Albert "Red" Villa added his strong opposition when St. Louis Mayor James Conway refused to confine the redevelopment plans to the vacant industrial sites north of Steins Street. Preliminary implementation of the plan was blocked when Villa, "one of the most powerful politicians at City Hall, called in IOUs from many years back" to defeat a move to fund initial site acquisition.[39]

At this writing, the Sverdrup and Parcel study has become yet another plan for the shelf. Meanwhile, structures identified by Landmarks' 1977 Architectural Survey Map and included in the Sverdrup and Parvel study are in graver danger than before the study commenced: The Schlitig group, featured in "before and after" renderings is now a single site. (See Section 7.) The Schlitig House itself is reported to be in imminent threat of purchase and demolition by St. Louis Ship.[40] Suggestions incorporated in the Sverdrup and Parcel study for retention and re-use of the most important historic buildings have not been implemented. Without the honor and incentives of National Register listing, Carondelet and St. Louis may lose some of their only remaining examples of building types and construction techniques associated with the early years of both cities.

FOOTNOTES

[1]J. Thomas Scharf, History of St. Louis and St. Louis County...., 2 vols. (Philadelphia: Louis H. Everts & Co., 1883), 2: 1863.

[2]Gustav Heinrichs, "Carondelet Formerly and Now," Bulletin of the Missouri Historical Society, trans. M. Heinrichsmeyer. 17 (October, 1969): 68.

[3]William Taussig, "Reminiscences of Carondelet," Bulletin of the Missouri Historical Society 5 (1948/49): 114.

[4]"Some Account of Vide Poche," Bulletin of the Missouri Historical Society 4 (1948/49): 97-98.

[5]Heinrichs dates Steins' arrival from 1846 but the lease, dated 1843, would seem to contradict this effectively. (Heinrichs, 17: 72; "Historical Landmarks in South St. Louis," South St. Louis Neighborhood News, 27 September 1951. (St. Louis Public Library, Scrapbook Two. Carondelet Histories, Microfilm Reel 777, 20 March 1974.))

[6]The data presented is based on tabulations by Duane Sneddeker. (Heinrichs, 17: 175; Washington, D.C., National Archives, Records of the Bureau of the Census, Record Group 29, Seventh Census of the United States, 1850 (St. Louis: City Hall, Microfilm Reel 414, M432.))

[7]Heinrichs, 17: 72.

[8]William C. Breckenridge, "Biographical Sketch of Judge Wilson Primm," Collections of the Missouri Historical Society 4 (1912-23): 149-150.

[9]Heinrichs, 17: 72.

[10]Ordinances of the City of Carondelet, 1851-1870 (St. Louis: City Hall, Microfilm Reel 0-1, December, 1959).

[11]Howard Conard and William Hyde, Encyclopedia of the History of St. Louis, 4 vols. (New York: Southern History Co., 1898), 4: 2218.

[12]Ordinances of the City of Carondelet, 1851-1870, Nos. 106 and 123.

[13]Heinrichs, 17: 74, describes the Carlin "villa" and houses west of Broadway.

[14]Conard and Hyde, 4: 2218.

[15]Heinrichs, 17: 74-76.

[16]This line, organized by Christian Hoffmeister, received a city franchise in 1860. When the railroad and other transit companies began to provide more efficient competition during the late 1860's, Hoffmeister converted his omnibuses into hearses and went into the funeral parlor business. The Hoffmeister Funeral Parlor is still in business and its third successive building at its original location on South Broadway.

[17]City of Carondelet, Census of Wards, 1857, taken by Francis Mall, Assessor, April, 1857 (St. Louis: City Hall, Microfilm Reel F-148, 28 April 1960); City of Carondelet, Census of Wards, 1858, taken by Joseph Steins, Assessor, March, 1859 (St. Louis: City Hall, Microfilm Reel 0-1.)

[18]Heinrichs, 17: 76-77.

[19]Ibid, 17: 77.

[20]Ibid, 17: 78.

[21]Areola H. Reinhardt, "The Gunboats of James B. Eads during the Civil War," (M.A. thesis, Washington Univeristy, St. Louis, 1936), pp. 27-30, 34-35 and 43.

[22]Heinrichs, 17: 161 and 170.

[23]Carolyn Hewes Toft, ed., Carondelet: The Ethnic Heritage of an Urban Neighborhood (St. Louis: Social Science Institute, Washington University, 1975), pp. 14-15.

[24]Ordinances of the City of Carondelet, 1851-1870, Nos. 583 and 449.

[25]Missouri, Journal of the Senate of Missouri at the Adjourned Session of the Twenty-Fifth General Assembly (Jefferson City, MO: Horace Wilcox, Public Printer, 1870).

[26]Ordinances of the City of Carondelet, 1851-1870, Nos. 586-610.

[27]Heinrichs, 17: 180.

[28]Toft, p. 19.

[29]Heinrichs, 17: 169.

[30]Toft, p. 23.

[31]Speech by N. Arple, Carondelet Histories, Posters, Programs, Tours.... (St. Louis: Public Library, Microfilm Reel 777, 20 March 1974.)

[32]Some erosion occurred when the sawmill was dismantled in the late 1870's, and the loss of the Iron Mountain Railroad shops in 1881 was a heavy blow. In 1873 these shops had employed 517 skilled and unskilled workers. (Heinrichs, 17: 173.)

[33]Toft, p. 19.

[34]"Some Notes on Missouri: The Heart of the Republic," Scribner's Monthly 8 (1874): 272.

[35]H. L. Purdy, "History and Analysis of the Economic Growth of St. Louis" (Testimony before the Interstate Commerce Commission, 1946. Manuscript located Washington University, Olin Library.)

[36]Toft, p. 25.

[37]The Civic League of St. Louis, A City Plan for St. Louis (St. Louis: The Civic League of St. Louis, 1907), p. 11.

[38]City Plan Commission, St. Louis Riverfront Redevelopment Plan (St. Louis: City Plan Commission, 1967), pp. 14, 22-24 and 26; City Plan Commission, St. Louis Development Plan (St. Louis: City Plan Commission, 1973), p. 320.

[39]"Alderman Villa Suits South Side to a T," St. Louis Globe-Democrat, 29 October 1977, p. 3A.

[40]Interview with Lois Waninger, President of the Carondelet Historical Society, St. Louis, Missouri, 27 May 1979.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See attached.

UTM NOT VERIFIED

10 GEOGRAPHICAL DATA

ACREAGE NOT VERIFIED

ACREAGE OF NOMINATED PROPERTY approx. 721 acres

QUADRANGLE NAME Webster Groves & Cahokia QUADRANGLE SCALE 1:24,000

UTM REFERENCES

	ZONE	EASTING	NORTHING
A	15	739680	427075
B	15	739990	427043
C	15	738720	426820
D	15	739740	426867
E			
F			
G			
H			

VERBAL BOUNDARY DESCRIPTION

See attached and Figure #3 and Site Plans #1, #2 and #3.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

1. Duane R. Sneddeker, Researcher, Mary M. Stritiz, Research Associate, Carolyn H. Toft, Executive Director

ORGANIZATION Landmarks Association of St. Louis, Inc.

DATE

STREET & NUMBER 611 Olive Street, Suite 2187

TELEPHONE (314) 421-1778

CITY OR TOWN St. Louis,

STATE Missouri 63101

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE X LOCAL ___

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE Fred A. Foyer

TITLE Director, Department of Natural Resources and State Historic Preservation Officer

DATE 10 DEC 79

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

W. Ray Luce DATE 5/29/80

KEEPER OF THE NATIONAL REGISTER

ATTEST: William H. Brannan DATE 5.20.80

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The Multiple Resource area of Carondelet, east of Broadway is bounded by the Mississippi River to the east, the City Limits to the south, Broadway to the west and Mott Avenue to the north.

The Steins Street District consists of .38 acres of City Block 3094 and is bounded by Broadway to the west, Steins Street to the north, Water Street to the south and the southern property line of 7609 Water Street

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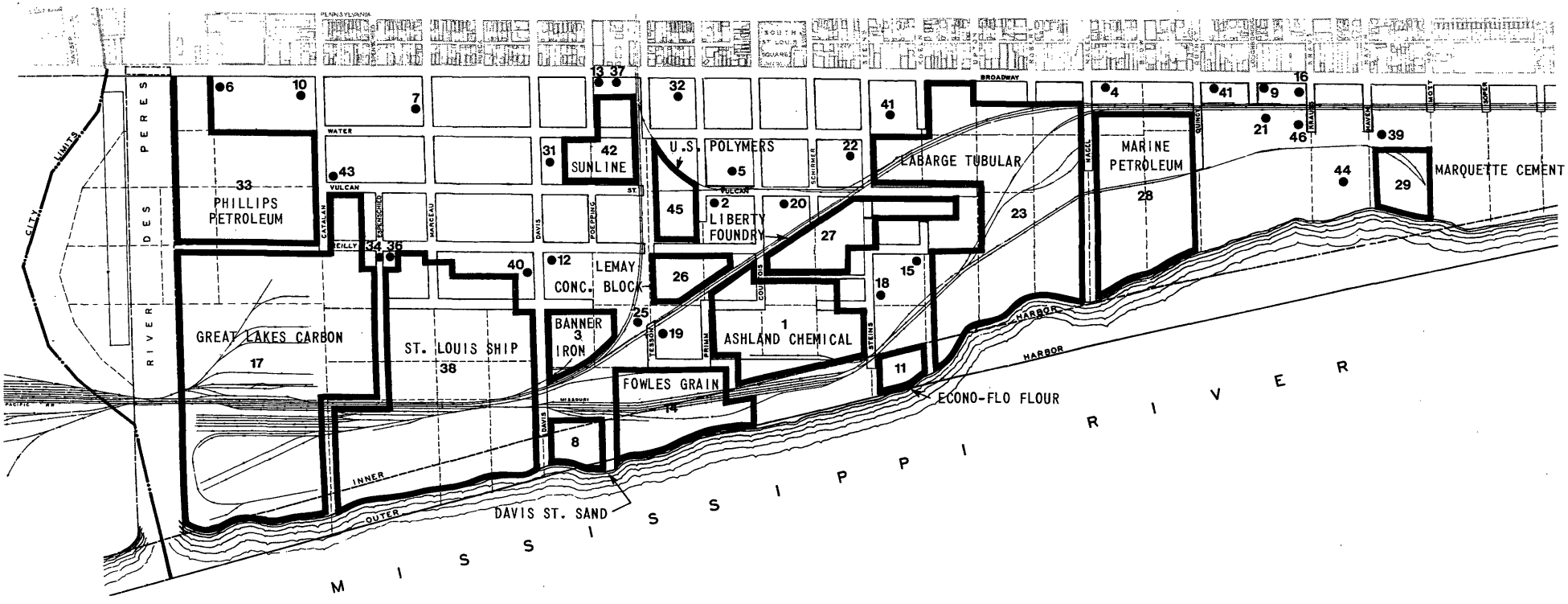
2. James M. Denny, Section Chief, Nominations-Survey and State Contact Person — October 18, 1979
Department of Natural Resources
Office of Historic Preservation — 314/751-4096
P.O. Box 176
Jefferson City — Missouri 65102



FEET

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NUMBERED INDUSTRY LOCATIONS ARE IDENTIFIED IN APPENDIX A

HISTORIC RESOURCES OF CARONDELET, EAST OF BROADWAY, ST. LOUIS

Figure #1 Existing Industry MAY 29 1980

From: Sverdrup & Parcel and Associates, Feasibility Study for Developing the Carondelet Riverfront (St. Louis: Community Development Agency, 1977), Figure 5. Photocopy: July, 1979. JAN 4 1980

EXISTING INDUSTRY

MAY 29 1980

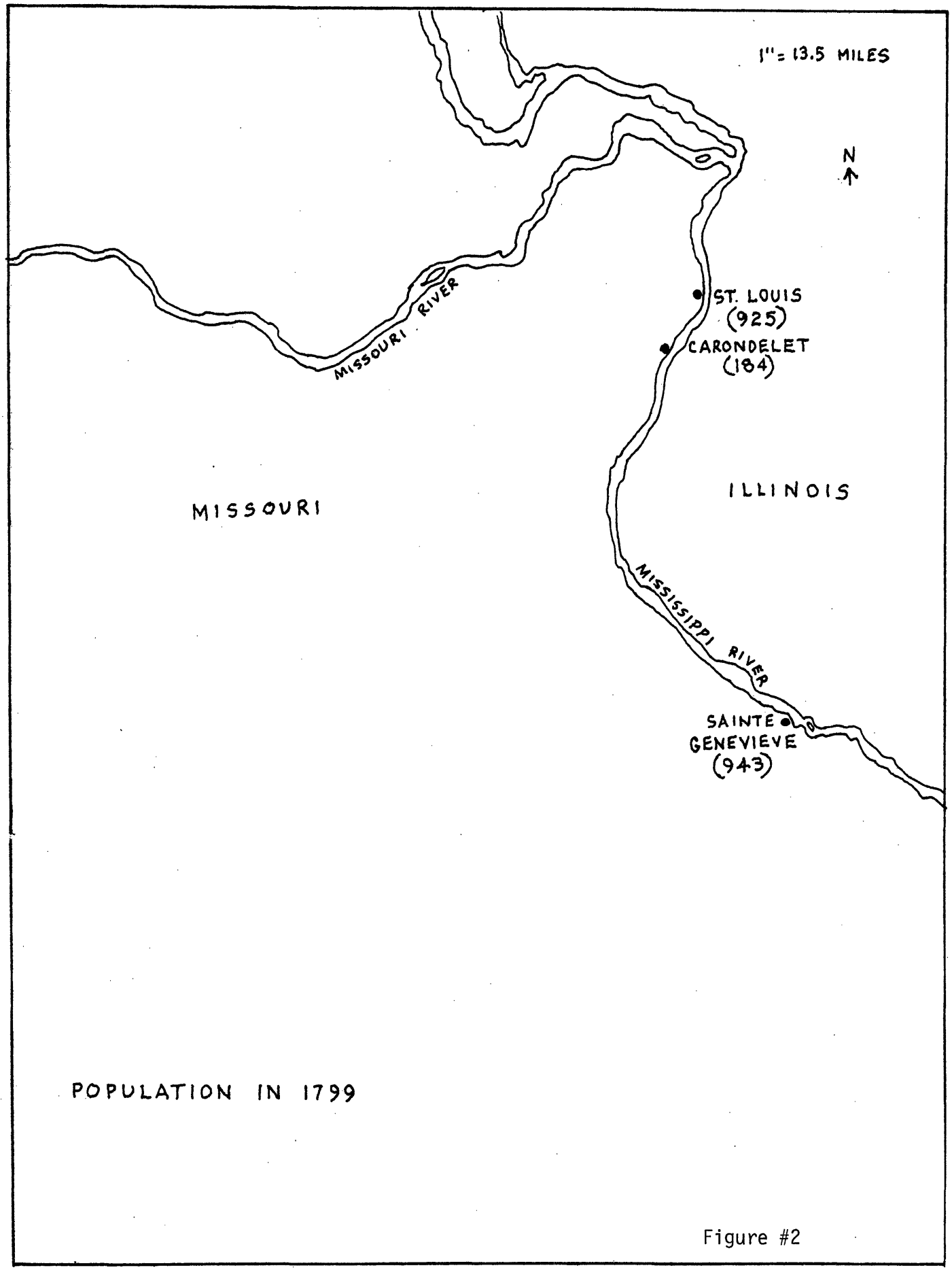


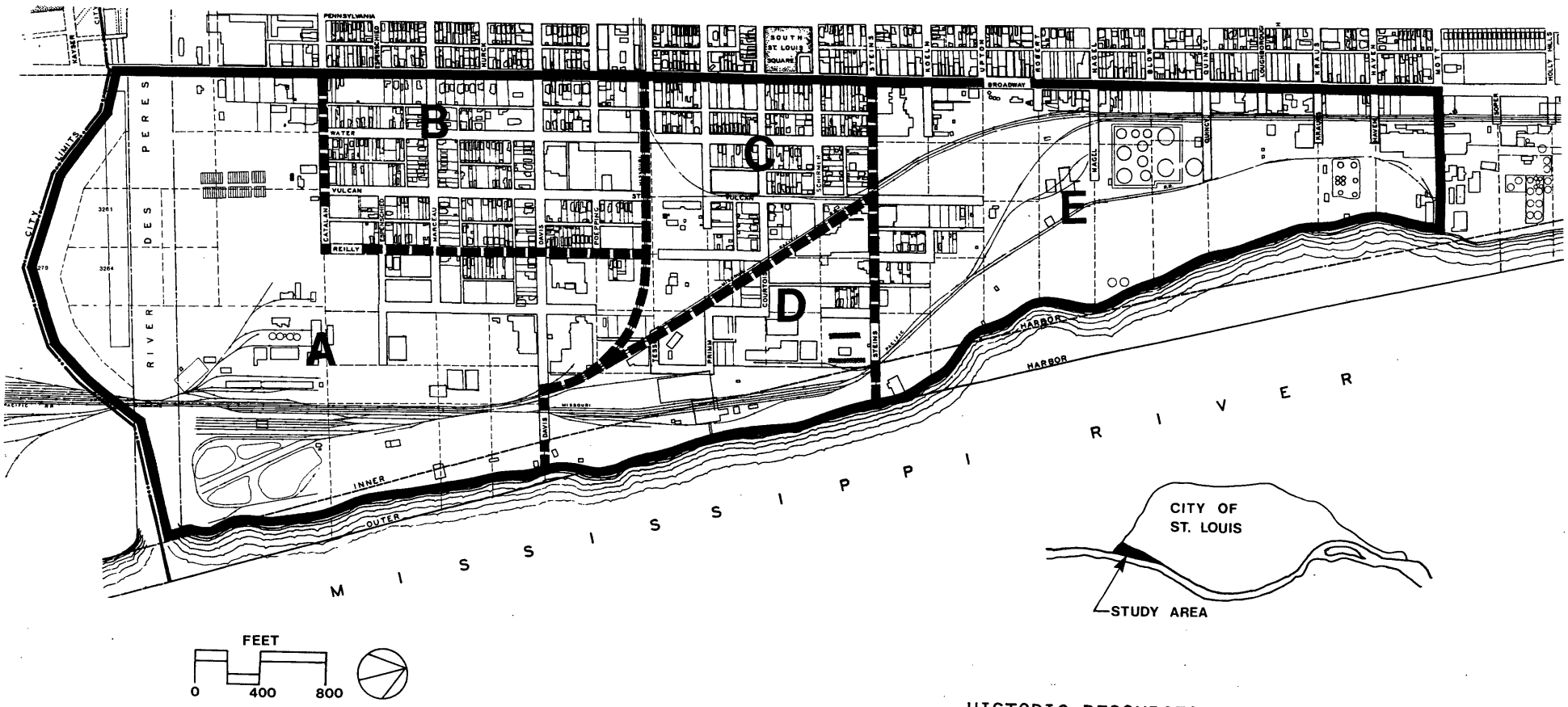
Figure #2

JAN 4 1980

HISTORIC RESOURCES OF CARONDELET, EAST OF BROADWAY, ST. LOUIS

Figure #2 Map of Mississippi River with Cities of Ste. Genevieve, St. Louis and Carondelet

Draftsman: Pat Hays Baer
July 1979



HISTORIC RESOURCES OF CARONDELET, EAST OF BROADWAY, ST. LOUIS

Figure #3 Multiple Resource Area Map

MAY 29 1980

From: Sverdrup & Parcel and Associates, Feasibility Study for Developing the Carondelet Riverfront (St. Louis: Community Development Agency, 1977), Figure 1. Photocopy: July, 1979.

JAN 4 1980

STUDY AREA LOCATION & BOUNDARIES