

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

1. Name of Property

historic name Immaculate Conception Church and Rectory

other names/site number N/A

2. Location

street & number 3120 Lafayette Avenue [N/A] not for publication

city or town St. Louis [N/A] vicinity

state Missouri code MO county St. Louis (Independent City) code 510 zip code 63104

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally.
(See continuation sheet for additional comments .)

Mark A. Miles
Signature of certifying official/Title Mark A. Miles/Deputy SHPO

28 Dec 2007
Date

Missouri Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments .)

Signature of certifying official/Title

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
See continuation sheet .
- determined eligible for the
National Register
See continuation sheet .
- determined not eligible for the
National Register.
- removed from the
National Register
- other, explain
See continuation sheet .

Signature of the Keeper

Date

5. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)		
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>2</u>	buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site		sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		structures
	<input type="checkbox"/> object		objects
		<u>2</u>	Total

Name of related multiple property listing.	Number of contributing resources previously listed in the National Register.
<u>N/A</u>	<u>0</u>

6. Function or Use

Historic Function	Current Functions
<u>RELIGION/religious facility</u>	<u>WORK IN PROGRESS</u>
<u>RELIGION/church-related residence</u>	<u>RECREATION AND CULTURE/music facility</u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>

7. Description

Architectural Classification	Materials
<u>LATE 19TH AND 20TH CENTURY</u>	foundation <u>STONE/Limestone</u>
<u>REVIVALS/Late Gothic revival</u>	walls <u>BRICK</u>
<u>LATE 19TH AND 20TH CENTURY</u>	<u>STONE/Limestone</u>
<u>REVIVALS/Classical Revival</u>	roof <u>ASPHALT</u>
	other <u>STONE/Slate</u>

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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 of age or achieved significance within the past 50 years.

Areas of Significance

Architecture

Periods of Significance

1908

1924

Significant Dates

1908 (church construction)

1924 (rectory construction)

Significant Person(s)

n/a

Cultural Affiliation

n/a

Architect/Builder

Barnett, Haynes, Barnett

Hess, Henry P.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

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

Primary location of additional data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other:

Name of repository: _____

10. Geographical Data

Acreage of Property approximately 1.35 acres

UTM References

A. Zone	Easting	Northing	B. Zone	Easting	Northing
15	740100	4277770			
C. Zone	Easting	Northing	D. Zone	Easting	Northing

[] See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Ruth Keenoy, Karen Bode Baxter and Allison Brown
 organization Karen Bode Baxter, Preservation Specialist date December 18, 2007
 street & number 5811 Delor Street telephone (314) 353-0593
 city or town St. Louis state MO zip code 63109

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name CHB, LLC c/o Harry Swanger
 street & number 3120 Lafayette Avenue telephone (314) 776-2227
 city or town St. Louis state MO zip code 63104

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National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Immaculate Conception Church and Rectory
St. Louis (Independent City), MO

Narrative Description

SUMMARY

The Immaculate Conception Church and Rectory are located in St. Louis (Independent City), Missouri at the southwest corner of Lafayette Avenue and Longfellow Boulevard. The parcel holds a Gothic Revival stone church, constructed in 1904-08, and a Classical Revival buff colored brick rectory constructed in 1923-24. The property, as a whole, is an integral component of the surrounding neighborhood comprised primarily of single and multi-family housing. Most of the built environment surrounding the site dates to the late-nineteenth and early twentieth centuries. The church faces east toward Longfellow Boulevard and is a prominent feature of the streetscape with a large square bell tower and arched entrance. The associated rectory, attached to the church via an enclosed side porch at the west (rear) elevation of the church, faces north toward Lafayette Avenue at the other end of the block, at the corner with Michigan Avenue. The rectory is more restrained in its exterior details than the church with few embellishments. The property is located approximately six blocks west of Lafayette Park and one block north of Interstate 44. Despite the highway's intrusion into the neighborhood in the 1950s-60s, the area surrounding the Immaculate Conception property has changed very little since the church and rectory were completed in 1908 and 1923, respectively.

IMMACULATE CONCEPTION CHURCH

Exterior Features

As noted, the Immaculate Conception Church was completed in 1908 and faces east toward Longfellow Boulevard. This Gothic Revival cruciform plan building features a gabled slate clad roof with multiple spires (many topped by Celtic crosses), exterior rusticated random ashlar limestone walls, a continuous limestone foundation, and smooth limestone detailing and surrounds. The primary (east) elevation features three first-story level entrances accessed via concrete steps then limestone steps to one of the entry portals. Two secondary recessed entries are situated at either end of the façade, flanking the larger central recessed entry bay. Each of the entrances is set within a Gothic arch, and all have wood doors with sunken relief panel designs. All of the building's windows are also set within Gothic arches. The series of small Gothic arched stained glass windows form a band between the lower and upper level openings on this elevation and in the adjacent corner bays on each side.

The arch above the projecting, one-story central primary entry vestibule has a tympanum adorned with the name of the church, "Immaculate Conception/St. Henry" and above that a cross. The peak of this main entry is gabled and features a decorative panel within its pediment adorned with a quatrefoil and cross above. The central entry bay is flanked by decorative stone pillars also known as trumeau. A large rose window set within a Gothic arch rests above this central entry. The peak of this entry bay is also gabled with a quatrefoil at its pediment and cross at its peak.

The entry bay is offset to the north by a bell tower with 2 long stained glass lights and a decorative cornice with quatrefoil ornamentation. The bell tower also serves as a secondary entry

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Narrative Description (continued)

at its ground level on the front facade. This doorway shares a similar recessed Gothic arch design as the main portal, but the tower entry is slightly smaller and has no gabled extension. Above the entry level there is a row of small triple Gothic arched windows.

The south end bay of the front facade features a similar Gothic arch entry portal and triple windows above. A large stained glass window above the entry level is divided with mullions forming long paired Gothic arches with a quatrefoil design above. A dentilled cornice and line of quatrefoils extends above this window.

The side, north and south, elevations of the church bear features similar to those described for the primary elevation such as arched windows and dentilled cornices near the roofline. The north and south elevations each have projecting first-story extensions with smaller Gothic windows. These projecting bays are connected to the larger area of the elevation by stone pilasters. The western end of the church is crossed by a two-story transept, visible on each side elevation. Each holds a large rose window, paired Gothic arched stained glass windows below the rose window and, at the street level, an entrance with paired wood paneled doors. A date stone for 1904, the year in which construction began, is situated immediately west of this entrance on the north elevation. A one-story gabled wing is attached to the rear behind each of the two-story bays.

The apse (situated at the west end of the cruciform plan) is octagonal in shape continuing a series of tripartite Gothic arched windows on the upper level. A tall, octagonal stone chimney rises above the one-story wing on the south elevation.

A small enclosed back porch area extends west of the church and connects to the rectory. The date of the porch enclosure is unknown, but obviously occurred shortly following completion of the rectory in 1923 since it utilizes the same brick as the rectory and matches it in detailing.

Interior Features

The interior sanctuary of the church has a ribbed vault ceiling, parquet wood floors, and plaster walls. The ribs are plaster and therefore not structural. The roof is supported by steel beams which rest on the masonry wall and steel columns embedded within compound piers that run along the sides of the nave every 14 feet approximately. The plaster walls have been painted peach with stenciling along the cornice lines and at the corners. Doors leading into the vestibule from Longfellow Boulevard are the original wood panel design with Gothic detailing. The central sanctuary, also known as the nave, is flanked by side aisles, separated by marble clad compound columns supporting Gothic arches. A triforium of small individual Gothic arches sits above this arcade. Above the triforium is a clerestory of lunette Gothic arched windows. Confessionals were once situated within these exterior walls of the side aisles but have been recently removed. Despite this alteration, the interior walls retain the original wall finishes because the confessionals were built in after the interior was finished. Dropped light fixtures, complete with

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Narrative Description (continued)

cylindrical shades adorned with a gold cross, extend from the ceiling along either side of the nave that leads to the altar. They are likely from the 1960s. Some of what appears to be marble is actually faux painted wood, including the some of the finishes around the altar, windows, sills, the first floor vestibule's stairway's wainscoting, the rear doors, and some of the walls in the rooms adjacent to the apse. The sanctuary and vestibule wainscoting and compound pilasters appear to have real marble panels. A small area of ceramic tile flooring surrounds the outer altar. The railing around the altar was removed along with some pews. A large red carpeted platform has been added at the crossing, where the altar had been relocated after Vatican II.

Along the west end of the church, flanking the apse, are two small rooms accessed from either side from a short rise of stairs on the open newel staircases that primarily lead to the basement. These stairs have stained newel posts and simple balustrades. The south stair landing also connects to a side exit doorway on the main level while the north stairs are adjacent to the basement level exit. Behind the altar, these two rooms are connected by a narrow hallway and the southwest room connects to the passageway to the rectory. Both rooms retain their plaster walls and ceilings, although the northwest room has had an acoustical tile ceiling added. Partitions half the height of the tall ceilings have been added at the south end of the southwest room to create a restroom. At the northern end of this room there is the door to a safe which is surrounded by casings and painted with a gold cross and eagle emblem. On the east wall there is evidence of a large cabinet that once sat at that location but has been removed. These rooms have been altered in recent years with added linoleum tiled floors (circa 1950)

The front, central, vestibule area (also known as the narthex) is flanked on either side by small rooms which serve as secondary entry spaces. The northern most of these rooms is situated within the bell tower. Between this room and the main vestibule is a room containing a curving wood stairway leading to the second level balcony at the east end of the church. This balcony features a large organ pipe screen and a curved substantial wood railing, but the organ pipes have been removed. On either end of the second floor are two small rooms with wood floors and plaster walls and ceilings, although the one in the bell tower has had acoustic tiles added (the gridwork remains). It also has a railing added around the access hole for the bell ropes. From this level, the stairwell accesses the bell tower and triforium walk.

The basement consists of two sections. The eastern two-thirds of the basement is unfinished crawl space with a poured concrete floor, and concrete and steel I-beams. The western end of the basement, situated behind the altar area, has a poured concrete floor and the wood joists at the "ceiling" level (which supports the wood floor behind the sanctuary). The basement walls are the unfinished limestone foundation.

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Immaculate Conception Church and Rectory
St. Louis (Independent City), MO

Narrative Description (continued)

IMMACULATE CONCEPTION RECTORY

Exterior Features

As noted, the Immaculate Conception Rectory was completed in 1923 and faces north toward Lafayette Avenue at the corner with Michigan Avenue. The two-and-a-half-story residence is situated immediately west of the church and is connected to it by the enclosed porch area (noted above) at the east side of the dwelling. The rectory has exterior tan brick walls, a hipped, replacement composition shingle roof with hipped dormers, smooth limestone details and surrounds, and a continuous rusticated limestone foundation. The roof has multiple hipped dormers and copper gutters. A cornice with oversized dentils extends along the area where the roof/exterior walls meet at all elevations. The primary entrance to the rectory is situated in an enclosed one-story bay centered on the north elevation. The elevated porch leads to the entrance which is recessed in the Tudor arched bay with a single-light door surrounded by multi-light sidelights and a transom. Offsetting the entrance at the west is a projecting two-story canted bay within a gabled front bay extending above the roofline. Most windows are nine-over-nine double-hung design at all elevations. A few are one over one design. Most of the windows are situated in groups of two and three and set within flat limestone lintels and ashlar surrounds.

One exception is noted within the projecting wing that leads to the enclosed side porch (connecting the rectory to the church on the east elevation). These windows are situated within a Tudor arched ashlar surround on the north elevation. They are one over one, flat topped, aluminum storm windows, as this was formerly an open porch area. Directly north of the connecting porch on the east elevation is another two-story canted bay with a crenellated parapet. Three hipped dormers with single windows line the roof level and variously placed single and paired windows line the first two levels of this elevation and the west elevation.

The west elevation of the rectory features a two-story projecting cross gabled wing and an exterior brick chimney on the north side. The lower level of this bay has two overhead track doors that lead to a basement-level garage. Two random ashlar limestone retaining walls border a downward sloping concrete driveway which leads directly to this garage entry. An interior brick chimney is noted at the north side of the garage bay.

Two rear/secondary entrances are situated at the south elevation. The first secondary entrance is accessed by a stairway. This stairway gradually ascends perpendicular to Michigan and along the south elevation to an elevated porch supported by walls of random ashlar limestone and with a railing of tan brick capped with limestone blocks. The second rear entry is located directly east of this porch. It is accessed by a separate, short, straight flight limestone stairway with wrought iron railings. The south elevation also features a longer dormer window with three separate windows and quadruple windows on the first and second levels at the ends of the elevation.

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Narrative Description (continued)

Interior Features

The rectory's plan on all three floors consists of a long and relatively wide central hallway leading to an open stairwell at the rear. The stairway is doglegged with wooden flat baluster, paneled newel posts and rounded railings. The interior rooms, accessed from the center hall, have plaster walls, and wood floors. Many of the historic sink and bathtubs remain. Flat mitered corner trim surrounds the doors and windows. Interior doors are wood paneled, with small panels above three-quarters height panels. Some doors are multi-light design at the first-story level. Many doors have four-light transoms. Some of the floors have been covered with carpet. There are several examples of historic built in furniture and cabinetry throughout the building. For example, there are built in half height wood bookcases with glass doors in several rooms on the first and second levels. Each glass cabinet door features a different stained glass light. There are tan brick, segmental arch fireplaces on the first and second floors. One fireplace, on the second floor, is recessed with in a Tudor arch niche and flanked by built in wooden benches. Fireplaces were used to burn coal. The kitchen, located at the southwest corner of the first floor, appears to have been remodeled in the 1970s or 1980s. Rooms leading from the main floor hall appear to have been used as parlors and/or offices originally. Some first-story ceilings have dropped acoustical tile added but the conference room retains its coffered wood beam ceilings. Many of the original brass sconce and chandelier light fixtures remain. The upper floor rooms, used as a lodging area, include small individual bathrooms or are adjacent to larger shared bathrooms. The bathrooms have either hexagonal tiled or vinyl flooring. The ceiling on the third floor level had been dropped, but only the grid remains. Its floors are still the original wide pine boards. The basement serves as garage area and has exposed brick walls.

ALTERATIONS AND INTEGRITY ISSUES

Few changes have occurred to the exterior of the Immaculate Conception Church since construction. The name of the church that is inscribed in stone above the entry was changed in the 1970s when the church underwent a merger between the Immaculate Conception and St. Henry's congregations. Another change to the exterior was the addition of single panel storm windows that protect the stained glass lights. Although original architectural renderings illustrate a spire atop the bell tower, this feature was never constructed. Interior changes are few. Some original features of the church were removed when the building was sold recently, including a few pews (although most remain), religious icons/statues, the communion rail, confessionals, the organ and bells. As noted previously, removal of the confessionals (which may not have been original) did not result in any damage to interior finishes. A raised platform was added to the front of the altar in recent years, but this alteration was not structural. Other minor alterations include the addition of linoleum (circa 1950) and ceramic tile around and behind the altar area, and a dropped acoustical ceiling within some small rooms in the bell tower. Changes to the rectory include the asphalt shingle roofing, carpeting in some areas, remodeling of the kitchen

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Narrative Description (continued)

and some bathrooms, and dropped acoustical tile ceilings in a few of the rooms and in the third floor hallway. All of the alterations made to the church and rectory in no way diminish the architectural integrity or original character of these buildings. The property as a whole visually retains its architectural merits and historic integrity.

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Immaculate Conception Church and Rectory
St. Louis (Independent City), MO

Map of City of St. Louis, MO

Locating Property



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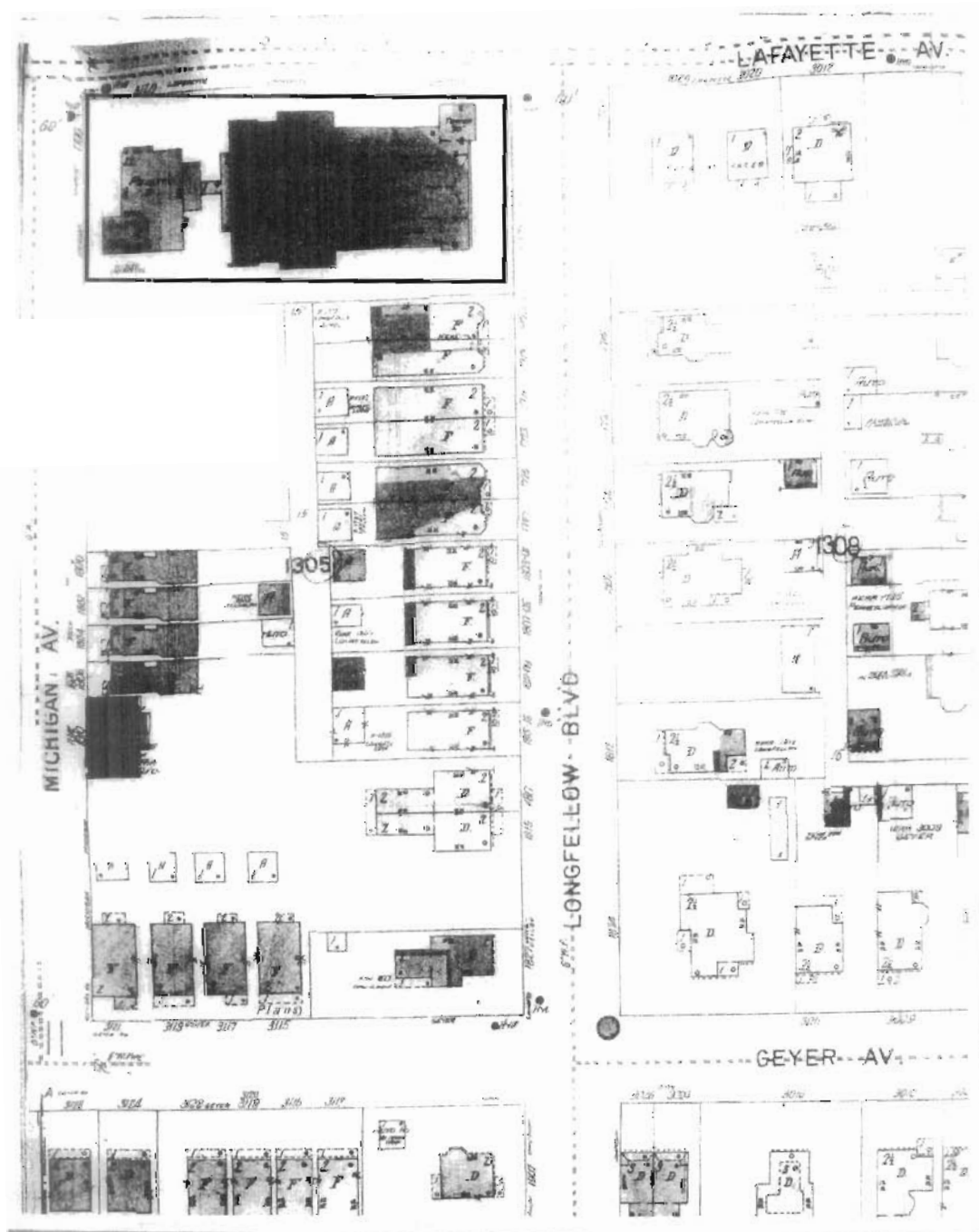
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Immaculate Conception Church and Rectory
St. Louis (Independent City), MO

Sanborn, corrected 1941

Site Plan of Property



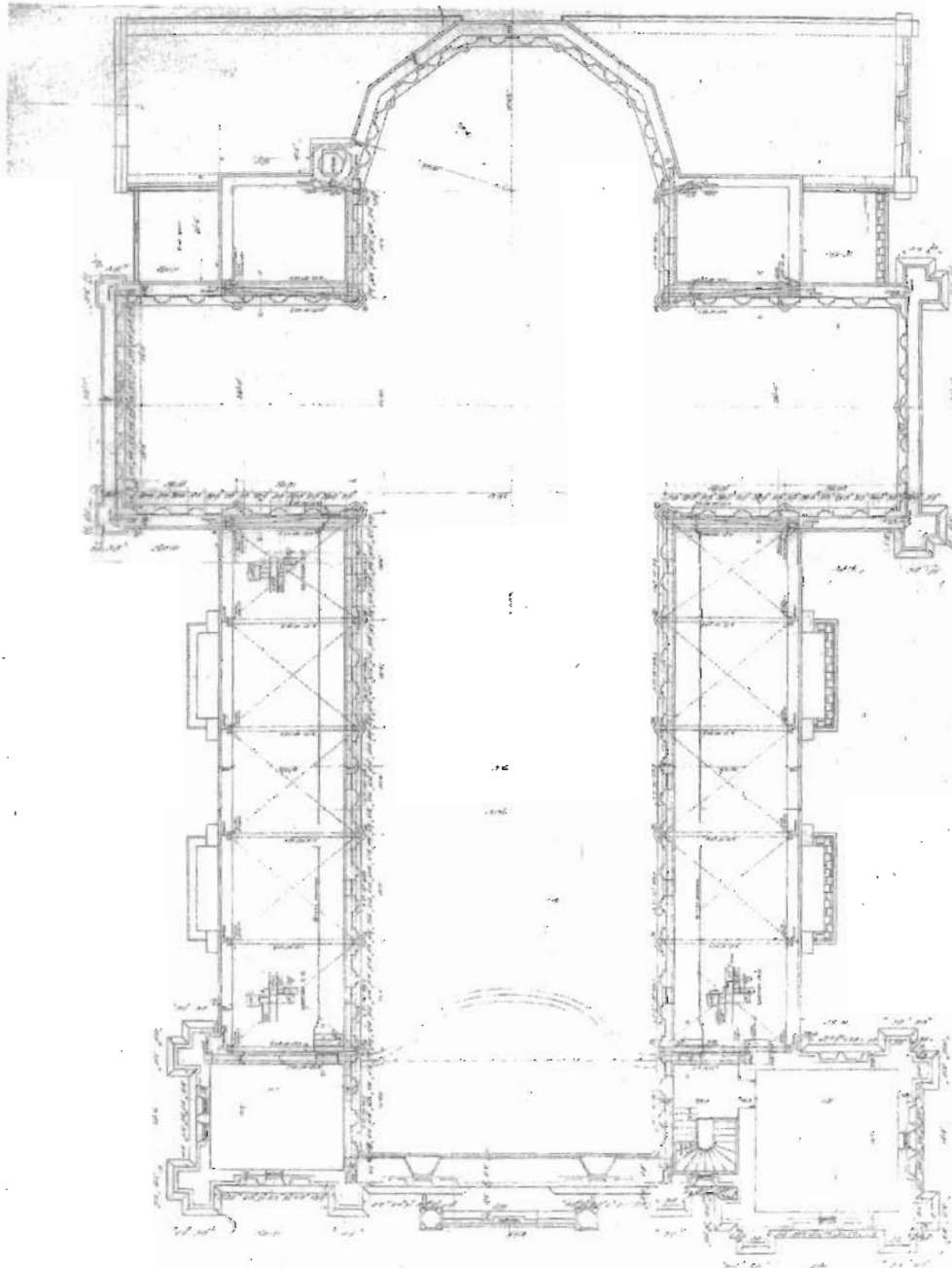
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Immaculate Conception Church and Rectory
St. Louis (Independent City), MO

First Floor Plan of Church



- 219 12 MAY 22, 1905
 - CHURCH OF THE IMMACULATE CONCEPTION -
 - BARNETT HAYNES & BARNETT -
 - ARCHITECTS - ST. LOUIS, MO -

INDEX STONE PLAN
 219 12 MAY 22, 1905



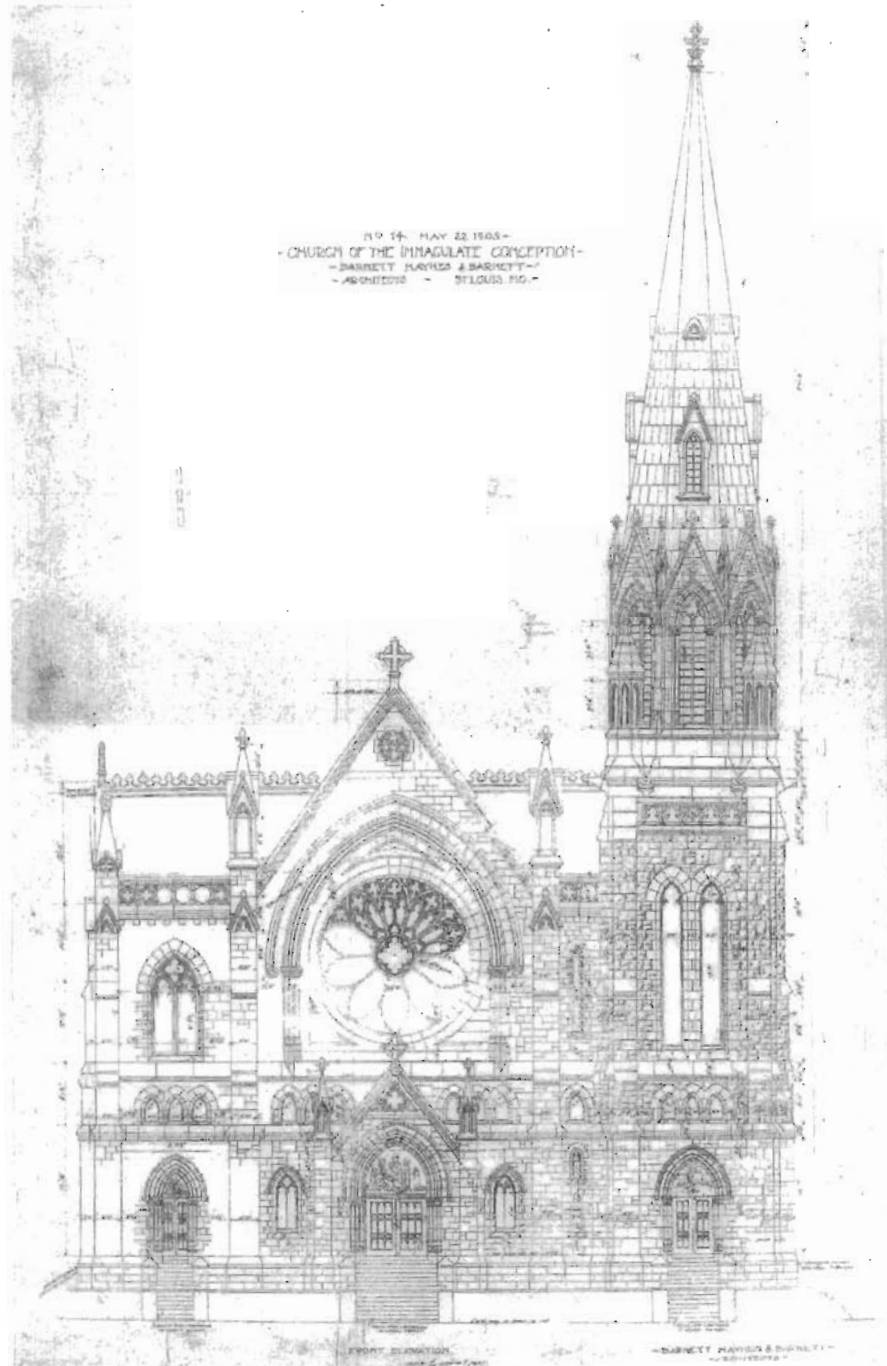
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Front Elevation of Church



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Immaculate Conception Church and Rectory
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Narrative Statement of Significance

SUMMARY

The Immaculate Conception Roman Catholic Church located at 3120 Lafayette Avenue (southwest corner of Lafayette Avenue and Longfellow Boulevard) in St. Louis [Independent City], Missouri was constructed in 1904-08 and the rectory was constructed in 1923-1924. The property (including both the church and rectory) is locally significant under Criterion C (Architecture). The Immaculate Conception Church and Rectory meet Criterion Consideration A (Religious Properties) because the property's artistic and architectural merits surpass the scope of religious history. The periods of significance are identified as 1908 (church construction) and 1924 (rectory construction), when construction was completed on each building. Immaculate Conception is one of five Roman Catholic churches designed by the firm of Barnett, Haynes, and Barnett for the St. Louis Archdiocese between the years 1904-1910.¹ Barnett, Haynes, and Barnett was one of St. Louis' most important architectural firms, having completed numerous prestigious commissions, including the "new" Cathedral Basilica (1907) on Lindell Boulevard.² As a religious building, the Immaculate Conception Church played a significant role in two other Roman Catholic parishes – St. Kevin's and St. Henry the Emperor. The rectory (situated immediately west of the church) was designed by architect Henry P. Hess, and is a contributing feature of the property. Both the church and rectory exhibit noteworthy architectural details that have been altered minimally since construction.

HISTORY OF THE IMMACULATE CONCEPTION CHURCH AND PARISH

The Immaculate Conception congregation of St. Louis was established in 1853, three months prior to Pope Pius IX's declaration of the church's "ancient belief of Christians in the Immaculate Conception."³ A building was constructed for the congregation in 1854, a "modest edifice which graced the corner of Eighth and Chestnut Streets."⁴ The Immaculate Conception parish was one of thirteen Roman Catholic parishes established in St. Louis prior to the Civil War.⁵ St. Louis played an important role in the history of the Roman Catholic Church in America. It was the nation's second archdiocese (preceded by Baltimore), established as such in 1847. By the end of the nineteenth century, St. Louis served a population of more than 200,000 Catholics. In 1847, Reverend Peter Richard Kenrick was appointed as archbishop for the St. Louis archdiocese. It was under his direction that the Immaculate Conception parish was established.⁶ Kenrick was an influential leader of the new archdiocese. Prior to his previous appointment as bishop in 1843, St. Louis held only three Roman Catholic congregations. By the time that Kenrick died in 1895, the St. Louis archdiocese administered 61 city parishes, 114 county parishes, 94 missions, and 27 chapels.⁷

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Narrative Statement of Significance (continued)

In 1870, the city constructed an underground train tunnel that extended between Union Station and Eads Bridge. The project resulted in damaging the foundation of the Immaculate Conception church; and as a result, the building was condemned.⁸ A new Immaculate Conception church was constructed for approximately \$5,000 – a “temporary” frame building situated at the southeast corner of Jefferson Street and Lucas Place (later Locust Street).⁹ The original Immaculate Conception congregation found it difficult to attend mass at the new church, which was some distance from the original location. Most founding members began attending mass at neighboring parishes after their beloved church was demolished. “Nothing remained of the first Immaculate Conception but the beautiful name, which . . . was transferred to the new parish church on Jefferson Avenue and Lucas Place.”¹⁰ The Immaculate Conception church at Jefferson and Lucas was never intended to serve as the congregation’s permanent location. The property itself had been purchased by the archdiocese as the site for the new Cathedral, which would eventually be constructed beginning in 1907 (however not at this location).¹¹ Regardless, the second Immaculate Conception Church remained in use throughout the nineteenth century. The esteemed value of its associated site would ironically result (indirectly) in closure of the parish.

In 1887, Immaculate Conception’s residing minister, Father Patrick O’Reilly, resigned and was replaced by Father Gerard D. Power, who had moved to St. Louis from Ireland in 1875. Power was regarded by many as an individual with “scholarly attainments and refined manners,” and he soon became viewed as one whom “considered himself a man of importance, an opinion that was not shared by all.”¹² Power’s personality especially clashed with that of Archbishop John Kain (Archbishop Kenrick’s successor). A series of disagreements between the two men culminated in closure of the Immaculate Conception parish. The property, which was highly valued by that time, was secured not as the site for the new Cathedral but as a means to raise money for the building’s construction through its sale.¹³ The parish was officially “dispersed” in 1901, and the building was demolished.¹⁴ “Once more, nothing was left of the Church of the Immaculate Conception, save the hallowed name, which was destined, after a brief interval, to be adopted by the parish of St. Kevin’s.”¹⁵

As noted previously, two additional Roman Catholic congregations are associated with the history of the Immaculate Conception Church, St. Kevin’s and St. Henry’s the Emperor. St. Kevin’s Catholic Church was established in 1875 under the direction of Father Patrick L. Melvor. The property, named for St. Kevin, the patron saint of Dublin, was erected for the Irish immigrant population residing in south St. Louis. A temporary frame building was built in 1876

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Narrative Statement of Significance (continued)

at Compton Avenue.¹⁶ The congregation grew and soon required a larger, more permanent structure, constructed at the corner of Park and Cardinal Avenues in 1889.¹⁷ By the turn of the nineteenth century, St. Kevin's was the largest English speaking Roman Catholic congregation in the south part of the city of St. Louis.¹⁸ The burgeoning parish once again outgrew its building, and in 1904, another new church was planned at the southwest corner of Lafayette Avenue and Longfellow Boulevard, approximately six blocks south of the church on Cardinal and Park.¹⁹

The site of the old church [at Park and Cardinal] was found to be entirely inadequate for the present needs of the parish and, after much deliberation, it was decided to move further south, more towards the center of the parish. A beautiful site was purchased on Lafayette Avenue and Longfellow Boulevard . . . Here a structure was built, which is pronounced to be one of the finest in St. Louis, and one of the prettiest gothic structures of the entire west.²⁰

The "new" St. Kevin's Church was dedicated by Archbishop John Cardinal Glennon on December 19, 1908, as "Immaculate Conception" to illustrate that "the diaspora people once again had a community."²¹ Father Edward Shea, minister of St. Kevin's, continued his role as parish priest at the new Immaculate Conception Church.²² Construction began following the cornerstone ceremony held on October 16, 1904, in which an estimated 4,000 individuals participated in a celebratory parade.²³ The former St. Kevin's church at Park and Cardinal was converted for use as the parish school and renamed as "Immaculate Conception."²⁴ The school at that time had an estimated 450 students, who were taught by the Sisters of Loretto.²⁵

St. Henry the Emperor was yet another Roman Catholic church established for the city's immigrant population. During the 1840s, St. Louis experienced a large influx of German immigrants who settled primarily in the south part of the city.²⁶ Estimates by the mid-1840s indicated that half of the city's population was Catholic; and nearly half of the Catholic population was German.

St. Louis is the chief city of the state, increasing its population more rapidly than any other city in America. Its population is now between 35,000 and 40,000 souls, of whom one half or at least two-fifths profess the Catholic religion. The entire German population of the city can be set at 7,000 souls; the rest is composed of French and English-speaking people, the latter class being for the most part, immigrants from Ireland.²⁷

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Narrative Statement of Significance (continued)

Political upheaval in Europe brought even more German immigrants to St. Louis during the 1850s. After the Civil War, persecution abroad and anti-Prussian sentiment exhibited by the American press caused many of the city's German immigrants to isolate themselves. As a result, very few spoke English which necessitated a great need for German-speaking churches.²⁸ In 1843, Bishop Peter Richard Kenrick established the St. Mary of Victories parish for German Catholic immigrants residing in south St. Louis. Located at South Third and Gratiot, the church was designed by George J. Barnett and completed in 1844 (NRHP listed, 1980). A portion of this large German Catholic population eventually evolved into the parish of St. Henry the Emperor, established in 1885.²⁹ St. Henry's, like St. Mary of Victories, served German-speaking residents living in south St. Louis. A tract of land was purchased at Rutger Street and California Avenue for the new parish, and a cornerstone was laid for the church in June 1885. In 1890, a school was also constructed. A cyclone that swept through the city in 1896 destroyed both the church and the school. A new church would finally be completed, at the same site, in 1910.³⁰

St. Mary of Victories and St. Henry the Emperor were notable parishes within the St. Louis diocese. Each served as a "national parish without geographical boundaries." In other words, the churches ministered to all German-speaking persons, no matter where they resided. During the years 1929 to 1963, the assistant minister at St. Henry's, Father William S. Kempf, conducted all of the masses in German. Following his departure in the 1960s, St. Henry's was converted to a neighborhood parish, and St. Louis no longer supported a national parish.³¹

Interstate 44 was constructed in the 1950s-1960s, which resulted in demolition and dissection of the Immaculate Conception and St. Henry's parish neighborhoods. As a result, the area surrounding these churches became increasingly associated with white suburban flight. The patterns that followed are typical of many inner-city neighborhoods of the 1950s-60s. Residents who began living in these areas were most often elderly, poor, and/or of different ethnic backgrounds. St. Henry's had a community parish of approximately 1,000 families prior to construction of the interstate. By the mid-1970s, the parish had the support of only 220 families.³² As a result, in 1977 St. Henry's was merged with the parish of Immaculate Conception. At that time, the property on Lafayette and Longfellow became known as "Immaculate Conception - St. Henry's." A final mass was conducted at St. Henry's Church on Rutger and California on January 9, 1977. The newly merged parish began to struggle in what was becoming an unstable neighborhood - both socially and economically. Even more challenging was the racial separation that divided the parishes. By the time of the merger, St. Henry's served a congregation that was primarily poor and African-American. Immaculate Conception continued to support a population comprised primarily of white middle-class members.³³

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Many critics suggested that the merger between St. Henry's and Immaculate Conception would be unsuccessful but this was not the case – at least for nearly three more decades. Several new programs strengthened the parish, including the opening of a new parish center on Lafayette Avenue. The parish center administrated outreach programs to the entire community, and the Augustinians of the Midwest Province (which established a novitiate at Immaculate Conception in 1972) also assisted in uniting the parish.³⁴ Although the former Immaculate Conception School (consolidated in the 1960s with the parish schools of St. Henry's, Holy Guardian Angels, St. John Nepomuk, SS. Peter and Paul, and St. Vincent de Paul) was closed in 1979, the parish itself remained active and operational for many years to follow. Even today, the parish is recognized as one of the city's most progressive, particularly in relation to its inner-city support services and community charity that extended well beyond the membership of the church.

In 1988, the Augustinians were transferred from Immaculate Conception–St. Henry's to Racine, Wisconsin.³⁵

The loss of the novices was sorely felt by all, perhaps most especially by those living in the largely-empty parish rectory, and the foreshadowing of yet another loss of a parish home for this community hung heavy as it envisioned the retirement or death of its pastor.³⁶

The former St. Henry's Church at Rutger and California Avenues became a scene of repeated vandalism and was demolished following a fire in 1995.³⁷ Although Immaculate Conception – St. Henry's supported 400 families in 1977, membership dropped steadily. By 2005, the parish had no more than 150 families. As a result, the parish was closed in June 2005 and the former parishioners were incorporated as members of St. Margaret's of Scotland on Flad Avenue.³⁸

DESIGN AND CONSTRUCTION OF THE CHURCH

The Immaculate Conception Church constructed in 1904-08 at Longfellow and Lafayette was designed by Barnett, Haynes, and Barnett, and constructed by the Hill-O'Meara Construction Company of St. Louis. Initial building costs were estimated at \$105,000; however an informal history written by the congregation in 1974 indicates that the actual building costs were nearly \$200,000.³⁹

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“Beautiful in its conception, beautiful in its execution” . . . pronounced Archbishop Glennon when he dedicated this church in 1908. Others lavished additional praise, hailing it as “one of the finest Gothic structures in the West” and pointed to no less than three “magnificent rose windows” located in the façade and at both ends of the transept . . . Immaculate Conception reveals a richly finished interior with ochre marble columns supporting a Gothic nave arcade with blind triforium and clerestory. “Alps green” marble wainscoting embellishes the walls.⁴⁰

Barnett, Haynes, and Barnett received at least five Catholic church commissions in St. Louis between the years 1904-1910, including – in addition to Immaculate Conception – the city’s basilica (New Cathedral) on Lindell Boulevard, St. Mark’s on Page and Academy, St. Rose on Goodfellow and Etzel, and Visitation on Easton and Taylor.⁴¹ The firm’s contract to design the New Cathedral was of utmost importance during this period of time. Competition for the design was international in scope, with submissions from prominent firms in Paris, Rome, and Germany, none of which surpassed the impressive design submitted by the St. Louis firm.⁴²

The significance of Barnett, Haynes, and Barnett is multi-faceted and begins with two of the partners’ father, George I. Barnett. Born in 1815 in Nottingham, England, the elder Barnett left his native country in 1839, worked for several months in New York City, and relocated to St. Louis, Missouri where he worked as an architect. George I. Barnett would become known internationally for his elegant architectural commissions, and his legacy was well established by the time that his sons established their own firm. During his latter years, the elder Barnett worked with his sons, George D. and Tom P., and his son-in-law, John I. Haynes.⁴³ In 1893, the three younger architects formed their own company, “Barnett, Haynes, and Barnett.” Among their many commissions were Cook County Courthouse, Illinois; “office building number one,” Wall Street, New York; St. Benedict’s College, Atchison, Kansas; and Brandeis Theater, Omaha, Nebraska. Local St. Louis commissions (in addition to Immaculate Conception and the New Cathedral) include Jefferson Hotel, Temple Israel, Commonwealth Trust Building, and Missouri Athletic Club.⁴⁴ An architectural survey of St. Louis churches, completed by Nanette Linderer in 1973, affirms that the elder Barnett “beautified the city with his designs and, through his training of young architects . . . established a firm basis for the growth of local talent.”⁴⁵ Most certainly, Barnett, Haynes, and Barnett perpetuated this building tradition.

George D. Barnett, the elder of the Barnett sons, was born in 1863. He was well associated with his father’s prominence not only in name, but also profession. It was through his association alone that the firm gained many of its early commissions. In 1885, George D. Barnett began working as the city’s head draughtsman, a job that he continued until he established Barnett, Haynes, and Barnett (as noted above).⁴⁶ His younger brother, Thomas P. (Tom) Barnett, was born

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in St. Louis on February 11, 1870. Tom received a “technical degree” from St. Louis University in 1886, after which time he worked at his father’s architectural firm. Tom became well known as an “advocate of ‘freedom in design’ in buildings . . . [specializing] largely in designing hospitals, churches, memorials and office buildings of types which permitted this indulgence.”⁴⁷ It is evident that George D. Barnett primarily contributed professionalism to the architectural firm, while Tom incorporated most of the unique design qualities for which the firm became highly regarded.

John Ignatius Haynes was born in St. Louis in 1861 to Thomas and Ellen (Farrell) Haynes. He attended the city’s public schools and began working as a draftsman for Barnett & Taylor in 1880, a job that he continued until 1890. In 1891, Haynes secured a position as deputy commissioner for the City’s Building Department. The following year, he began working with George D. Barnett.⁴⁸ Though less has been written about Haynes, his influence at Barnett, Haynes, and Barnett is important. He was an avid student of George I. Barnett and worked closely with George D. Barnett. Haynes carried on the traditions of his mentor and continued as a partner with the firm, even after Tom P. Barnett left for private practice in 1913.⁴⁹

The Immaculate Conception Church was an important project for the St. Louis Roman Catholic archdiocese. Re-designation of St. Kevin’s parish as Immaculate Conception illustrates that the archdiocese wished to mend the former broken relationship between the Immaculate Conception congregation and the church’s leaders. The selection of Barnett, Haynes, and Barnett to complete the design of the new Immaculate Conception Church was an important part of this process and the firm’s association with the design became more momentous in the years that followed. This was the firm that was ultimately selected from an international competition to design the city’s basilica (1907), the most significant building project (to date) in the city’s Catholic architectural history.

THE GOTHIC STYLE IN RELIGIOUS ARCHITECTURE – ST. LOUIS

The Immaculate Conception Church is a stone English Gothic style religious building. Gothic architecture, especially in relation to the world’s religious buildings, is not uncommon. Within the city of St. Louis, however, the Immaculate Conception Church is a grand example that illustrates the city’s full adaptation of the style. A survey conducted of St. Louis’ churches in 1973 concluded that the majority of the city’s religious buildings reflect English Gothic architecture. Most of St. Louis’ Gothic style churches were constructed of brick – not stone. Immaculate Conception therefore is an exceptional example in terms of its building materials. Gothic architecture was the most popular architectural style for churches in the city by the late nineteenth century – it became strongly associated with Christianity. As a result, many religious organizations adapted it as their preferred design for churches, schools, and chapels.

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As noted by Mary M. Stiritz in 1994,

. . . in the minds of many, in order for a building to be properly churchly it was required that the design reflect the medieval style which, as it was believed, embodied Christian ideals and spirituality. Such a mythologized vision of the Middle Ages idealizing construction of Gothic churches by humble, pious craftsmen (a vision which contrasted sharply with the perceived secular cultural chaos of the 19th century) provided the rationale for establishing Gothic as the only true Christian style, a belief which became a standard assumption reverberating deep into the 20th century.⁵⁰

In St. Louis, the Gothic style became predominant following construction of the Episcopal Christ Church at Chestnut and Fifth Streets (no longer extant) in 1836.⁵¹ By the 1840s, Gothic architecture became associated with other denominations as well, including the Catholic Church, which dominated the city in terms of its membership by that time. The Gothic style was particularly dominant in religious buildings constructed immediately after the Civil War.⁵² It was around this time that George I. Barnett hired Henry G. Isaacs of New York, who was influential in advancing the popularity of Gothic architecture in St. Louis. Prior to working for Barnett, Isaacs worked for Richard Upjohn in New York City. Upjohn, born in England, came to the United States in 1829. He is credited as “launching the [Gothic] movement . . . in the United States,” particularly following his design of the present Trinity Church in New York City (1846).⁵³

The St. Louis Roman Catholic archdiocese began building numerous Gothic style churches after the Civil War. The 1870s-80s illustrate “the supremacy of the Gothic style” in the city’s Catholic churches as exhibited through construction of St. Alphonsus (“the Rock Church”) in 1872, St. Agatha’s in 1872, Our Lady of Perpetual Help in 1873, Sts. Peter and Paul in 1874, St. Augustine’s in 1875, and St. Liborius in 1889, just to name a few. This tradition of Gothic architecture continued well after the turn of the century. In 1909, at least four notable Catholic churches were constructed, all of which were Gothic style buildings. Archbishop John Glennon (1903-1945) continued the church’s quest to provide the city with a “beautiful diversity of architectural forms.” The Gothic style presented an exemplary way in which to do so – perhaps more than any other style. Immaculate Conception became quickly known as one of the city’s finest examples, “bearing in every line the beauty of Catholic architecture.”⁵⁴

The Immaculate Conception Church, as an example of St. Louis’ Gothic Revival style churches, is one of the city’s best examples. Its magnificent rose windows, massive arched entrance, and imposing overall presence demonstrate that it was a significant building in the neighborhood and

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throughout the St. Louis archdiocese. The bell tower includes rose windows, part of the original architectural design that included a tower spire. The absence of the spire (never completed due to lack of funds) grants the building yet another uncommon feature. Although much of the building's architectural history is often overshadowed by the construction of the New Cathedral, which began at around the same period of time, it is nonetheless an impressive example of its style.

DESIGN AND CONSTRUCTION OF THE RECTORY

The Immaculate Conception rectory, constructed in 1923-24, is situated immediately west of the church. This three-story Classical Revival style brick dwelling was designed by architect Henry P. Hess and constructed by Tobin Construction Company.⁵⁵ Hess was born in 1884 in St. Louis. His father operated a mill, and his brothers worked as contractors. Thus his background is one that was well versed in building traditions. In 1900, Hess began working as a draftsman for Henry Weise, a local St. Louis architect. Twelve years later, Hess began working with William B. Ittner, the city's best known school architect even today. While Ittner is well known for designing noteworthy public schools in St. Louis, Hess is best known for designing Catholic schools in the city. In 1916, Hess left the firm where he had worked with Ittner and began working for himself (following the lead of Ittner, who left the company and established a private practice in 1915). Among Hess' school commissions was the Immaculate Conception (Compton Heights Catholic) School at 2912 Lafayette Avenue, which Hess designed ca. 1925 (NRHP listed, 1985).⁵⁶ It is quite possible that Hess was engaged to design both the rectory and school at the same time.

[Hess] was established as a favorite architect of John Joseph Cardinal Glennon, an enthusiastic supporter of school construction. Until his death in 1957, Hess was to receive many commissions for school buildings within the archdiocese of St. Louis, and throughout the Midwest, completing approximately 700 structures.⁵⁷

In addition to numerous Catholic schools, Hess also designed many churches and rectories for the St. Louis archdiocese. During the 1920s and 1930s, Hess' designs were most often reflective of classical revival styles, whereas his later work was more modern in style/influence.⁵⁸ Although Hess' legacy in the greater St. Louis community is less well known than Barnett, Haynes, and Barnett, he is believed to have designed more buildings for the St. Louis Roman Catholic archdiocese than any other architect.⁵⁹ Among Hess' local commissions (to name only a few) were Immaculate Conception Church in Maplewood (1926), St. Cecilia Church (1927), Rosati-Kain High School (1922), and the former Christian Brothers College High School (1922).

The Immaculate Conception Rectory, designed by Hess in the early 1920s, reflects his earlier design period which incorporated classical styles. As is typical for most rectories, the building

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designed for Immaculate Conception Church reflects a restrained elegance that complements (without overpowering) the artistic design of the church. Rectories were seldom grand or impressive in design, reflecting their role in the parish. It was the church – not the rectory – that was intended to provide the premier example of “Christian art” in the religious community.⁶⁰ The Immaculate Conception Rectory may represent a typical example of an early twentieth-century Catholic rectory; however it is an integral component of the Immaculate Conception Church property. Additionally, this building provides an important example of Henry P. Hess’ lesser known projects and illustrates his significant professional relationship with the St. Louis archdiocese.

CONCLUSION

The Immaculate Conception Church and Rectory at 3120 Lafayette Avenue is eligible for the National Register of Historic Places (NRHP) under Criterion C. The property includes a locally significant Gothic Revival style church and Classical Revival style rectory that represent important commissions for Barnett, Haynes, and Barnett (church), one of the city’s most renowned architectural firms of the early twentieth century, and Henry P. Hess (rectory), who designed more buildings for the St. Louis Catholic archdiocese than any other early twentieth-century architect. Neither building has been significantly altered since its construction (1904 – church; 1923 – rectory). The architectural significance of the property surpasses the scope of religious history in association with Criterion Consideration A. The significance under Criterion C relates to the design of the church and rectory, as well as the association with the architects who designed the buildings. The period of significance for the property includes the year of the completion of the church’s construction, 1904, as well as the year of completion of construction of the rectory, 1924.

Endnotes

¹Mary M. Stiritz, Cynthia Hill Longwisch, and Carolyn Toft, *St. Louis: Historic Churches & Synagogues* (St. Louis: Landmarks Association of St. Louis, Inc., [1995]), 89; Carolyn Hewes Toft and Lynn Josse, *Landmarks & Historic Districts* (St. Louis: Landmarks Association of St. Louis, Inc., 2002), 101.

²Carolyn Hewes Toft, “Landmarks Association of St. Louis – George I. Barnett [St. Louis Architects: Famous and Not so Famous, Part 13],” *Landmarks Letter*, originally published 1988. Available on-line at: <http://st.louis.missouri.org/501c/landmarks/architects13.html>. Access date: 2 November 2005.

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³Immaculate Conception Church, *Anniversary of Immaculate Conception, 120 Years Parish, 70 Years Church* (Jubilee History, 6 October 1974). Copy available at Missouri Historical Society, St. Louis, MO (pages not numbered).

⁴Ibid, np; John Rothensteiner, *History of the Archdiocese of St. Louis: In its Various Stages of Development from A.D. 1673 to A.D. 1928* (St. Louis: [Catholic Historical Society of St. Louis], 1928), Volume II: 190.

⁵Timothy Dolan et al., *Archdiocese of St. Louis: Three Centuries of Catholicism* (St. Louis: Self-published, 2001), 23.

⁶Gregory M. Franzwa, *The Old Cathedral* (Gerald, MO: The Patrice Press, [1980]), 101.

⁷John J. Tannrath, "St. Louis (Missouri)," *The Catholic Encyclopedia* (New York: Robert Appleton Company, 1912), Volume XIII. Available online at: <http://www.newadvent.org/cathen/13357a.htm>. Access date: 13 March 2007.

⁸Elise Hainz McGrath, "Church of the Immaculate Conception, The Church of St. Kevin, and The Church of St. Henry" (Unpublished history at Archives – St. Louis Archdiocese), Immaculate Conception/St. Kevin's/St. Henry's Collection, Box 3 (pages not numbered).

⁹Rothensteiner, Volume II: 190-191; The Whipple Agency. Fire Insurance Maps, City of St. Louis, 1898. Available at Missouri Historical Society, St. Louis, MO, Volume 3: 84; Camille N. Dry and Richard J. Compton (ed.), *Pictorial St. Louis: The Great Metropolis of the Mississippi Valley* (St. Louis: Knight Publishing Company, reprint 1979, original [1875]), 280.

¹⁰Rothensteiner, Volume II: 191.

¹¹Ibid.

¹²Ibid.

¹³Ibid.

¹⁴McGrath, np.

¹⁵Rothensteiner, Volume II: 191-192.

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¹⁶Ibid., 484; James J. Schild, *House of God: The Historic Churches and Places of Worship of the St. Louis Area* (Florissant, MO: Auto Review, [1995]), 97.

¹⁷Ibid.

¹⁸Schild, 97.

¹⁹Francis A. Thornton, *The Notable Catholic Institutions of St. Louis and Vicinity* (St. Louis: The Finkenbiner-Reid Publishing Co., 1911), 173.

²⁰Ibid.

²¹Rothensteiner, Volume II: 484; McGrath, np.

²²McGrath, np.

²³“Corner Stone of St. Kevin’s Laid,” *The St. Louis Republic*, 17 October 1904, 10.

²⁴Immaculate Conception Jubilee History, np.

²⁵Thornton, 173.

²⁶William Barnaby Faherty, *The Catholic Ancestry of St. Louis – Bicentennial Historical Series, No. 2* (St. Louis: [Archdiocese of St. Louis], 1965), 18.

²⁷Rothensteiner, Volume I: 821.

²⁸Faherty, 28.

²⁹“Two Hundred Years of St. Louis Places of Worship – 1770 – 1970,” on-line directory of St. Louis Churches (St. Louis Public Library website), available at: <http://www.stpl.lib.mo.us/libsrc/s-stlworship.htm>. Access date: 10 October 2006.

³⁰Thornton, 193.

³¹“Concert, Mass to Mark 25th Year of Parish Merger,” *St. Louis Review* (6 December, 2002). Copy available online at: <http://www.stlouisreview.com/article.php?id=3043>. Access date: 11 April 2007.

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³²Lois Kendall, "Trinity of Parishes – South St. Louis Congregation Celebrates 230 Years of Service," *South Side Journal, St. Louis Post-Dispatch* (6 November 1987), 9; Robert J. Byrnc, "Two Parishes Join to Begin New Era," *St. Louis Review* (21 January 1977), 1 and 6.

³³Ibid.

³⁴Kendall, 9; McGrath, np.

³⁵McGrath, np.

³⁶Ibid.

³⁷"Churches of St. Louis." Newspaper clippings collection at St. Louis Public Library, Fine Arts & Archives. Reference 977.866.

³⁸"Closures in the Catholic Church – Immaculate Conception-St. Henry," *South Post Journal, St. Louis Post-Dispatch* (20 June 2005), S1.

³⁹"Building News," *St. Louis Daily Record* (30 August 1905), 3.

⁴⁰Stiritz, Longwisch and Toft, 89.

⁴¹Nanette Linderer, "St. Louis Churches," Unpublished history and survey (St. Louis Public Library, Main Branch, Fine Arts Department), 1973, page not numbered.

⁴²Thornton, 49.

⁴³Toft, 1988, np.

⁴⁴Tom P. Barnett, "George I. Barnett Pioncer Architect of the West," *The Western Architect*. February 1912, 24.

⁴⁵Linderer, 2.

⁴⁶John Leonard, *The Book of St. Louisans: A Biographical Dictionary of Leading Men of the City of St. Louis* (St. Louis: The St. Louis Republic, 1906), 38.

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⁴⁷“Tom P. Barnett, Noted Architect and Artist Dies,” *St. Louis Post-Dispatch*, (24 September 1929) 1.

⁴⁸Leonard, 264.

⁴⁹“Tom Barnett’s Ashes Will be Buried in Native City, St. Louis,” *St. Louis Globe-Democrat* (25 September 1929), 10.

⁵⁰Mary M. Stiritz, “Final Report: St. Louis Church Survey” (25 July 1994 - Copy on file at Missouri State Historic Preservation Office, Jefferson City, MO), 9.

⁵¹Stiritz, Longwisch and Toft, 10.

⁵²Stiritz, 1994, 10.

⁵³Linderer, 2; “Richard Upjohn,” Biography available on-line through BookRags website. Available at: http://www.bookrags.com/Richard_Upjohn. Access date: 3 April 2007.

⁵⁴Rothensteiner, Volume II: 748.

⁵⁵“Building News,” *St. Louis Daily Record* (13 March 1923), 4.

⁵⁶Janice R. Cameron, “Immaculate Conception Church,” National Register of Historic Places Inventory – Nomination Form (5 February 1985), Section 8: [0].

⁵⁷Cameron, Section 8:0-1.

⁵⁸Cameron, Section 8:1.

⁵⁹P.J. O’Connor, *History of Cheltenham and St. James Parish, St. Louis, MO* ([St. Louis: St. James the Greater Church, 1937]), 45.

⁶⁰Rothensteiner, Volume II: 745.

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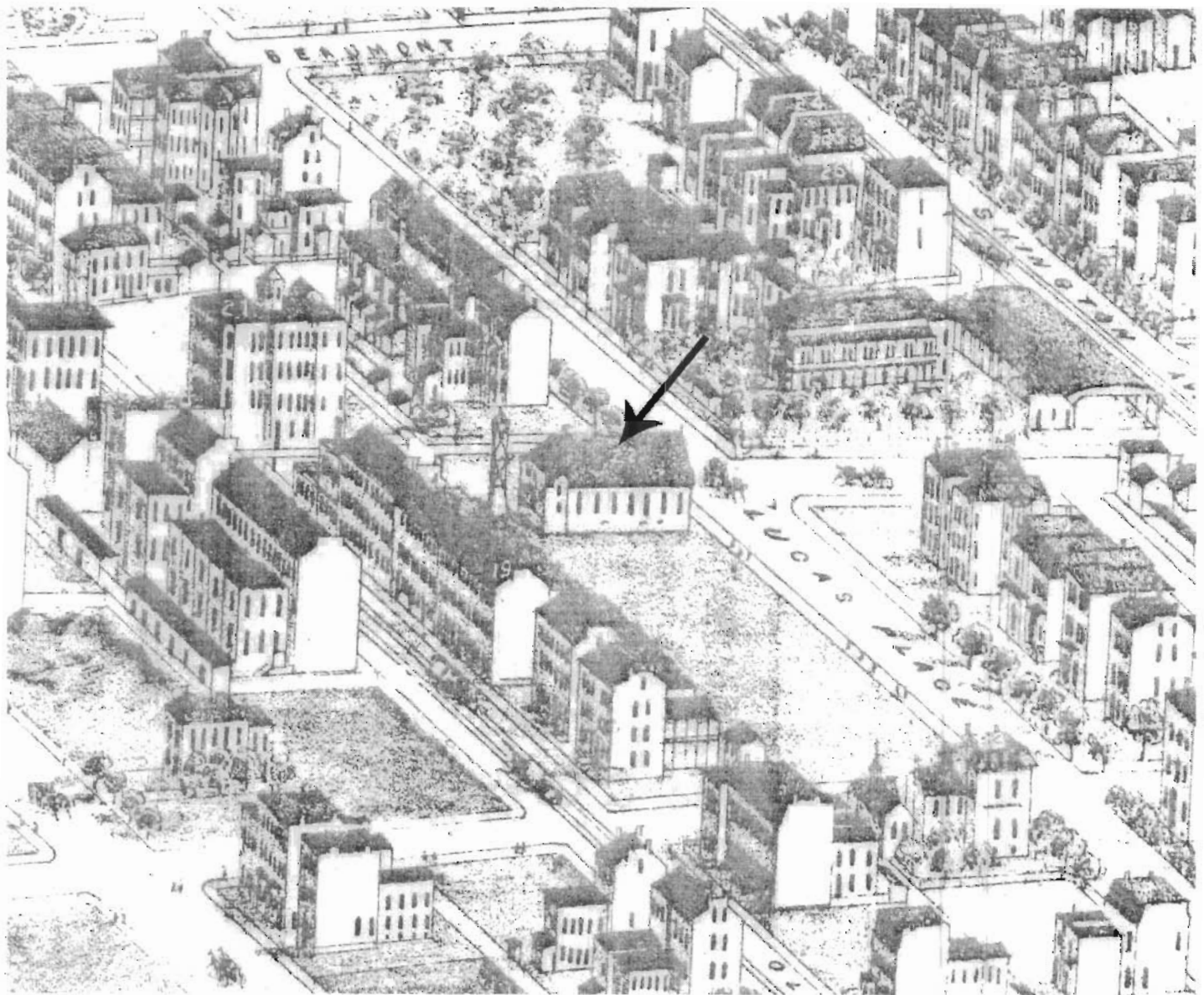
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Compton and Dry, *Pictorial St. Louis, 1875*, plate 53

Detail Showing Earlier Location of Church
At Jefferson and Lucas Place



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Catholic Jubilee Histories, page 22

Photo of Rectory Architect, Henry P. Hess

HENRY P. HESS
ARCHITECT

Suite 1001-2 Ambassador Bldg.,
St. Louis, Missouri.



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Notable Citizens of 1900, page 160

Photos of Church Architects, Thomas Barnett,
George Barnett and John Haynes



THOMAS F. BARNETT,
BARNETT, HAYNES & BARNETT,
ARCHITECTS.



GEORGE D. BARNETT,
BARNETT, HAYNES & BARNETT,
ARCHITECTS.



JOHN L. HAYNES,
BARNETT, HAYNES & BARNETT,
ARCHITECTS.

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United States Department of the Interior
National Park Service

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Major Bibliographical References (continued)

"Two Hundred Years of St. Louis Places of Worship – 1770-1970," on-line directory of St. Louis churches. Saint Louis Public Library. <http://www.slpl.lib.mo.us/libsrc/s-stlworship.htm>. Access date: 10 October 2006.

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Verbal Boundary Description

A parcel of ground in Block 1305 of the City of St. Louis, Missouri, being part of Lots 1 thru 5, all of Lots 6 thru 10, and part of Lots 38 thru 40, together with a portion of the former Alley, 20 feet wide, Vacated by Ordinance 13306; said parcel being more particularly described as follows: BEGINNING at the point of intersection of the southern line of Lafayette Avenue, 74 feet wide, with the eastern line of Michigan Avenue, 60 feet wide; thence S 80 degrees 38 minutes E 270.20 feet, along the southern line of said Lafayette Avenue, to the western line of Longfellow Place, 60 feet wide; thence S 9 degrees 22 minutes W 137.12 feet, along the western line of said Longfellow Place; thence N 80 degrees 38 minutes W 129.00 feet along a line parallel with the southern line of said Lafayette Avenue; thence S 9 degrees 21 minutes 45 seconds W 155.38 feet along a line parallel with the eastern line of said Michigan Avenue; thence N 80 degrees 36 minutes 45 seconds W 141.67 feet; along a northern line of Interstate I-44, to the eastern line of said Michigan Avenue; thence N 9 degrees 21 minutes 45 seconds E 292.45 feet, along the eastern line of said Michigan Avenue, to the point of beginning and containing 58,127 square feet or 1.3573 Acres.

Boundary Justification

These boundaries incorporate all of the property that has been historically associated with these buildings and the property's legal description. Except for public sidewalks, a small front yard for the rectory, and a small area behind the buildings at the back alley, the buildings encompass the entire lot.

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St. Louis (Independent City), MO

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Photo Log

Photographer: Sheila Findall

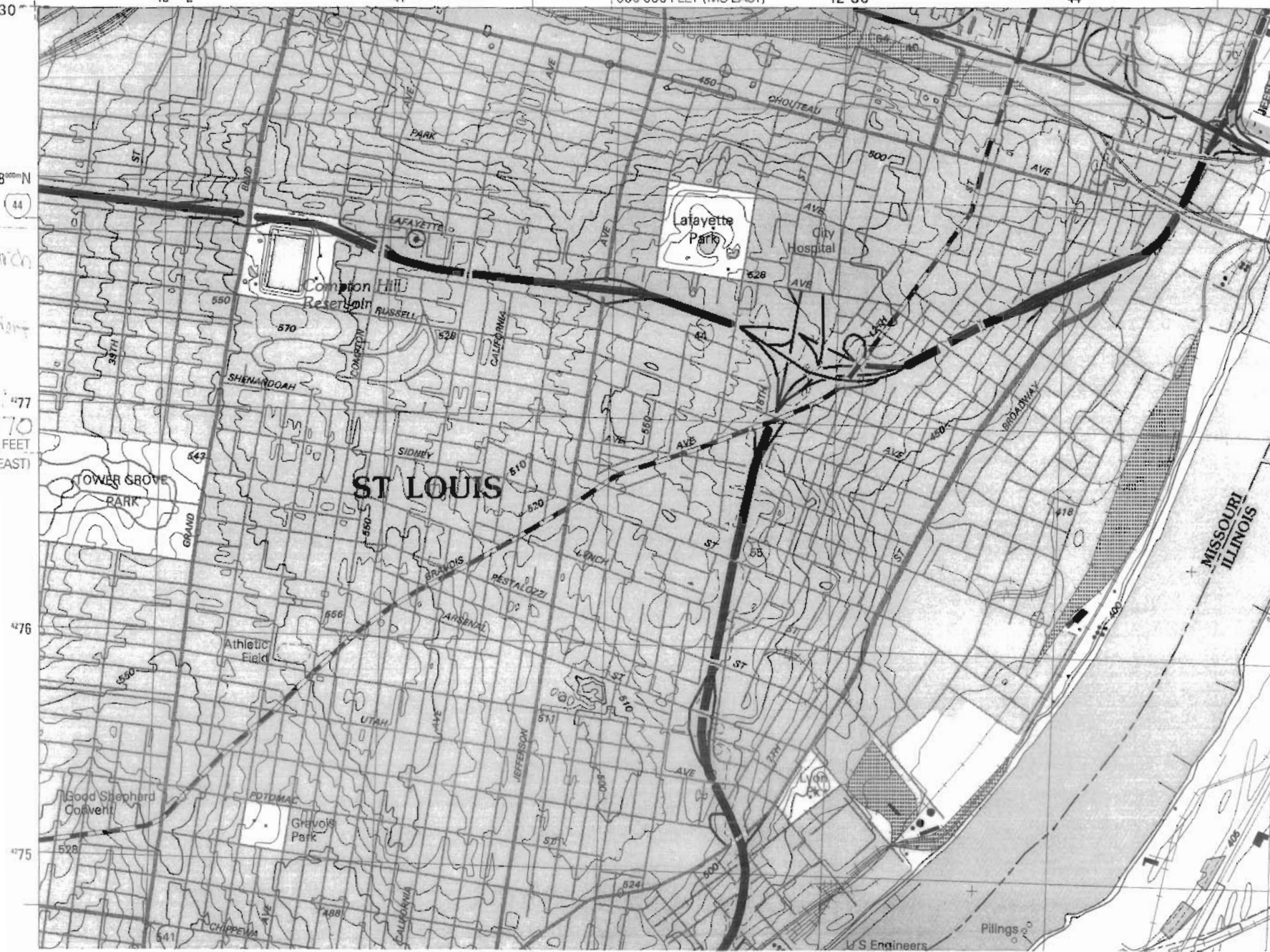
November 2006

Negatives with preparer: Karen Bode Baxter, 5811 Delor Street, St. Louis, MO 63109

- Photo #1: Exterior, east façade and north elevation of the church looking southwest
- Photo #2: Exterior, east façade of the church looking northwest
- Photo #3: Exterior, east façade middle entrance to the church looking west
- Photo #4: Exterior, east half of the south elevation of the church looking northeast
- Photo #5: Exterior, west half of the south elevation of the church looking northeast
- Photo #6: Interior, first floor, northeast stairs of the church, looking east
- Photo #7: Interior, first floor, from the east of the church looking west towards the altar
- Photo #8: Interior, first floor, from the middle of church looking west at the altar
- Photo #9: Interior, first floor, from the northwest corner of the church looking east
- Photo #10: Interior, first floor, from the west end of the church looking south
- Photo #11: Interior, first floor, from the southwest corner of the church looking northeast
- Photo #12: Exterior, north and west elevations of the church and rectory looking southeast
- Photo #13: Exterior, north façade of rectory looking south
- Photo #14: Interior, first floor, from the north of rectory vestibule looking south
- Photo #15: Interior, first floor, third room on the west side in the rectory, from northeast corner looking southwest
- Photo #16: Interior, second floor, east stairs of the rectory looking south
- Photo #17: Interior, first floor, third room on the east side in the rectory, from northwest corner looking southeast
- Photo #18: Interior, second floor, northwest room in the rectory, from middle of west wall looking east
- Photo #19: Interior, second floor, main hall in the rectory, from north end looking south
- Photo #20: Interior, third floor, main hall in the rectory, from south end looking south

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Immaculate
Conception Church
and Rectory
St. Louis (Independence
City), MO
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(MO EAST)



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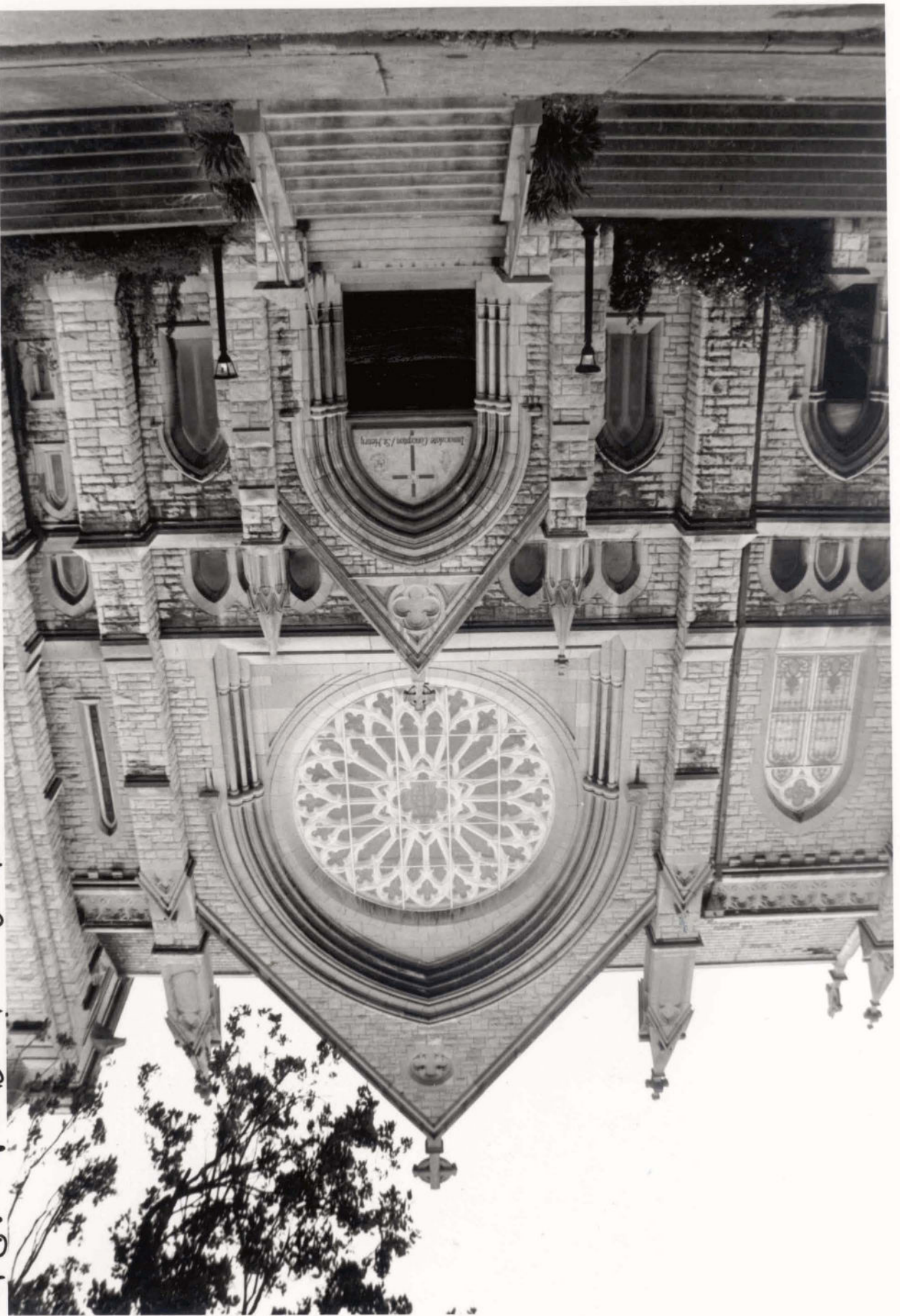
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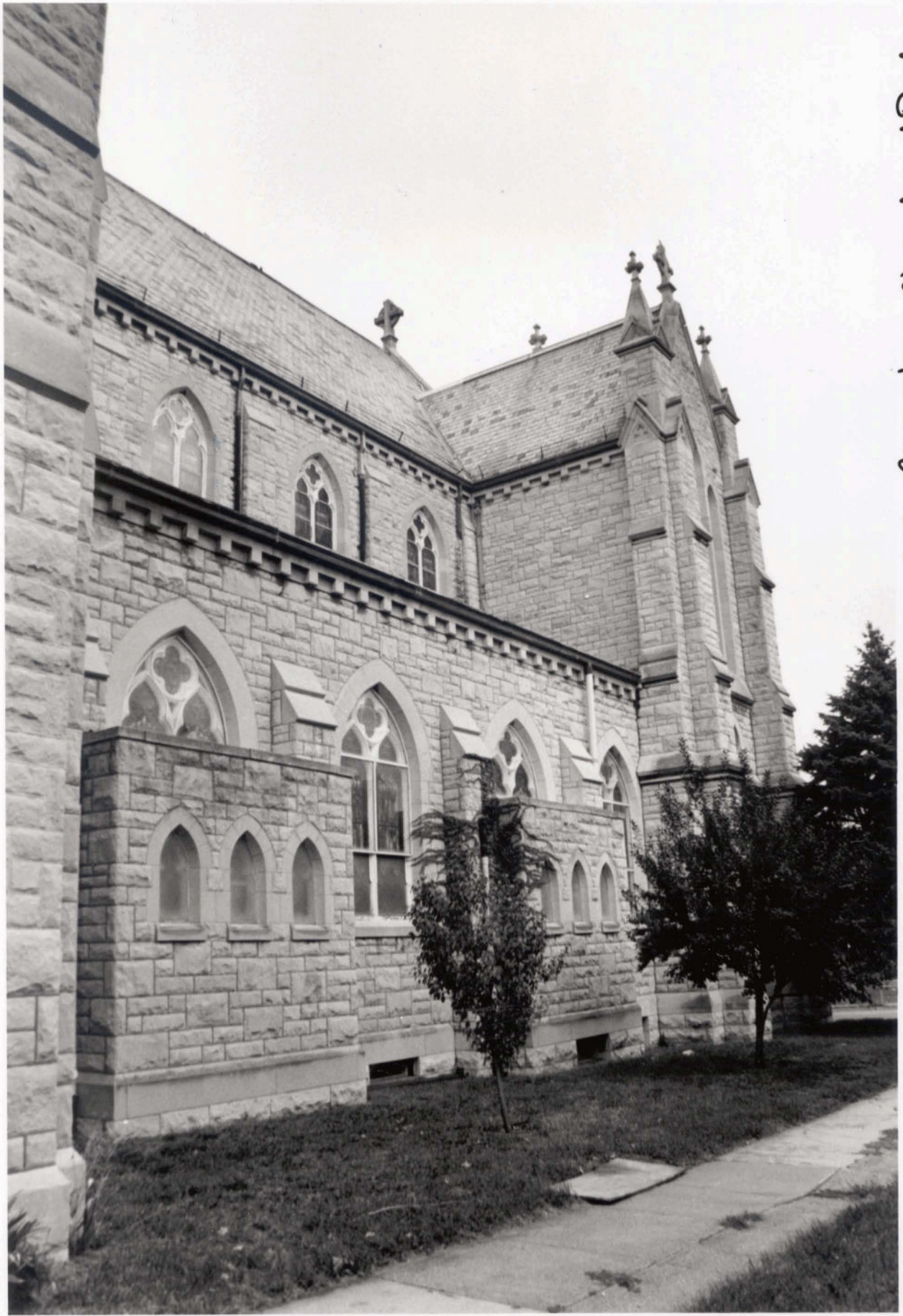
Immaculate Conception Church & Rectory
St. Louis (Independent City), Mo.
Photo No. 1



Immaculate Conception Church and Rectory
St. Louis (Independent City), Mo.
Photo No. 2

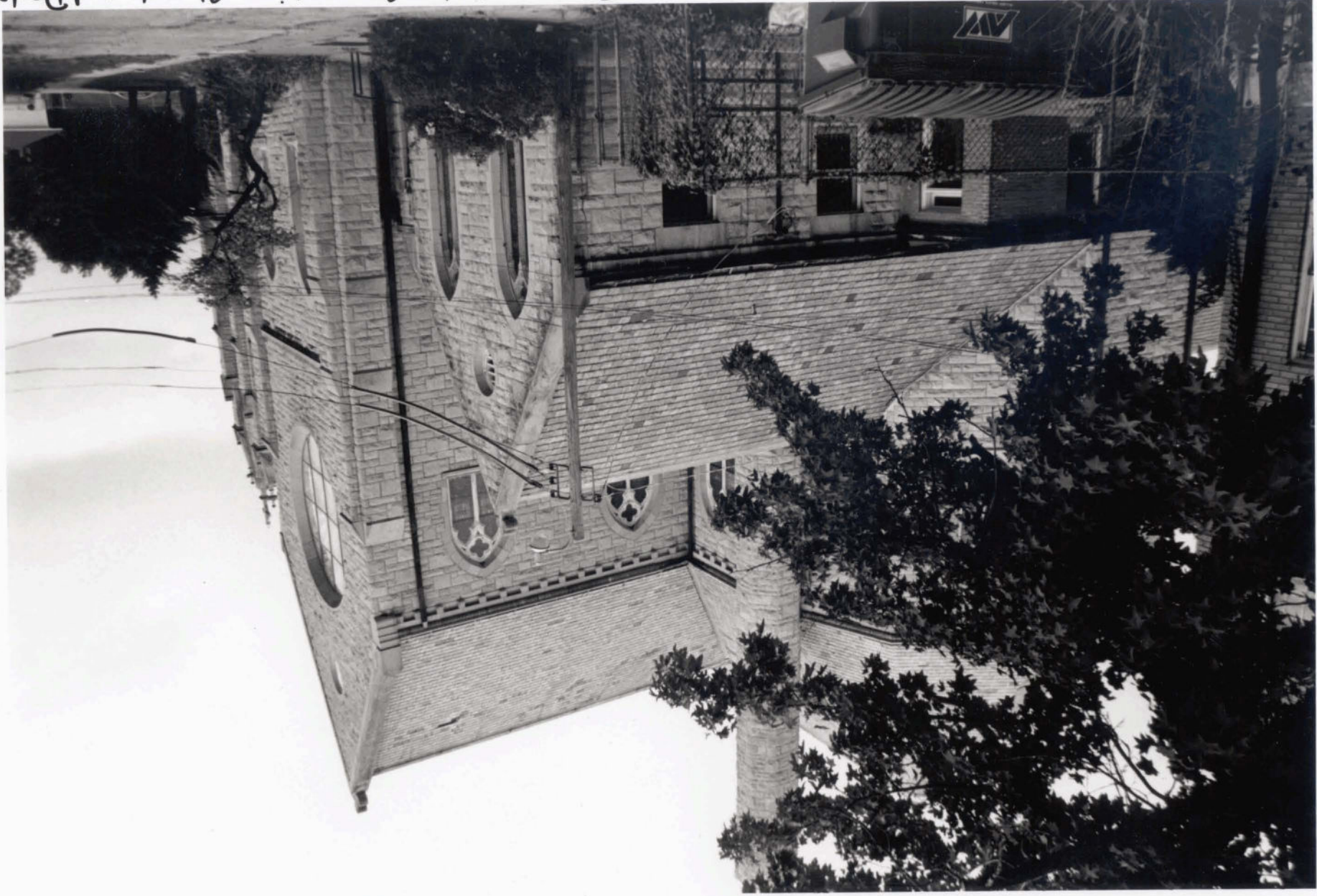


Immaculate Conception Church and Rectory
St. Louis (Independent City), Mo.
Photo No. 3



Immaculate Conception Church and Rectory
St. Louis (Independent City), Mo.
Photo No. 4

Immaculate Conception Church and Rectory
St. Louis (Independent City), Mo.
Photo No. 5





Immaculate Conception Church and Rectory
St. Louis (Independent City), Mo.
Photo No. 6



Immaculate Conception Church and Rectory
St. Louis (Independent City), Mo.
Photo No 7



Immaculate Conception Church and Rectory
St. Louis (Independent City), Mo.
Photo No. 8



Immaculate Conception Church and Rectory
St. Louis (Independent City), Mo.
Photo No. 9



Immaculate Conception Church and Rectory
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Photo No. 10



Immaculate Conception Church and Rectory
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Photo No. 11



Immaculate Conception Church and Rectory
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Photo No. 12



Immaculate Conception Church and Rectory
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Photo No. 13



Immaculate Conception Church and Rectory
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Photo No. 14



Immaculate Conception Church and Rectory
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Photo No. 15



Immaculate Conception Church and Rectory
St. Louis (Independent City), Mo.
Photo No. 16



Immaculate Conception Church and Rectory
St. Louis (Independent City), Mo.
Photo NO. 17



Immaculate Conception Church and Rectory
St. Louis (Independent City), Mo.
Photo No. 18



Immaculate Conception Church and Rectory
St. Louis (Independent City), Mo.
Photo No. 19



Immaculate Conception Church and Rectory
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Photo No. 20