

United States Department of the Interior
National Park Service

National Register of Historic Places -- Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "X" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries. Use letter quality printer in 12 pitch, using an 85-space line (left margin at 10; right margin at 95) as formatted here. Use only 25% or greater cotton content bond paper.

1. Name of Property

Historic name: Joplin (Scott) Residence

Other names/site number: Scott Joplin National Historic Landmark

2. Location

Street & number: 2658 Delmar Boulevard not for publication

City/town: St. Louis vicinity

State: Missouri code: MO county: St. Louis code: 510 ZIP code: 63103

3. Classification

Ownership of Property	Category of Property	No. of Resources within Property:	
		Contributing	Noncontributing
<input type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	<u>1</u>	<input type="checkbox"/> buildings
<input type="checkbox"/> public--local	<input type="checkbox"/> district	<input type="checkbox"/>	<input type="checkbox"/> sites
<input checked="" type="checkbox"/> public--State	<input type="checkbox"/> site	<input type="checkbox"/>	<input type="checkbox"/> structures
<input type="checkbox"/> public--Federal	<input type="checkbox"/> structure	<input type="checkbox"/>	<input type="checkbox"/> objects
	<input type="checkbox"/> object	<input type="checkbox"/>	<input type="checkbox"/> Total

Name of Related Multiple Property Listing:

N/A

No. of Contributing Resources
Previously Listed in the
National Register:

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ___ meets ___ does not meet the National Register criteria. ___ See continuation sheet.

Signature of certifying official

Date

State or Federal agency or bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria. ___ See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency or bureau

5. National Park Service Certification

I hereby certify that this 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): Boundary defined

Signature of the Keeper

Date

9/30/88

6. Functions or Use

Historic Functions:
(enter categories from instructions)

Current Functions:
(enter categories from instructions)

Residential

Recreation/Museum

Domestic--Multiple Dwelling

Recreation and Culture--Work in Progress

7. Description

Architectural Classification:
(enter categories from instructions)

Vernacular Italianate

Materials:
(enter categories from instructions)

Foundation--Random ashlar/dressed
limestone

Walls--Masonry/brick

Roof--Wood/composite shingle

Describe present and historic physical appearance.

The Scott Joplin National Historic Landmark consists of a two-story brick building laid up in stretcher bond. The general plan of the building is in a "T" configuration. The main section of the structure is six bays wide and two bays deep and faces north. The roof of the main building is a simple low gable with engaged chimneys connected by parapet walls located at either end. A wing extends from the rear of the main structure, four bays wide and three bays long. The wing was originally equipped with a simple gable roof and two 2-story galleried porches on the east and west elevations. The galleries have been removed. A small two-story brick addition with a flat roof, two bays wide and two-and-a-half bays deep was added to the west end of the main structure sometime after 1908. The structure was acquired by the State of Missouri in 1984. The site is presently under restoration by the State of Missouri. Future plans include the renovation of the west unit as administration/exhibit areas and the restoration of the east unit as a house museum complex.¹

The front (north) of the main structure is symmetrical and consists of basement, first, and second stories. The basement level is comprised of a random ashlar foundation faced with dressed limestone. The limestone course is pierced by four small, segmentally arched windows centered underneath the first-story windows above. The first story consists of four 2-over-2 double hung wooden windows and a central double entry. The arched windows with brick voussiers are paired and flank the central double entries which also have arched voussier detailing. The entry on the east was divided into two doorways ca. 1890. The doors before restoration were equipped with large single-pane glass lights and coffered detailing. Rectangular single-pane glass transoms are located above each door. On the west, the doorway has an arched transom over a single door. Its original design is undetermined. Elaborate door surrounds consisting of coffered, ribbon-scrolled, and bamboo-detailed woodwork survive on both entries. The double entry is accessed by a simple flight of four steps, with treads and risers in limestone. The stairs to the main entry of the units are both flanked and separated by podia capped by scrolled horizontal consoles. The second story of the main facade is composed of six 2-over-2 segmentally arched windows centered over the first-story windows and entryways.²

The ca. 1908 addition is set back two bays from the north facade of the main structure. Segmentally arched windows occur at the first and second stories on the north elevation. No windows are located on the west side of the addition save for a small access opening on the first story at the extreme south end. The rear (south) elevation is composed of paired windows and doorways on the first and second stories. A porch of undetermined design provided shelter and access to this section of the complex.³

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The rear and side elevations (south, east, and west) consist of symmetrical placements of doorways and windows. A centrally placed window pierces the wall at the attic level on the west elevation of the main structure. Second- and first-story windows are offset slightly to the south. An additional attic window is located on the east elevation. Two doorways and windows of undetermined original design are located on the first and second floors, east elevation of the rear wing. Windows flank the doorway on the second floor; on the first floor, paired windows are located south of the doorway opening. Two basement windows complete the elevation. Windows are also located on the far east and west ends of the building's south wall. The south elevation is also symmetrical, consisting of a simple brick gable, two shed doorways at the foundation level for basement access, and paired doorways and windows at the east and west ends of the first-story elevation. Paired windows on the second story are centered over the first-floor elements. The south elevation was removed and relaid on a more stable foundation ca. 1986 during phased restoration. The west elevation of the rear wing is comprised of two pairs of segmentally arched windows located at the first and second stories. Windows prior to restoration were variegated, including both wooden, double hung 2-over-2 and 6-over-6 varieties. Two dormers are located on the rear roofline of the main structure. As stated earlier, the rear galleries have been removed. These elements are scheduled for reconstruction. All exterior woodwork including windows and doors have been replaced ca. 1985 in a phased restoration project managed by the Missouri Department of Natural Resources Historic Preservation Program. The project is presently 50 percent complete. Elevation drawings are attached to this nomination.

The original construction date of the building is unclear; it appears in Compton and Dry's 1874 atlas of the City of St. Louis. The overall design of the structure suggests an earlier construction date ca. 1860. Elements such as the engaged chimney/parapet wall details and certain woodwork details support this contention. At least one local St. Louis⁵ historian feels the building may have been built ca. 1860 and refaced in the 1870s.⁵

The original floorplan reflects common trends in St. Louis rowhouse construction both immediately preceding and following the Civil War. The basement consists of five large open areas. A small pair of rooms is located underneath the rear wing portion of the structure; two larger rooms exist below the main structure. An additional basement space is located to the west of the main basement rooms beneath the ca. 1908 addition. First-floor plans originally functioned as "mirror image" units. Some changes have occurred over the years in the west apartment. The apartments were designed to be entered from the main facade; each double entry provided access to either the first-floor unit or the stairway to the second-floor apartment. On the east first floor, a hallway running north to south provided access to two parlors located on the east. Three smaller rooms comprised the rear wing, two being paired, with a smaller third located between the paired rooms and the larger parlors. The west unit's first floor was constructed in the same manner. However, some changes have been made over the years. A two-story addition was added to the west of the main structure ca. 1908. Minor changes in floorplan configuration in the rear wing were

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also made. Stairway access to the basement areas was also accomplished in the ca. 1908 addition and in the southmost rear room. Main elements of both second floors consisted of shotgun hallways accessing two main parlor rooms, with three smaller rooms located in each rear wing. Again, alterations to the west unit centered around the ca. 1908 addition. Attic areas were accessible from the second floors by narrow stairways located over the main stairway systems and consisted of one room located in the main portion of the structure. All interior detail has been lost. None of the historic interior integrity is extant, save for selected doors, woodwork, and similar detailing. Restoration plans include the reestablishment of floorplans ca. 1900 for the second-floor east unit. This unit (2658-A) is traditionally noted as the apartment space occupied by Scott and Belle Joplin ca. 1903. The first floor of the east unit and both stories of the west unit are scheduled for renovation into museum and curatorial functions. Some argument continues among historians as to which unit represents the original configuration of the apartment complex. Due to the alterations in the west structure it is assumed for the purposes of this nomination that the east unit represents the original scheme of construction, although research is far from conclusive. It is also possible that the west unit represents an earlier townhouse function ca. 1860 and that the east unit was subdivided sometime before 1903. Further research will hopefully clarify this matter. Original and proposed floorplans are attached.

The Scott Joplin National Historic Landmark is located in the 2600 block of Delmar Boulevard. The neighborhood developed from original common agricultural fields of the French settlement of St. Louis. After ca. 1790 the area was given over to isolated farmsteads. Following 1803 and the Louisiana Purchase, the majority of the original common fields were privately acquired. Populations steadily increased; the years 1840 to 1850 witnessed an unprecedented growth in population. The city limits were extended to Grand Avenue as of 1855, including the neighborhood surrounding the Scott Joplin National Historic Site.⁷

The area known as the "Old North Area" of St. Louis was first occupied by German immigrants in the 1850s. It soon provided homes for other immigrant populations including Irish, Italian, Polish, and Jewish groups.

The early 1850s were years of development for the area. An example of such development was the Stoddard Addition, located in the larger "Old North Neighborhood." The addition was platted in 1851 as an upper middle class subdivision comprised of single-family and more modest multi-family units. It evolved from an upscale, residential, single-family environ located in the midst of a rapidly changing larger neighborhood into a multi-story, multi-family residential area, taking on the aggregate personality of the larger "Old North" area. After the Civil War, fashionable residents such as General William Tecumseh Sherman made their homes in the area's small, exclusive neighborhoods. By 1883 additions such as the H.P. Taylor, William C. Carr, Mary A. Wright, Obear and A.L. Mills Additions (in which the Scott Joplin National Historic Site is located) dotted the larger Old North area. By the turn of the century, residents began to abandon these environs for more stylish neighborhoods on the Central West End of the city.⁹

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Residential/commercial use patterns were well established by the 1890s. In addition to the rows of multi-family dwellings, commercial and industrial concerns such as saddleries and lard rendering plants dotted the area. The usual schools and churches completed the picture. Institutions such as the West St. Louis Turnverein, located across the street from the Joplin residence, indicate the predominance of German populations in the neighborhood even in the later years of the 19th century.¹⁰

According to at least one study, the neighborhood was a "polygot of nationalities" at the turn of the century. Its evolution as a predominantly black neighborhood began ca. 1908-10. The neighborhood today is comprised of a mix of industrial and lower income residential properties, heavily impacted by deterioration and lack of maintenance.¹¹

Notes

¹William Patrick O'Brien, Site Inspection, Scott Joplin National Historic Site, October 22-23, 1986; Whipple Insurance Map, 1896 (updated 1908), p. 84 (photocopy: publisher and date unavailable), Washington University Library Collection, St. Louis, Missouri; Annette Proutt, Interview with William Patrick O'Brien, October 23, 1986.

²O'Brien, Site Inspection.

³Fleming Corporation, Floorplans, Scott Joplin House Restoration (St. Louis: Fleming Corporation for the State of Missouri, 1984), pp. A-0-1-2-3-4.

⁴Ibid.

⁵Mary M. Stirritz, telephone interview with William Patrick O'Brien, October 23, 1986; Richard Compton and Camille Dry, 1875 Pictorial St. Louis: Drawn In Perspective A.D. 1875 (St. Louis: Republished by Knight Publishing Company, 1979), n.p.

⁶Annette Proutt, Interview, October 23, 1986; Floorplans, Scott Joplin House Restoration, drawings A-0-1-2-3-4.

⁷Joseph M. Nixon, David Browman, M. Colleen Hamilton and Judith Hunt, "Report of Cultural Resource Assessment of Three Proposed Commercial/Industrial Redevelopment Tracts, Central and South St. Louis, St. Louis County, Missouri" (St. Louis: Archeological Survey, University of Missouri, 1984) pp. 55-80, passim. The Dr. Martin Luther King Industrial/Commercial Expansion area is within one block of the Scott Joplin National Historic Site; as such, the information obtained for the above cited study has been applied to the Joplin NHL as well.

⁸Ibid.

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⁹Ibid., p. 58; Landmarks Association of St. Louis, "Proposed National Register District In Phase III Of The Lucas Heights Redevelopment Plan" (St. Louis: no date) pp. 1-2; U.S. Department of the Interior, National Park Service, "E.O. 11593 Determination of Eligibility Notification: Stoddard Addition/Lucas Heights, St. Louis, Missouri" (Washington, D.C.: Ms. Beth Grosvenor for the Keeper of the National Register, 1986); Fred A. Lafser, "Statement of the Opinion of the State Historic Preservation Officer Concerning the Eligibility of a Property for Inclusion in the National Register" (Jefferson City, Missouri: November 2, 1982), p. 1.

¹⁰Ibid.; Whipple Insurance Map, p. 84.

¹¹Ibid., p. 58; Sister Mary George Eppich, "The History of St. Bridget of Erin Parish, St. Louis, 1853-1917," Chapter V: Conclusion, Master's Thesis, (St. Louis: Department of History, St. Louis University, 1951), pp. 81-91.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: nationally ___ statewide ___ locally

Applicable National Register Criteria: ___ A B ___ C ___ D

Criteria Considerations (Exceptions): ___ A ___ B ___ C ___ D ___ E ___ F ___ G

Areas of Significance:

(enter categories from instructions)
Performing Arts
Ethnic Heritage--Black

Period of Significance Significant Dates
1900-1903 1900-1903

Cultural Affiliation
Black

Significant Person
Scott Joplin

Architect/Builder
Unknown

State significance of property and justify criteria, criteria considerations, and areas and periods of significance noted above.

The apartment house at 2658 Delmar Boulevard, St. Louis, Missouri, constitutes one of the few extant structures related to the life and career of Scott Joplin (1868-1917), one of America's significant composers. His work with the musical genre later known as Ragtime provided important foundations for modern American music, combining elements of Midwestern folk and Afro-American melodic rhythmic traditions within the structural contexts of Western European musical forms. Born in 1868 to ex-slave Giles and freedwoman Florence Givens Joplin, Scott developed an early interest in the piano and evidently enjoyed some formal training. The young black man journeyed to St. Louis about 1885, where he began his musical career playing in the saloons and bordellos in the city's sporting district. During the next 8 years he traveled to other Midwestern towns working in the same capacity. Chicago's Columbian Exposition drew Joplin to that city in 1893. Upon leaving Chicago, he returned briefly to St. Louis in 1894.¹²

In 1894-95 Joplin located briefly in Sedalia, Missouri, a railroad town some 87 miles southeast of Kansas City, Missouri. After traveling with various musical groups, he returned to settle in Sedalia for a time. Here his musical career began to flourish. Playing piano in the town's red light district was tempered with enrollment at Sedalia's George Smith College for Negroes and membership in such groups as the Queen City Concert Band and the Texas Medley Quartette, which he helped to organize. His first published ragtime work, "Original Rags," was released by Carl Hoffman in Kansas City in 1899. Also in that year, the Stark Music Company of Sedalia published Joplin's "Maple Leaf Rag." The composition made both Joplin and Stark famous and ultimately sold over 1 million copies.¹³

Joplin and Belle Hayden, widowed sister-in-law of Scott Hayden (a Sedalia ragtime pupil and collaborator of Joplin's), moved from Sedalia to St. Louis sometime between 1900 and 1901, where they resided until 1903, at which time Joplin went on the road with a touring stock company. After brief stays in Sedalia and St. Louis, Joplin moved to Chicago; he returned to St. Louis about 1907. Soon after his return he moved to New York City, where he remarried in 1909 and resided until his death in 1917. Here he continued his work on a number of compositions, particularly an operatic score entitled Treemonisha.¹⁴

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Interest in his music enjoyed sporadic revivals in the 1950s through the 1970s. His musical scores were published by the New York Public Library under the direction of Vera Brodsky Lawrence in 1971. The use of his compositions, including his work "The Entertainer" as a part of the score for the popular movie The Sting in 1973,¹⁵ again served to popularize Joplin's music after a relative obscurity of 56 years.

Joplin's experimental work with American folk music and operatic forms are today recognized as crucial elements in the development of early ragtime and jazz traditions, and as having a profound influence on American music. His work is noted by music authorities as reflecting the hallmarks of true genius. The interpretations of mazurkas, minuets, and waltzes by the European music fraternity of the 19th century provided Joplin's inspiration to experiment with American folk tunes reinterpreted within the context of classic melodic expression. This approach, coupled with new elements of African rhythmic syncopation, provided America with its first truly original music. Joplin's interpretations of ragtime and its dance counterpart, the cakewalk, paralleled the works of European music masters such as Debussy, Dvorak, Milhaud, Satie, and Stravinsky. As one writer stated in 1972, Joplin explored "the very limits of ragtime." Scott Joplin is recognized today as one of America's premier composers and musicians; his pioneering work is considered one of the first formal presentations of an independently "American" musical form.¹⁶ Joplin was posthumously awarded a Pulitzer Prize for his accomplishments in 1976.

Joplin's association with the apartment complex at 2658 Delmar Boulevard in St. Louis is significant for two important reasons. His years at the address represent some of the most important and creative years of his musical career. Also, the building appears to be the only structure still in existence in the United States that can be positively linked to the musician and his life.

Joplin is listed as residing at the address in Gould's St. Louis Directory for 1902 under the entry "Joplin, Scott, music., r. 2658-A Morgan". A listing for Joplin's brother William at 2717 Lucas Avenue, a few blocks from Joplin, is also noted. William is also listed as involved in music.¹⁷

The name of Morgan Street was changed to Delmar Boulevard in 1933; the city ordinance authorizing the change made no mention of any revision in the street numbering system at that time.¹⁸ Secondary source works have traditionally given the address as Joplin's place of residence from the time of his arrival in St. Louis in 1900 until 1903, when he allegedly moved with Belle Hayden to his brother's address on Lucas Avenue. At least one of the secondary source works, They All Played Ragtime by Rudi Blesh and Harriet Janis, was based in part on first-person interviews with Joplin's contemporaries, including his second wife Lottie.¹⁹ Therefore, a positive association with Joplin and the Delmar Boulevard address is substantiated, assuredly for one year, and most probably for the years 1901-1903.

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These years witnessed the beginnings of Joplin's professional career on a national scale. His sale of "Maple Leaf Rag" to the Sedalia music house of John Stark and Sons proved profitable. His marriage to Belle Hayden (probably a common-law arrangement) represented a more stable existence for the composer. In February of 1901, the St. Louis Post-Dispatch ran an article on Joplin in connection with Alfred Ernst, director of the St. Louis Choral Symphony. Ernst stated that he was deeply impressed by Joplin's work. "The work Joplin has done in ragtime is so original, so distinctly individual, and so melodious that I am led to believe he can do something fine in compositions of a higher class. . . ." The director noted that he intended to take the composer under his tutelage and that he would introduce two of Joplin's compositions, "Maple Leaf Rag" and "Swipesey Cakewalk," in Germany. The article also mentioned that Ernst wished to take Joplin to Europe with him, although there is no clear evidence that this actually happened. Nevertheless, Joplin's full length picture en cameo, complete with racist cartooning typical of the period, was given prominent display in the St. Louis newspaper and heralded the beginning of a growing successful professional career. It would not be long before national bands such as the internationally famous musical ensemble of John Philip Sousa would be playing compositions by Joplin as part of their regular fare.²⁰

During this period, Joplin continued his sporting district associations with such St. Louis musicians as Tom Turpin, Louis Chauvin, Sam Patterson, Arthur Marshall, and others. Joplin's former Sedalia pupil and sometime musical collaborator, Scott Hayden and his wife Nora Wright, moved into the Morgan Street address with the Joplins soon after their taking up residence there.²¹

Music composed during Joplin's residency at 2658-A Morgan included "Peacherine Rag" (1901), "Sunflower Slow Drag" (1901), and "The Augustan Club Waltz" (1901). The cover of "Peacherine Rag" boasted the first notation stating "by the King of Ragtime Writers, Scott Joplin." Other publications of Joplin's works for this period (1901-1903) included "I Am Thinking of My Pickaninny Days" (1901), "The Easy Winners" (1901; a work that Joplin chose to publish himself, an indication of financial independence), "March Majestic" (1902), "The Strenuous Life" (1902), "A Breeze from Alabama" (1902), "Elite Syncopations" (1902), "The Entertainer" (1902), "Cleopha" (1902), "The Rag Time Dance" (1902), "Weeping Willow Rag" (1903), "Palm Leaf Rag" (1903), "The Favorite" (1903), "Little Black Baby" (1903), and a song version of "The Maple Leaf Rag" (1903). A one-act opera entitled A Guest of Honor was also written during this period but has been lost.²²

According to secondary sources, Joplin left the Morgan Street (Delmar Boulevard) address and moved to his brother's home on Lucas Avenue in 1903. Soon afterward he separated from Belle Hayden and went on tour with his stock company, originally called the Scott Joplin Drama Company. For the purposes of the tour,²³ however, the group was restyled the Scott Joplin Ragtime Opera Company.

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The St. Louis World's Fair of 1904 opened a year later. Its electric lights, waterfall cascades, and other features drew thousands to the city. The introduction of the hot dog and such tunes as "Meet Me In St. Louis" all served to add to the festive aura of the celebration. Bands from all over the world played at the Pavilion, including the French "Garde Republican" and the Philippine Constabulary. John Philip Sousa's band, conducted by Fredrick Neil Innes in the traditions of the legendary Patrick Gilmore, led the roster of American bands. A St. Louis group remained the official musical ensemble for the fair, however. As mentioned before, ragtime melodies regularly appeared as part of Sousa's repertoire even before his band's appearance at the fair. Arthur Pryor, famous Missouri-born trombonist, left Sousa to form his own musical group a year before the opening of the exposition. It is interesting to speculate what influence he may have had in promoting the Rag music of his native state. The Cakewalk, sister dance of Ragtime, played forth from Sousa's band. As mentioned earlier, Sousa carried the music to Europe, where the new music met with great success. For his part, Joplin, now at his brother's Lucas²⁴ Street address, composed "The Cascades" (1904) in honor of the St. Louis event.

The apartment at 2658-A Morgan represents an important period in the life and career of American composer Scott Joplin. There is no documentation at present that Joplin ever owned a permanent place of residence. His years in Sedalia, St. Louis, and New York represent those periods of his life when his residency in any one place amounted to more than a couple of years. Initial investigation suggests that the address on today's Delmar Boulevard in St. Louis is the only building in the United States still in existence that may be said to have a direct connection with the black composer.²⁵

Notes

¹²James Haskins with Kathleen Benson, Scott Joplin (New York: Doubleday and Company, 1978) pp. 30-33, 62, 203; Rudi Blesh and Harriet Janis, They All Played Ragtime (New York: Alfred A. Knopf, 1950), pp. 17, 39-41. The exact location of Joplin's birth is still undetermined.

¹³Scott Joplin, pp. 82-86; They All Played Ragtime, pp. 17-22; "Joplin: Professional Genius of Frontier Saloons, Brothels," Ebony (April 1972), p. 90. Joplin had previously published two songs, "A Picture of Her Face" (1895) and "Please Say You Will" (1895), as well as three other compositions, "Harmony Club Waltz" (1896), "Combination March" (1896), and "The Great Crush Collision March" (1896). "Original Rags," however, was his first published ragtime composition.

¹⁴Scott Joplin, pp. 114-115, 135, 137, 139, 145-146, 148, 153-158; They All Played Ragtime, pp. 233-234.

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¹⁵Scott Joplin, pp. 6-12; Vera Brodsky Lawrence, ed., The Collected Works of Scott Joplin, 2 vols. (New York: The New York Public Library, 1971), passim.

¹⁶"Joplin: Professional Genius", p. 90; Gilbert Chase, America's Music: From the Pilgrims to the Present (New York: McGraw-Hill Book Company, 1966), pp. 429-447; "From Rags to Rags," Time (February 7, 1972), pp. 89-90; The Collected Works of Scott Joplin, p. xiii; Scott Joplin, p. 14; They All Played Ragtime, pp. 82-84; Scott Joplin, pp. 59, 167; Louis Moreau Gottschalk, Notes of a Pianist (New York: Alfred A. Knopf, 1964) p. xi-xxxvi.

Joplin's work was no doubt original. It was, however, preceded by the work of Louis Moreau Gottschalk (1829-1869). Born in New Orleans to an English cotton speculator and a French Creole mother, Gottschalk became the first "enfant prodigue" of American music. Praised at the age of 15 by Frederic Chopin after his 1845 concert in Paris at the Salle Pleyel as a future "king of pianists," Gottschalk continued his remarkable musical career. His composition, "La Bamboula-Danse de Negres" (1847) centered around the American Creole folksong theme, "Quand patate la cuite na va mange li" ("When that 'tater's cooked don't you eat it up"). Described in later reviews as "heathenish and ragged," the music that provided Gottschalk with his inspiration for La Bamboula--the Bamboula, Counjaille, Calinda, Chacta, and Congo dances of West Africa and the West Indies by way of New Orleans and Congo Square--moved throughout the river systems of the United States, providing the basis for the rhythmic syncopations used years later by Joplin in his music. Joplin's work "Solace" acknowledges Gottschalk's contributions; the tango rhythms that dominate the piece were introduced into American music by him in "Souvenir de la Havane" in 1860. Gottschalk died in Rio de Janeiro in 1869 while conducting a 900-piece orchestra. The composer was in the midst of Opus 2 of "La Bamboula" when he died--a section known as "La Morte".

¹⁷Gould's St. Louis Directory for 1902: For the Year Ending April 1st, 1903 (St. Louis: Gould Directory Company, 1902), p. 1045; Scott Joplin, p. 116.

¹⁸Ordinance 40044, City of St. Louis, Missouri (microfilm).

¹⁹They All Played Ragtime, passim; Scott Joplin, p. 115. Haskins refers to the address as a "second floor flat," although the basis for his assumption as to which floor the Joplins occupied is not known.

²⁰Rudi Blesh, "Scott Joplin: Black American Classicist" in The Collected Works of Scott Joplin, p. xiii; "To Play Ragtime In Europe," St. Louis Post-Dispatch, February 2, 1901, n.p. (photocopy).

²¹Scott Joplin, pp. 115-119.

²²Scott Joplin, pp. 115-119; The Collected Works of Scott Joplin, vol. 2, pp. xxiii-xxvii, 293, 310; vol. 1, p. 94.

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²³Scott Joplin, pp. 105, 135-137; They All Played Ragtime, p. 53.

²⁴They All Played Ragtime, pp. 72-75.

²⁵Scott Joplin, p. 219; They All Played Ragtime, p. 64; Peter Gammond, Scott Joplin and the Ragtime Era (New York: St. Martin's Press, 1975), pp. 64-65. Historians disagree as to whether or not Joplin actually owned a house. Gammond states that Joplin owned the "house" on Morgan Street and that Mrs. Joplin ran it as a boardinghouse. It is possible that Gammond has confused this story with similar ones related by Rudi Blesh concerning Joplin's second wife Lottie and their years in New York. His notation regarding the purchase of a house by Joplin on Lucas Avenue in St. Louis is also erroneous. If any additional structures having residential connections with Joplin are still in existence, they most probably are houses connected with Arthur Marshall or Scott Hayden in the Sedalia, Missouri area. Others may exist in Chicago or New York, although this last is doubtful. It would seem from the most recent research that the chance of his having owned residential property is unlikely.

Note: Other sites in the Saline County/Johnson County/Boone County area of Missouri regarding early ragtime music contemporaries of Joplin's such as Blind Boone of Warrensburg, Missouri, and others most probably exist. A future thematic nomination covering these sites should be considered in the future.

9. Major Bibliographical References

Blesh, Rudi and Harriet Janis. They All Played Ragtime. New York: Alfred A. Knopf, 1950.

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Previous documentation on file (NPS):

See continuation sheet

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 as a National Historic Landmark

recorded by Historic American Buildings Survey No. _____

recorded by Historic American Engineering Record No. _____

Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Specify repository: _____

10. Geographical Data

Acreage of property: Less than one acre

UTM References:

	Zone	Easting	Northing		Zone	Easting	Northing
A	1/5	7/4/2/4/4/0	4/2/8/0/0/0/0	B	/	/ / / / / /	/ / / / / / / /
C	/	/ / / / / /	/ / / / / / / /	D	/	/ / / / / /	/ / / / / / / /

Verbal Boundary Description

The Scott Joplin Residence is located on Lots 35 and 36 and the eastern part of Lot 37 in Block 2 of Adam L. Mill's Addition and in Block 931 of the City of St. Louis, together fronting 100 feet 10-3/4 inches on the south line of Delmar Boulevard (formerly Morgan Street) by a depth southwardly of 120 feet 9 inches on the east line and 117 feet 2 inches on the west line to an alley, together with all the improvements thereon.

Boundary Justification

Based on legal description as recorded in the Registry of Deeds, Book 85, Page 248, Document 465, St. Louis County Courthouse, St. Louis, Missouri.

11. Form Prepared By

Name/Title: William Patrick O'Brien, Historian

Division of Cultural Resources

Organization: NPS, Rocky Mountain Regional Office

Date: December 1987

P.O. Box 25287

Street & number: 12795 West Alameda Parkway

Telephone: (303) 969-2875

City or town: Denver

State: CO ZIP code: 80225-0287

United States Department of the Interior
National Park Service

National Register of Historic Places -- Continuation Sheet

Section number 9 Page number 2

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Concerning the Eligibility of Property for Inclusion In The National Register."
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St. Louis: Archeological Survey, University of Missouri, 1984.

O'Brien, William Patrick. Site Inspection, October 22-23, 1986. National Park
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United States Department of the Interior
National Park Service

National Register of Historic Places -- Continuation Sheet

Section number 9 Page number 3

U.S. Department of the Interior, National Park Service. "E.O. 11593 Determination of Eligibility Notification: Stoddard Addition/Lucas Heights, St. Louis, Missouri." Washington, D.C.: Ms. Beth Grosvenor for the Keeper of the National Register, 1986.

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BUILDING DIMENSIONS

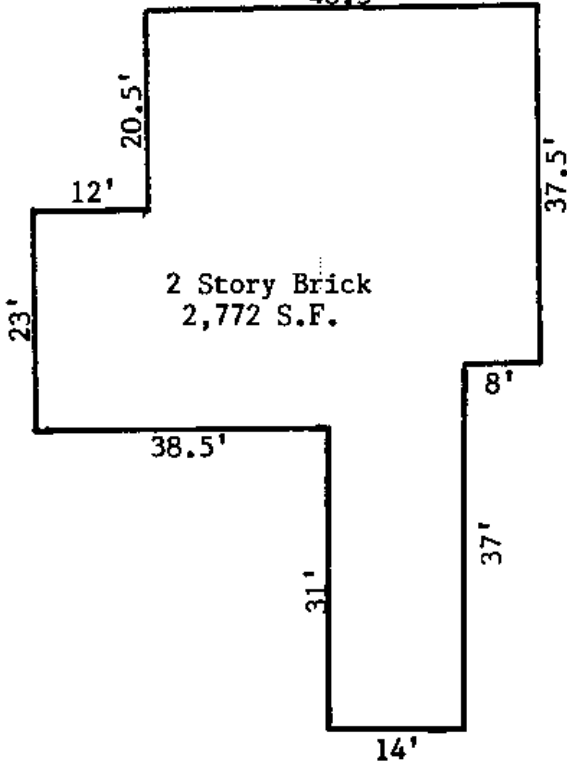
Tract II



DELMAR BOULEVARD

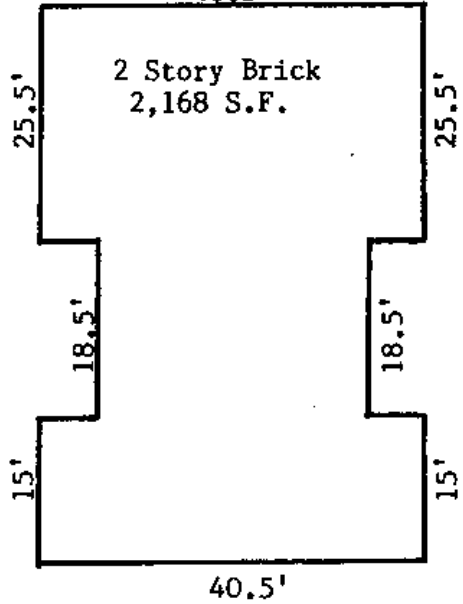
2710

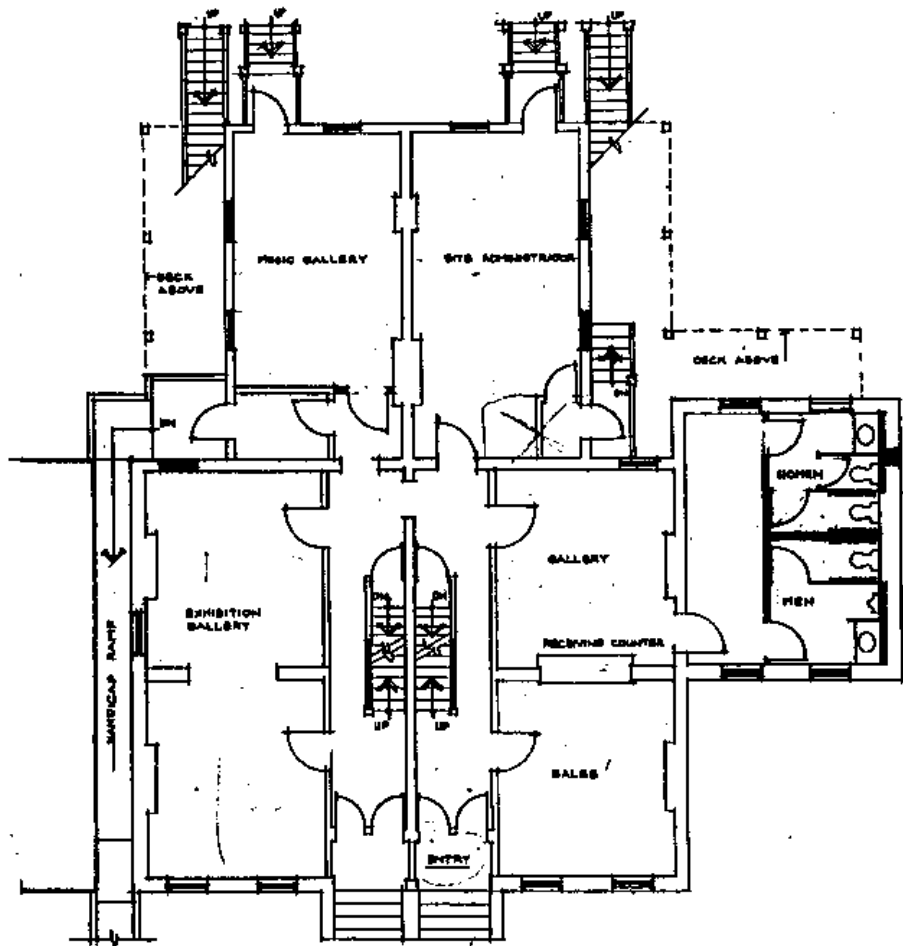
~~2712~~ Delmar
48.5'



2708

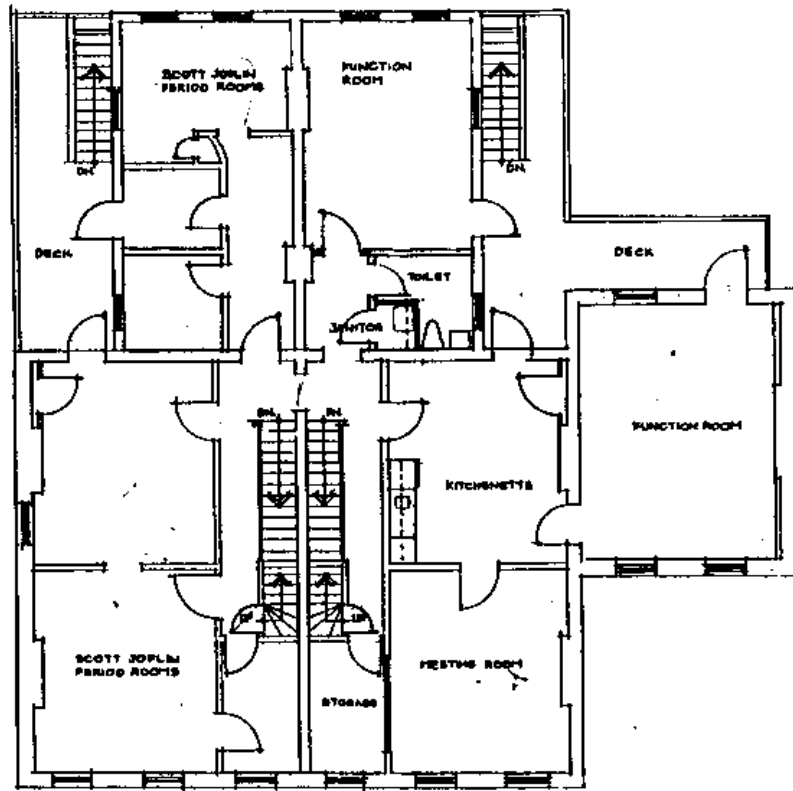
~~2706~~ Delmar
40.5'





FIRST FLOOR PLAN
SCALE 1/4" = 1'-0"

NORTH



SECOND FLOOR PLAN
SCALE 1/4" = 1'-0"

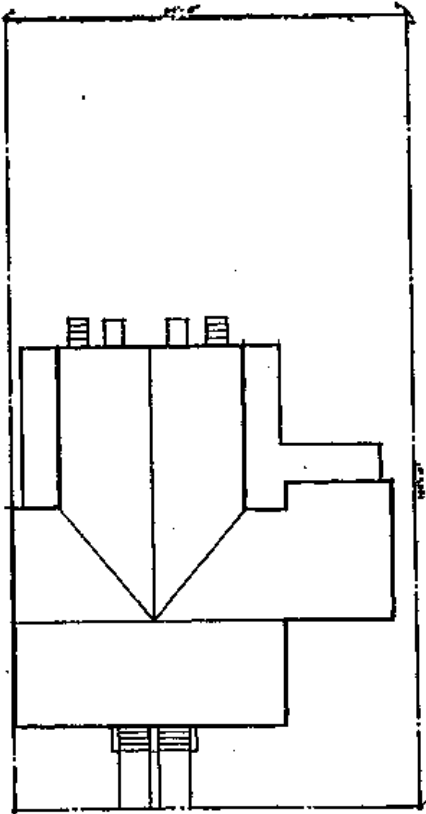


POST-RESTORATION FLOOR PLAN

Handwritten signature or initials

02
GAU
101

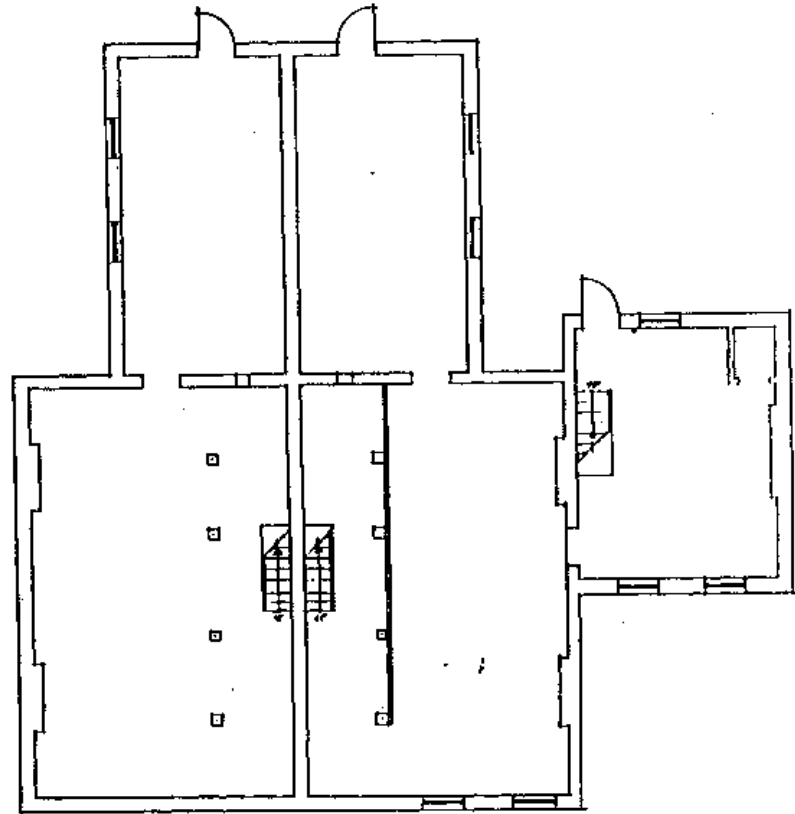
Department: Natural Resources PMS A. LARSEN, Sr.	Office of Administration Division of Design and Construction 1000 W. LAMAR, SIOUX FALLS, SD	STATE OF SUDASLOW Christopher S. Bond Governor	FLEMING CORPORATION Architects Engineers Planners 2000 West 10th Street, Suite 200 Sioux Falls, SD 57105 605-336-1111	SCOTT JOPLIN HOUSE RESTORATION ST. LOUIS MUSEUM PROJECT NO. 107-100-00000 DATE: 10/20/01 DRAWN BY: JAC CHECKED BY: JAC	A-0
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SITE PLAN
SCALE 1/8" = 1'-0"

NORTH

DELTA BLVD.



BASMENT FLOOR PLAN
SCALE 1/8" = 1'-0"

SCOTT JOPLIN HOUSE RESTORATION

PROJECT NO. 10-11-1000

DATE: 10-11-10

PROJECT NO. 10-11-1000

DATE: 10-11-10

FLEMING CORPORATION
Architects Engineers Planners

200 West 10th Street, Suite 110, St. Louis, MO 63102
Tel: 314.241.1000 Fax: 314.241.1001

STATE OF MISSOURI
Christopher S. Bond
Governor

Office of Administration
Division of Design and Construction
WALTER H. JOHNSON, DIRECTOR

Department of
Natural Resources

FRANK A. CARROLL, MISSOURI

FRANK A. CARROLL, MISSOURI

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FRANK A. CARROLL, MISSOURI



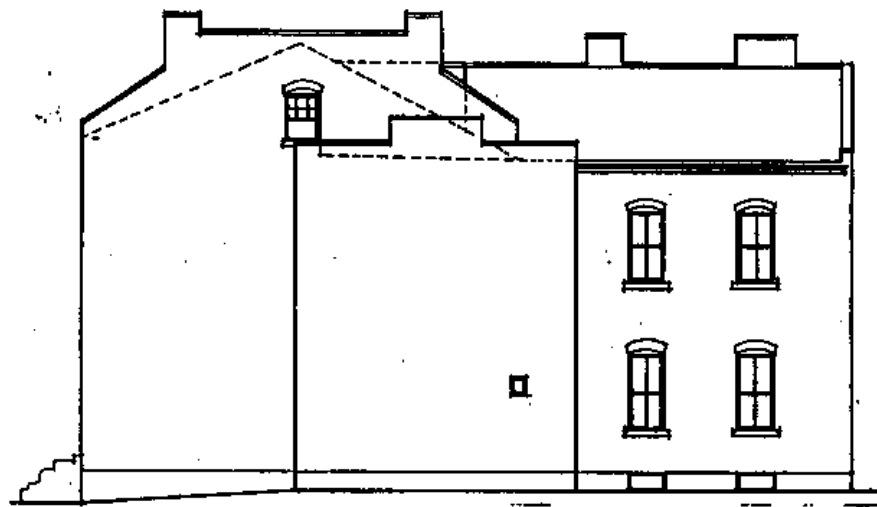
SOUTH ELEVATION
SCALE 1/4" = 1'-0"



EAST ELEVATION
SCALE 1/4" = 1'-0"



NORTH ELEVATION
SCALE 1/4" = 1'-0"



WEST ELEVATION
SCALE 1/4" = 1'-0"



Office of Architectural Records and Drawings
 STATE OF MASSACHUSETTS
 COMMISSIONER OF REVENUE
 100 STATE STREET, BOSTON, MASSACHUSETTS 02109
 TEL: 617-725-2000
 FAX: 617-725-2001
 WWW: www.mass.gov

Photo Log:

Name of Property: **Joplin, Scott, House**

City or Vicinity: **St. Louis [Independent City]**

County: **St. Louis [Independent City]** State: **MO**

Photographer: **J.G. Randall and Associates**

Date

Photographed: **1975**

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

1 of 2. Primary façade.

2 of 2. Rear façade.



2658

2660

