

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name Midtown Neighborhood Historic District
Other names/site number N/A
Name of related Multiple Property Listing N/A

2. Location

Street & number Roughly bounded by Clark St. on the N, Kingshighway on the W, Madison and Jefferson Streets on the S, and Second and Third Streets on the E
City or town St. Charles
State Missouri Code MO County St. Charles Code 183 Zip code 63301

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: X national statewide X local
Applicable National Register Criteria: A B X C D

Signature of certifying official/Title Mark A. Miles, Deputy SHPO Date
Missouri Department of Natural Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.
Signature of commenting official Date
Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

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

Signature of the Keeper Date of Action

Midtown Neighborhood Historic District
Name of Property

St. Charles County, Missouri
County and State

5. Classification

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

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

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

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

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

Contributing	Noncontributing	
527	287	buildings
7	9	sites
0	0	structures
3	2	objects
537	298	Total

Number of contributing resources previously listed in the National Register

2

6. Function or Use

Historic Functions

(Enter categories from instructions.)

- DOMESTIC/single dwelling
- DOMESTIC/multiple dwelling
- DOMESTIC/secondary structure
- COMMERCE/TRADE/business
- COMMERCE/TRADE/professional
- COMMERCE/TRADE/specialty store
- GOVERNMENT/courthouse

Current Functions

(Enter categories from instructions.)

- DOMESTIC/single dwelling
- DOMESTIC/multiple dwelling
- DOMESTIC/secondary structure
- COMMERCE/TRADE/business
- COMMERCE/TRADE/professional
- COMMERCE/TRADE/specialty store
- GOVERNMENT/courthouse

7. Description

Architectural Classification

(Enter categories from instructions.)

- Federal
- Greek Revival
- Gothic Revival
- Italianate
- Queen Anne
- Romanesque

Materials

(Enter categories from instructions.)

- foundation: Limestone
- walls: Brick
- Weatherboard
- roof: Asphalt
- other: Terra Cotta
- METAL

NARRATIVE DESCRIPTION ON CONTINUATION PAGES

Midtown Neighborhood Historic District
Name of Property

St. Charles County, Missouri
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Areas of Significance

ARCHITECTURE

Period of Significance

1838-1959

Significant Dates

N/A

Criteria Considerations

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

Property is:

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

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Legg, Jerome

Pelligreen, Nicholas

Thompson, J.W.

Stumberg, Johann Heinrich

STATEMENT OF SIGNIFICANCE ON CONTINUATION PAGES

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Midtown Neighborhood Historic District
Name of Property

St. Charles County, Missouri
County and State

Acreeage of Property 125.4 acres

Latitude/Longitude Coordinates

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

1 38.788394 90.490727
Latitude: Longitude:

3 38.780014 90.483367
Latitude: Longitude:

2 38.785199 90.480620
Latitude: Longitude:

4 38.784798 90.497658
Latitude: Longitude:

UTM References

(Place additional UTM references on a continuation sheet.)

_____ NAD 1927 or _____ NAD 1983

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title Brenda Rubach/Preservation Planner
organization City of St. Charles date April 2014
street & number 200 N. Second Street, Suite 303 telephone 636-949-3228
city or town St. Charles state MO zip code 63301
e-mail Brenda.rubach@stcharlescitymo.gov

Additional Documentation

Submit the following items with the completed form:

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

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

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

Midtown Neighborhood Historic District
Name of Property

St. Charles County, Missouri
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Photographs

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

Photo Log:

Name of Property: Midtown Neighborhood Historic District

City or Vicinity: St. Charles

County: St. Charles County State: Missouri

Photographer: Brenda Rubach

Date Photographed: Various (see below), field checked December 2013

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

- 1 of 37: St. Charles County Courthouse, 100 North Third Street, view to northwest, March 2010
- 2 of 37: 215-135 North Fourth Street, view to southwest, March 2010
- 3 of 37: 415-401 North Fourth Street, view to southwest, March 2010
- 4 of 37: 125 North Fifth Street, view to southwest, March 2010
- 5 of 37: 300-312 North Fifth Street, view to northeast, December 2013
- 6 of 37: 128 North Sixth Street, view to southeast, March 2013
- 7 of 37: 314-332 North Sixth Street, view to northeast, December 2013
- 8 of 37: Benton School, 400 North Sixth Street, view to southeast, March 2013
- 9 of 37: Immanuel Lutheran Church, 115 South Sixth Street, view to southwest, March 2010
- 10 of 37: 131-115 South Eighth, view to northwest, March 2011
- 11 of 37: 127-115 North Eighth, view to southwest, November 2013
- 12 of 37: 725-715 Adams Street, view to southwest, December 2013
- 13 of 37: 724-800 Adams Street, view to northwest, December 2013
- 14 of 37: 321-335 North Benton Avenue, view to northwest, December 2013
- 15 of 37: 424-426 North Benton Avenue, view to northeast, March 2013
- 16 of 37: 309-331 Clark Street, view to southwest, March 2010
- 17 of 37: 701-729 Clark Street, view to southwest, September 2010
- 18 of 37: 330-312 Jefferson Street, view to northeast, March 2010
- 19 of 37: 572-556 Jefferson Street, view to northeast, December 2013
- 20 of 37: 608-620 Jefferson Street, view to northwest, December 2013
- 21 of 37: 712-702 Jefferson Street, view to northeast, December 2013
- 22 of 37: 808-830, view to northwest, December 2013
- 23 of 37: 912, 908, 906 and 830 Jefferson Street, view to northeast, March 2011
- 24 of 37: 1045-1029 Jefferson Street, view to southeast, December 2013
- 25 of 37: 120 South Kingshighway, view to northeast, March 2011
- 26 of 37: 546-568 Madison, view to northwest, March 2010
- 27 of 37: 901-1017 Madison Street, view to southwest, March 2011
- 28 of 37: 1068-1108 Madison Street, view to northwest, December 2013
- 29 of 37: 618-720 Monroe Street, view to southwest, November 2013
- 30 of 37: 817-801 Monroe Street, view to southeast, December 2013
- 31 of 37: 820-824 Monroe Street, view to northwest, December 2013

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Photo Log (Continued):

- 32 of 37: St. John's AME Church, 547 Washington Street and 114-130 North Benton Avenue, view to southeast, December 2013
33 of 37: 716-710 Washington Street, view to northeast, September 2009
34 of 37: 717-801 Washington Street, view to southwest, November 2013
35 of 37: 833-735 Washington Street, view to southeast, December 2013
36 of 37: 1037-1015 Washington Street, view to southeast, December 2013
37 of 37: 1029 Madison Street, view to southwest, August 25, 2011

Figure Log:

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

- Figure 1:** Portion of the Annexation Map of St. Charles, Missouri, showing the Midtown Neighborhood Historic District, prepared by Chuck W. Lovelace III, GISP/GIS Coordinator, City of St. Charles, MO, 2014 page 167
- Figure 2:** Construction Dates of Primary Buildings by Decade page 168
- Figure 3:** Plat of O'Rear's Subdivision, 1873, Department of Community Development, City of St. Charles, MO page 169
- Figure 4:** Portion of page 1 of the 1909 Sanborn Insurance Map, showing subdivisions and the original town. Fire Insurance Map of Saint Charles, MO. New York: Sanborn Map Company, 1909. <http://sanborn.umi.com.remote.scccl.d.lib.mo.us>, accessed Spring-Winter 2012. page 175
- Figure 5:** Plat Map of Edgar's Addition, 1892, Department of Community Development, City of St. Charles, MO page 177
- Figure 6:** Plat Map of Goddard Place, 1907, Department of Community Development, City of St. Charles, MO page 178
- Figure 7:** Plat Map of Park Addition, 1913, Department of Community Development, City of St. Charles, MO page 179
- Figure 8:** Number of Resources by Architectural Style page 183
- Figure 9:** Number of Resources by Vernacular House Form or Type page 191
- Figure 10:** Regional Map, prepared by Chuck W. Lovelace III, GISP/GIS Coordinator, City of St. Charles, MO, 2014 page 198
- Figure 11:** Map of the City of St. Charles with the Midtown Neighborhood Historic District highlighted, prepared by Chuck W. Lovelace III, GISP/GIS Coordinator, City of St. Charles, MO, 2014 page 199
- Figure 12:** Longitude/Latitude Map of the Midtown Neighborhood Historic District, prepared by Chuck W. Lovelace III, GISP/GIS Coordinator, City of St. Charles, MO, 2014 page 200

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Midtown Neighborhood Historic District
Name of Property
St. Charles County, Missouri
County and State
N/A
Name of multiple listing (if applicable)

6. FUNCTION OR USE (CONTINUED)

Historic Functions

EDUCATION/school
RELIGION/religious facility
RELIGION/church school
RECREATION & CULTURE/monument/marker

Current Functions

EDUCATION/school
RELIGION/religious facility
RELIGION/church school
RECREATION & CULTURE/monument/marker
LANDSCAPE/parking lot

7. DESCRIPTION (CONTINUED)

Architectural Classification

LATE VICTORIAN
Folk Victorian
Colonial Revival
Classical Revival
Tudor Revival
Bungalow/Craftsman
LATE VICTORIAN
 Other: Gable Front
 Other: Gable Front-and-Wing
 Other: Side Gable
 Other: Cross Gable
LATE 19TH & 20TH CENTURY REVIVALS
 Other: American Foursquare
MODERN MOVEMENT
 Other: Ranch

Materials

Foundation: BRICK
Foundation: CONCRETE
Foundation: STUCCO
Walls: Weatherboard
Walls: VINYL
Walls: ASBESTOS
Walls: STUCCO
Walls: ASPHALT
Walls: Limestone
Walls: CONCRETE
Walls: Shingle
Roof: ASBESTOS
Roof: Slate

8. STATEMENT OF SIGNIFICANCE (CONTINUED)

Architect/Builder

Greise and Weile
Hill, Stephen
Sandfort, Hermann Heinrich
Sandfort, Johann Hermann
Hackman, John
Ehlmann, Henry and Sons
Ehlmann, George
Bode, Christian
Hollrah, Herman
Benne, William

Ellis, George
Huning, Frank
Mutert, Herman
Bull, Carl & Son
Kolkmeier, Elmer B.
Dyer, Bernard
Owen, Virgil
Reed, Marion Thomas

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Midtown Neighborhood Historic District
Name of Property St. Charles County, Missouri
County and State N/A
Name of multiple listing (if applicable)

Summary:

The Midtown Neighborhood Historic District is located in St. Charles, Missouri, which was founded in 1769, incorporated in 1809 and became the St. Charles County seat in 1812. The city of more than 68,000 residents is situated on the west bank of the Missouri River near its confluence with the Mississippi River and approximately 20 miles northwest of downtown St. Louis (see Figure 10, page 198). The 125.4-acre district is white- and blue-collar residential neighborhood that contains 527 contributing buildings (377 primary buildings, 150 outbuildings), 7 contributing sites, 3 contributing objects, 287 noncontributing buildings (105 primary buildings and 182 outbuildings), 9 noncontributing sites, and 2 noncontributing objects. In addition, two buildings were previously listed in the National Register: the African Church at 554 Madison Street (NR 11/21/80) and the Oliver L. and Catherine Link House at 1005 Jefferson Street (NR 8/6/13). Seventy-eight percent (78%) of the primary buildings are contributing and 22% are noncontributing. Of the total number of noncontributing buildings, 63 percent are modern or altered garages and sheds that are located at the rear of the properties where they are minimally visible from the street. The objects include four monuments located on the courthouse grounds and a circa 1950 pole sign at 419 North Fourth Street. These resources are located within portions of 40 blocks that are roughly bounded by Clark Street on the north, Second and Third Streets on the east, Madison and Jefferson Streets on the south, and Kingshighway on the west.

Although the Midtown Neighborhood extends south to First Capitol Drive and west to Kingshighway, most properties along these streets were excluded from the district's boundaries due to numerous modern intrusions, alterations and parking lots. These two streets have become commercialized and are now busy four-lane arteries. The district is located two blocks west of the river and one block west of the St. Charles Historic District (NR 9/22/70, with boundary increases 6/4/87, 5/1/91 and 10/10/96), which is the city's historic downtown commercial area concentrated on Main Street. The commercial and residential Frenchtown Historic District (NR 3/14/91) and the residential Commons Neighborhood are adjacent to the district's northern boundary and Lindenwood University is located immediately southwest. The origin of the Midtown name for the neighborhood is not known; however, that name was being used at least by 1981 when the Midtown Community Association was incorporated as a not-for-profit corporation "dedicated to the historic preservation and improvement of community life in the Midtown area."¹ Street signs with the name "Midtown Neighborhood" are located throughout the area.

Although the district is predominantly residential, the county courthouse, several churches and schools, and a few commercial and office buildings are scattered within its boundaries. Several buildings in the district originally housed neighborhood grocery stores, such as the Fourth Street Market Grocery at 301 North Fourth Street (1926-27) and the West End Grocery and Meat Market at 912 Jefferson Street (circa 1900), but they have been converted into residences or offices. The buildings in the district represent the architectural trends that were popular nationally from the mid-nineteenth century through the mid-twentieth century. Residences range from small vernacular cottages to large, high style mansions. Contributing buildings date from 1838-1959, which is the period of significance for the district, and include examples of the Federal, Italianate, Greek Revival, Gothic Revival, Queen Anne, Folk Victorian, Romanesque Revival, Richardsonian Romanesque, Neoclassical Revival, Colonial Revival, Craftsman, Tudor Revival, Minimal Traditional and mid-century Modern styles; however, most residential buildings are vernacular designs that display minimal detailing typical of architectural styles that were popular during the period they were built. The following folk forms or building types are common in the survey

¹ Riddler, Sue, President of the Midtown Community Association. Letter to Robert A. Myers, St. Charles Department of City Development, April 16, 1996.

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Midtown Neighborhood Historic District
Name of Property St. Charles County, Missouri
County and State N/A
Name of multiple listing (if applicable)

area: Gable Front, Side Gable, Gable-Front-and-Wing, Late Victorian, Cross Gable, Centered Gable, Pyramidal, American Foursquare, Bungalow and Massed Plan, Side-Gabled. Although most streets within the survey area contain a mixture, some areas have concentrations of a particular architectural style or form, such as the group of Federal cottages in the 600 and 700 blocks of Adams Street (see Photo 13) and the bungalows in the 800 block of Washington Street (see Photo 35).

Elaboration:

Founded in 1769, St. Charles is the oldest permanent settlement on the Missouri River. Like all Missouri-French villages founded during Spanish rule, the town was laid out in a grid following Spanish Colonial town designs. Two long streets of blocks paralleled the river and in 1791 Third Street was the western city limits. The settlement pattern was influenced by the topography. The limestone bluffs and hilly terrain in the town, which was originally named *Les Petites Cotes*, or the little hills, caused settlement to take place wherever land was most easily cleared. In 1804, Amos Stoddard wrote that "Owing to a hill, which extends along the rear of the town and nearly the whole length of it, the streets cannot be multiplied, nor any building erected, except on the borders of the present town."² Nevertheless, the town did grow, but the problem with the topography is exemplified in some of the early entries in Town Council minutes, which discuss the hardships of street grading due to the large amounts of stone that had to be removed.³ Because of the irregular terrain and use of property for farming, development was scattered and in the early years streets were seldom opened for more than a few blocks.

By the time the town was incorporated in 1809 its westernmost boundary was Fifth Street, and west of Fifth Street were the "common fields" and "commons." The common field was a group of long, linear agricultural tracts. Holders of common field lots farmed their parcel, but after the harvest the common fields became a commons on which all of the inhabitants were allowed to graze animals until the following spring. The 125.4-acre Midtown Neighborhood Historic District is composed of part of the original town and part of the common fields, portions of which were annexed in 1849, 1869 and 1894. Located two blocks west of the river and significantly elevated above the waterfront, the district is roughly bounded by Second and Third Streets on the east, Jefferson and Madison Streets on the south, Kingshighway on the west, and Clark Street on the north.

The 1869 Bird's Eye View of the city shows that the majority of development west of Fifth Street was along Madison and Jefferson east of Seventh Street and in the area bounded by Monroe, Sixth, Clark and Ninth Streets. The following sections of streets had not been built by 1869: Washington Street west of Fifth Street, Benton Avenue south of Adams, Seventh Street between Jefferson and Washington, Ninth Street south of Monroe, and Tenth Street. The area west of Seventh Street but south of Monroe was largely vacant, except for a few houses, a tobacco factory and a woolen mill. This area is still referred to as "Factory Hill," although the factory buildings are no longer extant.

Over the years, numerous subdivisions were created in the neighborhood, including the Eugene Gauss Addition (prior to 1856), O'Rear's Subdivision (1873), Bloebaum's Subdivision (prior to 1886), Edgar's Addition (1892), the Reuben G. Ross Partition (before 1905), Goddard Place (1907), the Annie Redmond Addition (between 1905 and 1909), Park Addition (1913) and the H.G. Rauch Subdivision (1925). The houses in the 900 and 1000 blocks of Washington Street and on the west end of Tenth Street comprised

²Ehlmann, Steve. *Crossroads: A History of St. Charles County, Missouri*. St. Charles, Missouri: Lindenwood University Press, 2011, p. 15.

³Jones, Maureen. "Survey Plan, City of Saint Charles, Missouri, July, 1989." p. 11.

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Midtown Neighborhood Historic District
Name of Property St. Charles County, Missouri
County and State N/A
Name of multiple listing (if applicable)

an African American neighborhood known as “Goose Hill.” (All of the lots except those on the east side of Tenth Street are in O’Rear’s Subdivision.) The area was settled by African Americans as early as 1888 and it is one of several enclaves or neighborhoods in St. Charles formed by blacks. However, a couple of houses in the district outside of Goose Hill were also occupied by African Americans. In addition, St. John’s A.M.E. Church was built at 547 Washington Street in 1872 after the congregation outgrew its original building, the African Church, at 554 Madison Street (NR 11/21/80).

The district is laid out in a grid pattern, with the numbered streets running north-south and the named streets east-west, except for Kingshighway, which runs diagonally northeast-southwest. Although the majority of the streets in the district are fairly quiet residential streets, Fifth Street and Kingshighway have become commercialized and serve as arteries connecting to Interstate 70, while Jefferson and Clark Streets east of Fifth Street are well traveled entrances into downtown. Public sidewalks span the front boundary of most, but not all, of the properties in the district. The properties on Tenth Street, the 100 block of South Kingshighway, and the 900 and part of the 1000 blocks of Washington Street do not have sidewalks, but all properties in the district have concrete curbs at the street. Setbacks for the houses are not uniform and range from shallow to deep, but the majority has only moderately-sized front yards and most are built close together with small side yards. Lots range from flat to significantly elevated, and some have masonry retaining walls along their front property lines. A large number of properties have mature trees and plantings, and a couple of the houses—722 and 1005 Jefferson Street—retain their stone carriage steps at the curb. Alleys extend along the rear of the majority of the properties. Outbuildings such as garages are located near the rear lot line of approximately 60% of the properties, and most are accessed from the alleys although some have driveways that provide access from the street, and a few can be accessed from both the street and alley.

Lot sizes vary greatly throughout the neighborhood, and only 16 of the 500 lots are vacant. Of these 16, 7 are contributing and 9 are noncontributing. The district’s largest lots encompass entire blocks and hold the most monumental buildings, which are public and ecclesiastical structures. Designed by noted St. Louis architect Jerome Bibb Legg, the limestone Neoclassical Revival style St. Charles County Courthouse (100 North Third Street, Photo 1) is situated high above Second Street on a dramatic hillside one block west of Main Street. The courthouse property, which is bounded by Second, Jefferson, Third and Washington (vacated) Streets, is the easternmost block in the district. Construction on this site required a great deal of grading given the slope of the property on the edge of a small bluff. The rusticated limestone blocks used for the building were quarried on site and the cornerstone was laid in June of 1901. The monumental two-story building rests on a raised basement and one-story porticos are on all four elevations. Four monuments are located on the broad courthouse lawn, which has several sidewalks and multi-flight stairways leading down the hillside.

Abutting the district’s northern boundary is the 1896 two-story brick Classical Revival Benton School (Photo 8), which is situated at 400 North Sixth Street on the block bounded by Sixth, Adams, Benton and Clark. Although the school property originally included only the south half of the block, in 1955 the school district purchased the north half, where a large house had historically been located. The parcel where it stood is now a grassy, tree-shaded lawn with playground equipment, and the entire block is enclosed by a fence. Since 2008 the building has served as an administrative center for the school district. Another one-block parcel is owned by Immanuel Lutheran Church and holds the 1867 brick Gothic Revival church (115 South Sixth Street, Photo 9) as well as the 1950s Modernist Immanuel Lutheran School (120 South Seventh Street). Located along the south boundary of the district, this block is bounded by Sixth, Madison (which has been vacated along the property), Seventh and Jefferson Streets. Like Immanuel Lutheran Church, the Gothic Revival style Jefferson Street Presbyterian Church

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N/A
Name of multiple listing (if applicable)

at 550 Jefferson Street has been a neighborhood landmark since its construction in the third quarter of the nineteenth century.

The majority of buildings in the district are single-family houses, but there are also a large number of duplexes. Residential structures range from 1- to 2½-stories and are brick or frame, although two are constructed of rusticated concrete blocks. Many houses have rock-faced stone foundations, but the courthouse is the only structure in the district to be completely constructed of stone. Some of the houses have been converted into offices or commercial uses and some of the buildings that originally served as neighborhood groceries have been converted into homes or offices. For example, the grand Richardsonian Romanesque style house at 620 Jefferson Street now serves as the Baue Funeral Home. Next door at 608 Jefferson, the 2½-story, brick, Federal style house with parapeted end walls is used as the accounting offices and community center for the business (see Photo 20).

The district was home to the lower-middle, middle and upper-middle classes. The residents built homes in the Federal, Italianate, Greek Revival, Gothic Revival, Queen Anne, Folk Victorian, Romanesque Revival, Richardsonian Romanesque, Colonial Revival, Craftsman, Tudor Revival and Minimal Traditional styles; however, most residential buildings are vernacular designs that display minimal detailing typical of architectural styles that were popular during the period they were built. The following folk forms or types are common in the survey area: Gable Front, Side Gable, Gable-Front-and-Wing, Late Victorian, Cross Gable, Centered Gable, Pyramidal, American Foursquare, Bungalow and Massed Plan, Side-Gabled.

In addition to the monumental county courthouse, churches and schools, the district has a good number of noteworthy residential buildings, some of which appear to be individually eligible for the National Register for their architectural significance. Built in 1838, the 2½-story, side-gabled, brick Federal style house at 608 Jefferson Street (Photo 20) has parapeted end walls that are capped by paired chimneys. The house was designed by Stephen Hill, architect of the Missouri State Capitol, for Dr. Ludwell Powell, who was the city's first mayor. A fine example of residential Greek Revival architecture is the 2-story, painted brick Rogers-Ehrhard House at 820 Monroe Street (Photo 31). The rear ell was reportedly built in 1856 and the front portion was added in 1866. The façade is highlighted by a 1-bay portico with fluted Corinthian columns supporting a flat roof trimmed with an entablature with denticulated frieze and the roof is enclosed by an ornate cast iron railing.

Locally significant masonry examples of the Italianate style include 556 (Photo 19, far right), 702, 708 (Photo 21) and 1025 Jefferson Street. These four large, 2-story, asymmetrical brick houses have ornate 1-bay porticos. The roofs of the houses of 556, 708 and 1025 Jefferson Street are trimmed with elaborate crenellated brick detailing that references the wooden brackets seen on many Italianate residences, including 702 Jefferson Street. These four houses were built between circa 1875 and 1892. Built in 1889, the Way Monument Company and Residence at 409 Clark Street is an especially significant example of late nineteenth century commercial development in St. Charles. The 1½-story, centered gable form Late Victorian building is a distinctive architectural design that combines a business storefront with a private residence without looking too commercial in design.

Nationally, the Romanesque and Richardsonian Romanesque styles were applied principally to large public and ecclesiastical buildings. Domestic examples are not common and are generally limited to larger homes of the wealthy. Two Romanesque and three Richardsonian Romanesque residential examples were built in the district. All five are brick buildings, and all but one are highlighted by round towers with conical roofs. The Romanesque style house at 200 North Third Street has two such towers. Examples of the Richardsonian Romanesque style include 125 North Fifth Street (Photo 4), 1005

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Jefferson Street (NR 8/6/13), and 620 Jefferson Street (photo 20), which has lost integrity due to extensive additions.

There are several notable examples of the Spindlework mode of the Queen Anne style, including the Meyer House at 128 North Sixth Street (Photo 6), the Kaemmerlen House at 802 Monroe Street and the Elsner House at 1035 Jefferson Street (Photo 24). All three are built of brick, but the Elsner House's brick walls are yellow rather than the typical red. The most elaborate of the Queen Anne style houses is the 2½-story brick Meyer House, which has a tall, polygonal corner tower that has walls finished with fish scale shingles, an onion-shaped dome and a recessed first floor porch ornamented with turned posts, ball-and-rod spindled frieze, brackets, and a stickwork balustrade. It was built in 1892. The district also contains significant examples of the Queen Anne Free Classic style, including the 1895 brick Rechtern House at 302 Jefferson Street. The house is noteworthy for its Palladian style windows as well as the large round-arched windows that serve as focal points on the complex house design.

An excellent example of the Craftsman style is the circa 1913 blond brick bungalow at 223 North Third Street. Even the garage was designed to match the house, although it apparently was built about 10 years after the house. The romantic cottage at 1029 Madison Street (Photo 37) was built circa 1920 and has some of the features of a storybook cottage or the English Cotswold style of architecture, with its steep roof; the shape of the eyebrow dormer, which mimics roof thatching; decorative half timbering in the dormer; stucco walls; arched doorways; and casement windows.

The Midtown Neighborhood Historic District looks much as it did during its period of significance, 1838-1959. The buildings form a cohesive grouping of intact resources, with only 20 (4%) of the 482 primary structures having been constructed within the last 50 years. The resources in the district are as follows: 527 contributing buildings, 287 noncontributing buildings, 7 contributing sites, 9 noncontributing sites, 3 contributing objects and 2 noncontributing objects. Of the primary buildings, 78% (377) are contributing and 22% (105) are noncontributing, and of the total of 287 noncontributing buildings, 182 (64%) are outbuildings that are located at the rear of the properties, where they are minimally visible from the street. Two properties were previously listed in the National Register: the African Church at 554 Madison Street (NR 11/21/80) and the Oliver L. and Catherine Link House and outbuildings (noncontributing) at 1005 Jefferson Street (NR 8/6/13).

Inventory:

Each property is described individually below. The descriptions are based on a three-phased survey of the Midtown and Commons Neighborhoods conducted from 2010 to 2013. The first phase of the survey was completed by Karen Bode Baxter, preservation specialist. St. Charles City preservation planner Brenda Rubach assisted in phase 1 and conducted phases 2 and 3 herself. The descriptions were taken from the Architectural/Historic Inventory Forms that were prepared for each property, although many were edited or shortened.

The properties are numbered 1 through 500 and are listed alphabetically and numerically by address, with the numbered streets listed first. After the address of each property, the architectural style or building type/form, builder (if known), date of construction, rank as contributing or noncontributing, and photographic reference (where applicable) are provided, along with a description. Secondary buildings and objects are described separately under each address, but the date of construction is given only when it has been verified by the Sanborn maps or building records in the City's address files. (Abbreviations: ACF = American Car and Foundry Co.; ISC = International Shoe Company)

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THIRD STREET, NORTH

1. 100 North Third Street, St. Charles County Courthouse; Neoclassical Revival; Jerome Bibb Legg, architect; J.W. Thompson and Nicholas Pelligreen, contractors; 1900-1905; Contributing (Photo 1)
This 2-story, limestone Neoclassical Revival style courthouse has a raised basement and is divided into 13 vertical bays on the east façade and west elevation (facing the parking lot) and into 7 bays on both the north and south elevations. The corner bays on each elevation project slightly and extend upward with an attic story above the main hipped roof to form short corner towers with pyramidal roofs topped by ball and spear finials. Facing out from each elevation, these corner towers have barrel vault wall dormers with louvered vents instead of windows. The main walls of the building are rusticated coursed limestone, but the tower attic stories, like the cupola/dome, water table, window lintels and cornice/entablature details are all smooth limestone. The shallow hipped roof has a raked cornice with an entablature-like fascia underneath the eaves. It is capped by a large domed cupola that has a square, rusticated stone base with a turned stone balustrade. Above this base is an octagonal, smooth stone base for the round cupola, which has smooth limestone walls and 8 round-arched wood windows separated by engaged Corinthian columns. The columns support the modillioned entablature under the standing seam metal dome, which is capped by an open metal cupola or tempietto that has its own small dome supported by a series of small columns. On each elevation is a central entry bay that forms a gabled 2-story portico; on the east and west elevation this spans the central 3 bays while the north and south elevation porticos are a single bay wide. Each of these porticos has a pedimented gable trimmed with a full entablature with modillions and dentils, and within the tympanum is an embossed stone cartouche. The entablatures beneath these pediments are visually supported by flattened Corinthian pilasters flanking the round-arched windows on the second floor. The second floor windows on the west side are actually stained glass windows that open into the main courtroom. Below, on each elevation, is a 1-story, projecting, flat roofed, balustraded portico supported by Corinthian columns resting on plinth blocks on the elevated porch floor. Each of these has an entablature with a raked cornice supported by modillions with a course of small dentils underneath. Above, each of these has a stone turned balustrade that extends between wide paneled stone newels. On the east and west elevations are 4 columns while on the north and south elevations the shallower and narrower porticos have paired columns on each corner of the portico. The west portico has steps that span the entire width of the portico leading up to the first floor level while the east portico has no steps. Rather it has a rusticated stone arcade on the lower (basement) level. The east façade's ground-level entry is recessed into the main façade wall and is a transomed and sidelighted, half-light, wood paneled door. Above this portico is a stone, turned balustrade. On the north and south porticos the steps are flanked by side walls. On the first floor, the doors on the east and west are paired half-light, wood paneled doors with sidelights that are spanned by a transom. On the west elevation, north of the portico, is the rusticated stone interior chimney that originally serviced the boiler in the basement. Built between 1900 and 1905, the courthouse was designed by noted St. Louis architect, Jerome Bibb Legg. In January 1901, J. W. Thompson was contracted for the exterior shell, including the foundation, walls, and roof. The stone for the building was quarried on site. The contract for completing the rest of the building was given to Nicholas Pelligreen, whose business was headquartered in St. Louis.
- a. Boone's Lick Monument, 1913, Contributing Object
Erected by the Daughters of the American Revolution and the State of Missouri in 1913, this monument is a large granite boulder with a brass plaque that recognizes the importance of the Boone's Lick Road as the highway that connected settlers to the Santa Fe Trail and the Oregon Trail. It is positioned near the southeast corner of the block, downhill from the courthouse.

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- b. World War I Veterans Monument, 1920, Contributing Object
Located south of the west entrance into the courthouse, this light gray marble monument has a tall tapered base capped by a statue of a woman. The top portion of each of the 4 sides of the monument lists the names of the veterans of World War I from St. Charles County while the bottom plinth block includes the following text, beginning at the north side: "Erected by Gateweile Woman's Relief Corps No. 128 A.D. 1920/What more could a man do/Who made the supreme sacrifice in the World War 1917-1919/In memory of the men from the city and county of St. Charles."
- c. San Carlos Borromeo Monument; 2003; Blair Buswell, artist; Noncontributing Object
Located on the hillside on the southeast corner of the property, this monument consists of a semicircular cluster of dressed concrete blocks that hold brass plaques that provide historical highlights about St. Charles. Between each block is a concrete bench with a coursed, rusticated limestone back wall that is set within the hillside. Centered in front of the blocks is a concrete base that holds a bronze statue of San Carlos Borromeo, for whom the community is named. A plaque indicates that Blair Buswell was the artist for the monument, which was dedicated on September 25, 2003.
- d. St. Charles County Veterans Memorial Monument, 1997, Noncontributing Object
Near the southwest corner of the courthouse is the St. Charles County Veterans Memorial monument, which has a circular concrete base. Two semicircular benches are on the west half of the base while on the east half are 2 curved granite walls with sloped tops. The monument was dedicated on November 11, 1997. The simply adorned walls have circular brass plaques for each branch of the armed services and a stylized brass plaque for the county is embedded into the stone, along with the following engraving: "Gratefully dedicated to the lasting memory of all the men and women of St. Charles County who have honorably served in the armed forces of the United States of America to keep our nation a land of freedom past, present and future." Three flagpoles are behind the 2 walls.
2. 117 North Third Street, Old St. Charles College; Italian Renaissance Revival; 1838, remodeled and enlarged c. 1925; Contributing
Built in 1838 as the St. Charles College, this structure was remodeled circa 1925 in the Italian Renaissance Revival style for use as apartments. The 4-story, side-gabled, brick and stucco building has wide eaves supported by brackets. The symmetrical 5-bay façade has 9/1 wood windows flanking the central entry bay, which has a wood, multi-paned, full-light door flanked by wide, multi-paned sidelights. Above the entrance is the indication of a transom or fanlight that spanned the door and sidelights. On the second and third floors, directly above the entry, are similar sidelighted entry doors that open onto the 3-story, single-bay, wood-framed porch. Its railings were replaced in 2001 with modern deck-type railings. Above the third floor, the masonry wall extends in the center bay with two 6/1 wood windows. On either side of the fourth floor central bay and at the rear corners are enclosed, wood-framed, recessed porches that were added in the circa 1925 remodeling. These porches have 9-light wood casement windows above a wood half-height wall.
3. 123 North Third Street; Noncontributing Site
A pre-1893 house was previously located on this lot, but it has been demolished and the lot is now used for parking. The lot can be accessed from the alley or from the adjoining parking lot on the adjacent property to the north. Since the property no longer retains its historic integrity, it is noncontributing.
4. 131 North Third Street; Noncontributing Site
A pre-1893 house was previously located on this lot, but it has been demolished and the lot is now used for parking. A driveway leads into the lot from Washington Street, but the lot can also be accessed from the alley. Since the property no longer retains its historic integrity, it is noncontributing.

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5. 140 North Third Street; Contributing Site
This irregularly shaped parcel consists of a landscaped parking lot that provides a driving lane and parking. This 0.2-acre lot was originally part of the courthouse block (City Block 69) and Washington Street, which has been vacated. Although it has been developed as parking, the parcel was always devoid of buildings and as such it retains that character and is contributing.
6. 190 North Third Street; Contributing Site
Composed of what was historically the southern edge of the side yard of the house at 200 North Third Street and a portion of the vacated Washington Street, this 0.09-acre lot has been developed into a lane of landscaped parking. There are no buildings on this property. Since it was historically undeveloped and since the parking area closely parallels what was Washington Street, this site is contributing.
7. 200 North Third Street; Henry B. Denker House; Romanesque Revival; 1894; Contributing
This brick, 2½-story, Romanesque Revival style house has a coursed, rusticated limestone foundation and a hipped roof that spans 3 bays. There is a hipped roof wing recessed deeply on the north side, and at each corner on the south elevation of the house is a 3-story, round tower with conical-shaped roof. Between the towers is a 1-story gallery. The design of the house utilizes dressed stone sills and banding, a wide eave overhang, and Doric style pilasters between paired windows on the façade, as well as round arched second floor porch openings. In the north 2 bays of the façade is a 2-story recessed porch, but the 2 large round-arched second floor openings have been enclosed with glass. Brick detailing and terra cotta keystones form the round-arched lintels and continuous sill courses span the openings. A single round-arched opening is on the north elevation. Aligned below are 2 rectangular openings on the façade and 1 on the north elevation that form the corner porch between the broad brick piers that rest on the concrete porch floor that is incorporated into the corner of the house's coursed, rusticated limestone foundation. The bases of these piers are dressed stone and the piers have a dressed stone or concrete course that visually connect to the continuous first floor sills. There are short concrete wing walls flanking the concrete steps to the southernmost bay and entry to the porch. The wood entry door has leaded stained glass with 2 horizontal wood panels. Windows in the bay to the south are paired on both levels with simple Doric style pilasters between the 1/1 wood windows. The 3-story round towers have similar 1/1 windows and are connected visually across the facade by the continuous dressed stone sills on the first and second floor levels (and third floor of the tower). The third floor windows in the tower are 8/2 windows nestled beneath the eave overhang of the conical tower, which retains its original metal finial cap. Over the entry bay, there is a gabled dormer that has 2 matching 8/2 windows with a pediment overhang, but the dormer is now sided with vinyl siding obscuring the original wall and pediment finish details. The house was built in 1894 for Henry B. Denker, who was one of the founders of the St. Charles Car Manufacturing Company (later the American Car and Foundry Co.) in 1873. He served as vice president, operating officer and later president. He was mayor of St. Charles from 1907 to 1910.
8. 211 North Third Street; Colonial Revival; circa 1895; remodeled circa 1913; Contributing
Built circa 1895, this house appears to have originally been a simple, 1½-story, side-gabled, 5-bay wide structure with Italianate stylistic detailing and no gallery. The Sanborn maps indicate that between 1909 and 1917 the full-width front porch was added, and it is likely that the broad, 3-bay wide, pedimented façade dormer was also added then. The façade walls are in running bond while the side elevations are in a 5-course common bond, and the foundation is coursed, rock-faced limestone. The brick chimneys on each side of the gable ridge have corbelled caps and the eaves are finished with bead board. On the façade, the central full-light, leaded glass door is flanked by leaded glass sidelights and transom. The pairs of tall, narrow 1/1 wood windows flanking the entry retain the incised, stone hood molds and lugged, stone window sills. The side elevations also retain the segmental-arched window openings as well as the pairs of round-arched, 2/2 windows in the gable ends. The hipped roof, 1-story gallery has

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Doric columns that support a simple entablature under the broad eave overhang (also finished with bead board). Centered on the porch roof and projecting slightly is a pediment supported by additional Doric columns that rest on the wing walls flanking the wide concrete stairway. The tympanum is stuccoed and below is a broad fascia board. The wall dormer has a bay window in the center bay, and it has leaded glass in the upper sashes of the three 1/1 windows. Flanking the bay window are paired, multi-paned French doors that open onto balconies enclosed by iron railings.

- a. Garage; pre-1900; Contributing
The brick outbuilding was built in 2 phases. Built before 1900, the east half was identified as an outhouse on the 1909 Sanborn map. By 1929 a garage had been added to the west elevation. The structure has a pedimented gable roof and wide frieze. The segmental-arched window openings are filled with 16-light, flat topped sash that appear to be replacements. The garage door opening is in-filled with wood, and in the upper area is a 3-part segmental-arched opening filled with multi-light fixed sash, giving the in-fill the appearance of a garage door.
9. 217 North Third Street; Noncontributing Site
The 1836-37 house on this lot was demolished in 1994 (the Landmarks Board denied demolition and the decision was reversed by the City Council). Therefore, this is a noncontributing site.
- a. Garage; Noncontributing
The 1-story, front-gabled, 1-car garage has a concrete foundation and Masonite siding. The roof extends significantly over the south wall and a cupola with pyramidal roof is on the roof ridge. The wide 1/1 windows appear to be vinyl and the 6-panel man door appears to be steel. The building is not historic.
10. 223 North Third Street; Craftsman; circa 1913; Contributing
Situated on a corner lot, the 1½-story, side-gabled Craftsman bungalow has a coursed rock-faced limestone foundation that is pierced by 3-light basement windows and the walls are blond brick in a running bond. The wide eaves have exposed rafter tails and there are knee braces in the gable ends. Centered over the facade is a large, shed roofed dormer with wide eaves and exposed rafter tails. The walls of the dormer are clad with asphalt shingles and there are 2 pairs of 1/1 windows with leaded glass upper sashes. The full-width front gallery, which is incorporated under the main roof, extends northward beyond the facade as a 1-story, side-gabled porch. Blond brick piers are on the gallery at each end of the 3-bay façade as well as on both corners of the gabled porch. The gable end of the gallery extension holds a diamond-shaped, single-light window. The southern 3-bay section of the gallery has a slightly arched wood beam that extends between 2/3-height piers that abut the full-height corner piers. Brick pedestals with attached smaller pedestals frame the central opening to the porch, which has a wood floor and a low-height wood railing with square balusters. The concrete steps have short concrete wing walls. The brick piers and pedestals extend to the ground with cast stone banding aligned with the porch floor and the footings of the piers. The central entry has a full-light, leaded glass door with leaded glass transom and sidelights. Flanking the entry are large single-light windows with leaded glass transoms and cast stone sills. Exterior end chimneys with denticulated caps and shoulders topped by cast stone are on the north and south elevations. This is the best example of the Craftsman style in the district.
- a. Garage; circa 1923; Contributing
The 1-car, blond brick garage has a low shed roof obscured by a parapet. On the façade are paired wood garage doors that have 5 lights above 8 panels. One has a man door. A pent roof protects the garage door opening, and at each end of the façade a pier extends above the roof line. The flat parapet has a concrete coping and corbelled brick modillions, and at the corners the piers project slightly from the wall.

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FOURTH STREET, NORTH

11. 104 North Fourth Street; Craftsman; circa 1923; Contributing

Situated on an elevated lot, this 1½-story, side-gabled, frame, Craftsman bungalow has a shed dormer on the front slope of the roof and the dormer has paired 4/1 wood windows. On the north elevation is an exterior end brick chimney. The original alternating rows of wide and narrow weatherboards are exposed on the façade but the side elevations have been clad with vinyl siding. The wide eaves have alternating wide and narrow boards in the soffits and knee braces in the gable ends. The 3-bay façade has an oval glass door, and to its south is a single 4/1 wood window and to its north is a band of three 4/1 wood windows. The façade retains its original crown capped trim on the windows and door. The undercut, full-width gallery has a pierced brick foundation, concrete stairway, wood deck, and 3 stucco piers with cast concrete caps that support the roof, which is a continuation of the main roof. The roof is trimmed with a basket-handle arched frieze. To the south of the stairway is a shorter stucco pier with a concrete cap that serves as a newel post for the half-wall railing of alternating rows of wide and narrow weatherboards.

a. Garage; 1981; Noncontributing

The detached, front-gabled garage has vinyl-clad walls and a vinyl overhead door on the south façade.

12. 108 North Fourth Street; Gable Front; first floor circa 1869, second floor circa 1950; Noncontributing

Facing west, this 2-story, front-gabled house has vinyl siding and the second floor overhangs the first floor on each side. The 3-bay façade has an enclosed, projecting entry at the north end and 1/1 windows in the other bays. Two 1/1 windows are on the second floor. The full-width porch has a concrete deck, wrought iron columns and shed roof. It appears that the house was built in phases, with the masonry first floor dating to circa 1869 and a second story added circa 1950. The building has been substantially altered, making it difficult to determine its historic appearance or to verify whether it is a modified circa 1869 house, and vinyl siding obscures the 1950 design features. Therefore, it is noncontributing.

a. Apartment Building; Noncontributing

A modern 1-story, side-gabled building at the rear of the lot holds 2 apartments. It has a concrete foundation and vinyl-clad walls. The 4-bay façade has metal 6-panel doors at each end and 2 pairs of single-light windows between. The building is not historic and is noncontributing.

b. Outbuilding; Noncontributing

Between the house and apartment is a modern 1½-story frame outbuilding with a front-gambrel roof.

13. 125 North Fourth Street; Late Victorian; circa 1879; Contributing

This 1½-story, painted brick house has a truncated hip roof with a central brick chimney, and the roof is trimmed with a crenellated cornice. The front slope has 2 cross gables and there is a cross gable on each side slope. The gable ends are pedimented. The façade's northern gabled wing projects slightly, as do the 2 side-gabled wings. Hipped dormers are on the south and rear slopes and each has paired 8-light casement windows. The dressed stone foundation and projecting brick water table have been stuccoed and the basement level has 2-light windows. On the eastern façade the south gable is taller and in the tympanum is an Italianate style window, which is a round-arched opening filled with paired windows with separate half-round transoms, and the windows are separated by an ornate mullion. A triangular transom is between the paired windows and lintel. The smaller cross-gabled wing on the north end of the façade has an oculus in the tympanum. The openings on the first floor of the façade are segmental arched and at the north end is a 2-panel wood door with a half light framed by a colored glass border, and above the door is a segmental-arched, 2-light transom. The door opens onto a 1-bay portico with wood

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stairway and deck, plain wood balustrade, paired turned posts with corner brackets, a frieze with plain slats, and a hip roof. To the south of the entrance are two 1/1 wood windows with stone sills and brick hood molds with keystones. A 2/2 window is on the east elevation of the gabled wing that projects from the north elevation.

- a. Garage; circa 1923; Contributing
The 1-car, front-gabled garage has narrow weatherboard siding and paired, hinged, vertical board doors on the south façade. A post-1947 shed roofed addition is on the west side and has vertical board siding.
14. 127 North Fourth Street; Cross Gabled; circa 1890; Contributing
Built circa 1890, this 1½-story, frame house has a T-shaped plan, with the crosspiece of the T extending across the rear of the front-gabled wing. The high cross-gabled roof has a shed dormer on the south slope and an interior brick chimney on the north. The dormer has paired 1/1 windows and vinyl-clad walls, like the walls of the house. The first floor of the front-gabled wing has a 4/1 wood window, but in the upper half story is a 6/1 vinyl replacement. On the east side of the south gabled wing is a half-light wood door with single-light transom. A matching door is on the south side of the front-gabled wing and to its right is a 2/2 wood window. The doors, which have 6-light wood storm doors, open onto a gallery that extends along the south side of the front-gabled wing. Added between 1909 and 1917, this porch has simple square posts supporting a hipped roof with scalloped trim under the eaves, although the trim and porch posts appear to be recent modifications.
15. 128 North Fourth Street; Italianate; 1837, enlarged circa 1880; Contributing
Situated on an elevated lot, this simple, 5-course common bond brick, 2-story house has a low-pitched hipped roof and a crenellated brick cornice. It appears that the house was built in 1837 as a single-story building and that a second story was added between 1869 and 1893. The façade has 3 segmental-arched openings on each level, and in the northernmost bay of the first floor is an Italianate door with 2 round-arched lights over 2 vertical panels. To each side of the door are narrow 5-light sidelights with diamond patterned yellow glass, and above is a 2-light transom (each light has rounded ends). The entrance is accentuated by a slightly projecting, arched hood supported by slender Doric columns. The windows on the façade are 6/1 wood windows with stone sills, but the side elevation windows are 6/6.
16. 129 North Fourth Street; Folk Victorian; circa 1893; Contributing
Facing east, this 1½-story, frame, Folk Victorian cottage has a steeply pitched, side-gabled roof with a large cross-gabled wing projecting from the center of the façade. An interior chimney is near the center of the house and an exterior end brick chimney is on the north wall of the front-gabled wing. On the south slope is a hipped dormer with a 2/2 window and walls finished with fish scale shingles. The walls of the house are clad with vinyl siding and the gable ends have vinyl fish scale shingles. On the façade of the front-gabled wing is a canted bay window (with 3 multi-paned windows) and on the second floor above is a 2/2 wood window. In the bay north of this wing is a 1/1 window. On the east wall of the southern gabled wing is a 6-panel wood door, with the upper 4 panels being leaded glass. To each side of the door are leaded glass sidelights set above paneled skirts. The door opens onto a 1-bay portico with concrete deck and turned post supporting the low hip roof.
- a. Garage; Noncontributing
The modern 2-car garage has a side-gabled roof, vertical board siding and a vinyl paneled overhead door.
17. 132 North Fourth Street; Folk Victorian; circa 1881; Noncontributing
Situated on a corner lot, this 1-story, brick Folk Victorian house retains the brick dentil molding on the north and west elevations just below the shallow hipped roofline, but the entire house has been clad in

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vinyl siding. Although the address is Fourth Street, the house faces north onto Washington. The canted bay window on the façade projects from an intersecting cross gable, which originally was the east end of a T-shaped plan. Circa 1905 the house was enlarged by adding the section immediately to the east of this bay window. Circa 1915 the hipped roof porch was added between the bay window and west corner of the façade, but it has been enclosed with large slider windows and a door. Recently, a shed roofed addition has been built on the east end of the house and the windows have been replaced with vinyl 1/1 sash. The County's tax records estimate that the house was built in 1881, but it may actually incorporate an older 1-story, 2-bay house that is visible on the 1869 Bird's Eye View, but this would require a detailed physical inspection to verify. The house is noncontributing due to the extensive alterations.

- a. Outbuilding; circa 1905; Noncontributing
The small shed-roofed frame outbuilding is clad in vinyl siding and has an un-coursed rubble stone foundation. A 6-panel metal man door is on the south façade. The building is noncontributing due to the vinyl siding and replacement door.
- b. Garage; circa 1923; Noncontributing
The 2-car, front-gabled garage has vinyl-clad walls and a paneled vinyl garage door is on the east façade. It was built circa 1923, but due to the vinyl siding and replacement doors it is noncontributing.
18. 135 North Fourth Street; Folk Victorian; circa 1893; Contributing (Photo 2)
Built in the Folk Victorian style, this 2-story, frame, gable-front-and-wing form structure has a parged foundation. The gable end of the front-gabled wing is decorated with imbricated shingles and sunburst ornamentation, and at the cutaway corners of the first floor are brackets decorated with sunbursts. These elements are all wood even though the walls are clad with vinyl siding. On each level of the front-gabled wing are paired 1/1 replacement windows that match the pane configuration of the original windows, and in each of the first floor's canted corners is a single 1/1 window. The entrance is in the east wall of the north gabled wing, but the door is obscured by a storm door. At the entrance is a 1-bay portico that has a high pyramidal roof with eyebrow dormers on both the east and north slopes, and the portico has a wooden deck, turned posts with corner brackets, and a ball-and-rod spindled frieze. At the northern end of the second floor is a narrow 1/1 window above the portico.
19. 200 North Fourth Street; Tudor Revival; circa 1927; Contributing
This 1½-story, stucco Tudor Revival residence has a steeply pitched, side-gabled roof with a broad intersecting cross-gabled wing that projects toward the street to create an L-shaped plan. The roof, fascia and eaves on the façade north of this cross gable are bowed to evoke a thatched roof. Below, there is a band of three 8-light French doors. At the northwest corner of the front-gabled wing is a recessed porch that has round-arched openings on the west and north sides. A round-arched, wood plank door with strap hinges and a small rectangular light opens onto the porch. The wood screen door is arched as well. The stone porch floor extends northward from the porch to form a terrace in front of the French doors. To the south of the recessed porch is a band of four 3/1 wood windows that are framed by brick quoins and have a brick lintel and sill. Above, this same brick treatment frames 2 pairs of casement windows that open onto a simple iron balcony. In the gable end is a small attic vent accented and framed by the same brick quoin treatment. An interior stucco chimney and a gabled dormer with two 1/1 windows and stucco walls are on the right slope.
 - a. Garage; Noncontributing
The 1-car garage has a concrete foundation, vertical board siding, and low side-gabled roof. The south side of the roof extends out and is supported by plain wood posts. The garage appears to be modern.

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20. 203 North Fourth Street; Late Victorian; circa 1903; Noncontributing (Photo 2)
Situating on a corner lot, this 2-story, front-gabled, frame house was historically a 1½-story, front-gabled house with imbricated shingles in the front gable; however, the roof height was raised and the pitch decreased sometime after 1988, but the original shed roofed, 1-bay portico was retained. It has a wooden deck, turned posts with corner brackets, plain balustrade, and spindled frieze. Opening onto the portico is a wood door with 2 tall vertical panels and square light, and above is a single-light transom. To the north of the door is a 1/1 wood window, and the two 1/1 windows on the second floor are modern. The house is clad in vinyl siding and has incised lintels that do not appear original. Changing the house from 1½- to 2-stories has resulted in a loss of integrity and the house is, therefore, noncontributing.
- a. Garage; Contributing
The 1-car, hipped roof, frame garage, which appears to more than 50 years old, has narrow weatherboard siding and retains its original paneled-and-glazed wood door.
21. 209 North Fourth Street; No style; circa 1900; Noncontributing (Photo 2)
This 2½-story house has had numerous alterations, including covering or removing the original Late Victorian stylistic features, although the basic plan, including the small front porch in the north bay of the 2-bay façade conforms to the shape identified on the Sanborn maps. The porch has a modern metal roof trimmed with a denticulated frieze, turned corner posts and modern railings. The half-light, paneled door and 1/1 window under the porch roof are set into a stucco wall panel that spans the area under the porch. The window above the porch and the bay of windows on the south end of the façade are framed by heavy framework connected between the floor levels by stucco panels. The windows are multi-paned replacements. The remaining walls have vinyl siding. In the clipped front gable end is a tripartite window composed of a central small square window flanked by quarter-round windows. The house is noncontributing due to the alterations.
- a. Garage; Noncontributing
There is a modern, 2-car, frame, gabled garage at the rear of the property.
22. 215 North Fourth Street; Folk Victorian; 1891; Contributing (Photo 2)
Facing east, this 1½-story, frame Folk Victorian house has a coursed rock-faced stone foundation and a cross-gabled roof. A painted brick chimney with a corbelled cap straddles the ridge of the side-gabled portion of the roof. The narrow bargeboard of the front gable is scalloped and there is a gable ornament with scrollwork and spindlework. The front gable end is clad with a variety of shaped shingles while the other walls are clapboard. The entrance, which is located in the south end of the 2-bay façade, opens onto a 1-bay portico that has a wood stairway and deck, turned posts with corner brackets, a spindled frieze and a pyramidal roof. The railings are an Eastlake design. The transomed door is a half-light paneled wood door with 3 small square panels over 2 horizontal panels and it has a wooden storm door. To the north is a pair of 1/1 wood windows with decorative incised peaked lintels and wood louvered shutters, and a single 1/1 window with matching trim and shutters is in the gable end. The east façade of the side-gabled wing has a 1/1 window on the first floor and in the upper half story is a gabled wall dormer with a fleur-de-lis ornament in the gable end.
- a. Chicken Coop; circa 1923; Contributing
Built between 1917 and 1929, the chicken coop has a shed roof and board-and-batten siding (covered with Bricktex asphalt shingles on the north side).
- b. Garage; circa 1923; Contributing
The 1-car garage has a concrete foundation, side-gabled roof and board-and-batten siding.

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23. 218 North Fourth Street; Colonial Revival; circa 1915; Contributing

This 2-story, frame, American Foursquare form Colonial Revival house is crowned by a hipped roof with enclosed eaves. On the front slope is a hipped dormer with paired casement windows and a brick chimney is centered on the ridge. The clapboard walls are trimmed with corner boards, a wood water table, and raking cornice and the scored concrete foundation is pierced by 2-light basement windows. The north bay of the 2-bay façade holds a glazed wood door topped by a single-light transom and the door opens onto a 1-story, $\frac{3}{4}$ -width gallery with wooden stairway and deck, hipped roof supported by Doric columns and the original simple balustrade. The window in the south bay of the first floor is a large 1/1 wood window and in the upper level are two 1/1 wood windows.

a. Garage; circa 1923; Contributing

The 1-car, front-gabled, frame garage has vertical board siding. A 4/1 window is on the rear wall.

24. 222 North Fourth Street; Colonial Revival; 1908-1909; Contributing

Situated on an elevated corner lot, this 2-story, American Foursquare form, Colonial Revival style house has a coursed rock-faced limestone foundation pierced by 2-light windows and a steeply-pitched hipped roof with wide overhanging eaves. An interior brick chimney is on the north slope of the roof and the walls have been clad with vinyl siding. The façade is highlighted by a 1-story, $\frac{3}{4}$ -width gallery that has a wooden stairway and deck, hipped roof supported by slender Doric columns, and plain wood balustrade. Below the porch deck are framed wood lattice panels set between the rock-faced stone piers. In the south bay of the 2-bay façade is a glazed door with single-light sidelights and transom. To the north is a wide 1/1 vinyl window topped by a flat lintel with keystone. On the second floor are 2 wide 1/1 windows.

a. Garage; 1997; Noncontributing

The 2-story, front-gabled garage has vinyl-clad walls, 1/1 vinyl windows and a vinyl overhead door.

25. 223 North Fourth Street; Folk Victorian; circa 1895; Contributing

This 1½-story, frame Folk Victorian house rests on a rock-faced limestone foundation with beaded joints and the roof is cross gabled. A gabled dormer is on the south slope of the front-gabled wing and a brick chimney is at the ridge behind the dormer. Recessed into the south bay, next to the front-gabled wing, is a small shed-roofed porch with 2 shallow steps and a simple square corner post. There are 2 half-light entry doors, 1 facing south and the other facing east off of this porch. The east door has a 6 light/1 panel wood storm door and the other has a wood screen door. There are paired narrow 1/1 wood windows on the façade of the front-gabled wing and a single 1/1 wood window on the second floor. The walls have been clad with vinyl siding and vinyl fish scale shingles are on the second floor of the front-gabled wing.

a. Garage; Contributing

The 2-car, hipped roof, frame garage is clad with board-and-batten wood siding. On the west façade is a pair of hinged, vertical board doors. The garage appears to be more than 50 years old.

26. 231 North Fourth Street; Cape Cod; 1940; Noncontributing

Located on a corner lot, this 1½-story, side-gabled Cape Cod house has a concrete foundation and vinyl-clad walls. The 3-bay façade has a central paneled door with 2 small lights in the top, and to each side of the entrance is a 2/2 (horizontal lights) wood window. The 1-bay portico has a wood deck, square posts, a gable roof, and modern deck-type railing. The house dates to the 1940s, but it was moved to this site about 10 years ago. It is noncontributing due to the vinyl siding and modern porch details.

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- a. Garage; Noncontributing
The front-gabled frame garage opens onto the rear alley. It appears to be less than 50 years old and was moved to the property from Highway 94 South within the last 10 years.
27. 301 North Fourth Street, Fourth Street Market Grocery; Craftsman; 1926-27; Contributing
Originally housing the Fourth Street Market Grocery on the first floor and a residence on the second, this 2-story stucco building has a low hip roof with wide enclosed eaves and a brick chimney straddling the west end of the ridge. The corner building has a commercial storefront facing North Fourth Street and another entry facing Monroe, most likely the entrance to the apartment upstairs. Over both entries are shed-roofed, knee-braced awnings with exposed rafter tails. The storefront appears to be original and has a central entrance flanked by paired wood display windows set above the stucco walls. A 5-light transom spans the windows and the simple wood door, which has a square light over a single large panel. Above the storefront is a sleeping porch, with six 1/1 windows enclosing the porch, but the 4/1 (vertical light) windows on the wall at the back of the sleeping porch are clearly visible. Built in 1926-27, this was the home and grocery store of Frank Buegler.
28. 303-305 North Fourth Street; Craftsman; circa 1927; Contributing
This 1-story, front-gabled, frame duplex has wide eaves supported by a series of knee braces. The foundation is finished with stucco and the walls are clad in vinyl siding. An interior brick chimney pierces each side slope of the roof and in the gable end is a tripartite wood attic window composed of a small 3-vertical light window flanked by taller 3-vertical light windows. In the center 2 bays of the symmetrical 4-bay façade are Craftsman style wood doors with 3-lights in the upper portion and the doors open onto a concrete stoop with pipe railings. Over the doorways and porch stoop is a gabled roof supported by knee braces. In the outer 2 bays are tripartite windows having a central 4/1 wood window flanked by 3/1 windows, all with vertical lights.
29. 309-311 North Fourth Street; Craftsman; circa 1923; Contributing
This 1½-story, side-gabled brick house has a gabled brick dormer on the front slope that is the same width as the façade. The main roof and the dormer's roof have wide overhanging eaves and knee braces in the gable ends and 2 pairs of 1/1 vinyl windows are in the dormer. The foundation is concrete, the brick walls are in a running bond, and immediately above the foundation is a soldier course of bricks. The first floor of the 4-bay façade has replacement 6-panel metal doors in the center 2 bays and a wide 1/1 vinyl window in the outer bays. The windows have brick soldier course lintels and brick sills. The full-width gallery has a wooden deck, brick half-wall railing and 4 brick piers supporting the shed roof.
30. 312 North Fourth Street; Colonial Revival; circa 1913; Contributing
Situated on an elevated tree-shaded lot, this 2-story, frame American Foursquare form Colonial Revival style house has a coursed rock-faced limestone foundation with beaded joints. The walls are clad in narrow weatherboard siding trimmed with corner boards and a wooden water table. The high hipped roof has wide overhanging eaves that are enclosed and on the north slope is a tall brick chimney. Located in the north bay of the 2-bay façade, the entrance is a half-light over 3-panel wood door that is topped by a single-light transom and protected by a 12-light wooden storm door. The full-width, 1-story gallery has limestone foundation piers in-filled with framed wooden lattice panels, a wooden stairway and deck, bead board ceiling, 3 Doric columns supporting the entablature of the hipped roof, and a plain wood balustrade. The other openings on the first and second floors of the façade are 1/1 wood windows.
31. 313-315 North Fourth Street; Craftsman; circa 1926; Contributing
This 1-story, front-gabled, frame Craftsman duplex has a stucco foundation and vinyl-clad walls. The roof has wide overhanging eaves, knee braces in the gable ends and an interior brick chimney on each

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side slope. In the center 2 bays of the 4-bay façade are the original 12-light French doors that open onto a 2-bay stoop, over which is a shed roof supported by 3 large knee braces. The outer bays hold tripartite windows composed of 4/1 wood windows flanked by 3/1 windows.

32. 317 North Fourth Street; No style; circa 1913; Noncontributing

Built circa 1913, this 2-story, frame building has a flat roof with stepped parapets on each side elevation and an interior brick chimney. The foundation is concrete block and the walls are clad in vinyl. The 3-bay façade has a 15-light wood door in the center bay and 1/1 vinyl windows in the outer bays. The door opens onto a low concrete stoop that is protected by a shed roof supported by large knee braces. There are two 1/1 windows on the second floor. The 1917 Sanborn map identifies this building as a painting business, but apparently the second floor was a residence. The building is noncontributing due to the vinyl siding and replacement windows.

a. Garage; Noncontributing

The garage is a 1-story, 3-bay, front-gabled building with vinyl-clad walls. The garage bays, which have clipped corners, have been in-filled with vinyl siding and small 4-light windows. The garage does not appear on the 1947 Sanborn map and is noncontributing due to the vinyl siding and in-filled openings.

33. 318 North Fourth Street; Bungalow; circa 1926; Contributing

This 1½-story, side-gabled frame bungalow has a concrete foundation and vinyl-clad walls. On the front slope of the roof is a gabled dormer with a wide horizontal window that replaced a tripartite window that is shown in a 1940-era photograph, but the diamond shaped attic louver above the window appears original to the design. In the center bay of the 3-bay façade is a Craftsman style, glazed wood door that has the muntins arranged near the perimeter of the glass, and to each side of the door is a pair of 1/1 wood windows. The door opens onto a ¾-width gallery that has a wooden deck and stairway; plain wood balustrade; and brick pedestals that extend to the ground to form foundation piers, which are in-filled with framed wooden lattice panels. Battered box columns rest on the pedestals and support the porch roof, which is a continuation of the roof of the house, but narrower.

34. 323 North Fourth Street; Minimal Traditional; circa 1951; Contributing

Facing east, this 1½-story, front-gabled, Minimal Traditional house has a concrete foundation and variegated brick walls in a running bond. The north 2 bays of the 3-bay façade are located in a slightly projecting 1-story gabled entry vestibule. The northernmost bay has a small square art glass window and to the south is an un-paneled wood door with 3 stepped lights. A low concrete stoop with wrought iron railing extends along the front of the northern 2 bays, and a metal awning has been added over the door. South of the door is a tripartite window (a plate glass window flanked by narrow 1/1 windows). In the upper half story is a single 1/1 window. Windows have soldier course lintels and brick sills.

35. 329 North Fourth Street; Side-gabled; circa 1895; Noncontributing

Situated on a corner lot, this 1½-story, side-gabled house is dominated by a full-width undercut gallery that has a concrete deck, brick half-wall railings and square columns resting on brick piers that extend to the ground. Centered on the façade is a 9-light wood door topped by a narrow transom, and to each side is a 6/6 vinyl window. The walls have been clad in vinyl siding that extends to the ground, obscuring the foundation. It appears that the house was built prior to 1900 since it is shown on the first fire insurance map covering this area, but it was not listed in the 1891-92 city directory. However, there is a side-gabled, 3-bay house shown on the 1869 Bird's Eye View of St. Charles that may be the front portion of this house, but it would require physical examination to verify if this is the same house. It is noncontributing due to the vinyl siding, replacement windows, and porch alterations.

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36. 400-402 North Fourth Street; Colonial Revival; circa 1903; Contributing
Elevated above the street on a corner lot, this 1½-story, side-gabled brick house has a steeply pitched roof with 2 tall gabled dormers on the front and rear slopes. Each of the front dormers has wide overhanging eaves decorated with sandwich brackets; a pedimented gable end with incised detailing in the tympanum; and a segmental-arched 1/1 wood window with ornate trim. At each end of the front and rear slopes are interior end brick chimneys and a corbelled chimney straddles the ridge of the roof of the rear wing. The foundation is coursed rock-faced limestone. Openings throughout are segmental arched and are topped by radiating voussoirs. In the 2 center bays of the 6-bay façade are half-light, 3-panel doors with single-light transoms and in the other bays are 1/1 wood windows. The doors open onto a 4-bay gallery that has brick foundation piers in-filled with lattice panels, a wooden stairway and deck, plain balustrade, Doric columns and pilasters, and a hipped roof trimmed with a denticulated frieze.
37. 401 North Fourth Street; Craftsman; circa 1929; Contributing (Photo 3)
Situated on a corner lot, this 1½-story, front-gabled frame Craftsman bungalow has a concrete foundation and vinyl-clad walls. An interior brick chimney is on the south slope of the roof, near the peak. In the center bay of the façade is a half-glazed wood door with 3 vertical lights and to each side is a 4/1 wood window. The door opens onto a ¾-width gallery that has a hipped roof supported by battered columns resting on scored concrete pedestals that extend to the ground. Framed wood lattice panels fill the area between the foundation piers, while plain wood balustrades are between the pedestals. The gallery floor and stairway are wood. In the upper half story are paired 3/1 wood windows, above which is a diamond-shaped ventilator.
- a. Carport; 1990; Noncontributing
The 2-car carport has plain wood posts, a gable roof and gable ends finished with vertical siding.
38. 406 North Fourth Street; Colonial Revival; circa 1895; Contributing
This 1½-story, frame house has a gable-front-and-wing form. On the side-gabled wing is a large brick chimney that straddles the roof ridge and on the front slope is a hipped dormer with 1/1 wood window. The foundation is coursed rock-faced limestone and the walls have been clad with vinyl siding. The hipped roof porch was apparently added between 1900 and 1909, replacing a small enclosure nestled within the L of the façade. This porch has a hipped roof supported by slender Doric columns, a plain wood balustrade and a wood deck. Two doors open onto the porch (1 in each wing) and they both have 8-light wood storm doors that obscure the main doors, but the single-light transoms are visible through the 3-light wood storms. At the south end of the façade, under the porch roof, is a broad 2/2 wood window. In the front-gabled wing are two 2/2 windows and one 2/2 window is in the gable end.
39. 407 North Fourth Street; Cross Gable; circa 1880; Contributing (Photo 3)
Facing east, this 1½-story brick house was originally L-shaped, with the front-gabled wing spanning nearly 2/3 of the width of the façade, but between 1917 and 1929 a small frame, hipped addition was built within the L, creating a rectangular plan. The house rests on a rock-faced stone foundation and the cross-gabled roof is trimmed with a denticulated frieze with returns. On the north slope of the front-gabled wing is a gabled dormer with 1/1 window and on the east slope of the side-gabled wing is a shed dormer with paired 1/1 windows and a brick chimney straddling the ridge. At the south end of the front-gabled wing is a wood door with large oval light and above is a single-light transom. The door and windows of the façade are set within segmental-arched openings topped by radiating voussoirs. The wood panel below each arch has a pierced circular decoration flanked by incised foliated designs. Originally a 1-bay porch was at the south end of the front-gabled wing, but between 1917 and 1929 it was replaced by a ¾-width gallery with concrete deck, battered box columns on brick pedestals, a stucco half-wall railing and hip roof. Above the porch, in the upper half story, is a 1/1 window.

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40. 412 North Fourth Street; Late Victorian; circa 1895; Contributing
Built circa 1895, this 1½-story, frame house has a gable-front-and-wing form. It has a coursed rock-faced stone foundation and vinyl-clad walls. A hipped dormer with 2-light casement windows is on the west slope of the side-gabled wing and 2 are on the north slope of the front-gabled wing. A brick chimney straddles the roof ridge of the side-gabled wing. A 1-bay, hipped-roof porch is nestled in the interior corner of the 2 wings and it has a brick foundation pier, wooden lattice panel under the wood deck, plain wood balustrade, box columns and pilasters with capitals and corner brackets, and a pyramidal roof. Opening onto the porch are two 4-panel doors (one in each wing) that are topped by 2-light transoms. The southernmost bay of the façade holds a 2/2 wood window and there are two 2/2 windows in the first floor and 1 in the upper half story of the front-gabled wing. Around 1995, a shed roofed deck was added to the north side of the house, but it is set back significantly from the facade.
41. 413 North Fourth Street; Craftsman influence; circa 1903; Contributing (Photo 3)
This 1½-story, cross-gabled frame house rests on a rock-faced stone foundation and the walls are clad with asbestos cement shingles (probably added by the early 1950s). On the front-gabled wing is a straddle ridge brick chimney, a hipped dormer is on the south slope and a pedimented gabled dormer is on the north slope. A 15-light wood French door is in the south bay of the façade and its transom has been covered. To the north of the door are two 1/1 wood windows. Originally a 1-bay porch was at the entrance, but between 1917 and 1929 the ¾-width gallery was added with its Craftsman-inspired battered half columns resting on scored concrete piers. The porch has a wood deck and steps and a plain wood balustrade. Nestled within the L of the south elevation is a small, 1-story, hipped wing that was added between 1917 and 1929 and on its east elevation is a small art glass window.
42. 415 North Fourth Street; Late Victorian/Craftsman influences; circa 1917; Contributing (Photo 3)
Facing east, this 1½-story, front-gabled, frame house has a scored concrete foundation pierced by single-light wood awning windows. The walls are finished with weatherboard siding and above the upper half-story windows the gable end is finished with diamond-patterned wood shingles. A brick chimney straddles the roof ridge and on the north slope is a hipped dormer with two 1/1 windows while on the south slope is a hipped dormer with a single window, but directly to the west of this dormer is a shed-roofed dormer addition with paired 1/1 windows. In the north bay of the 2-bay façade is a half-light, multi-paneled door topped by a single-light transom and to the south is a large 1/1 wood window. The door opens onto a ¾-width gallery that has scored concrete pedestals that extend to the ground to form foundation piers, and between the piers are framed lattice panels. The corner pedestals, which are unusual in that they are battered above the height of the plain balustrade, are topped by very short battered box columns that support the hip roof. The pedestal to the left of the concrete stairway is not battered and is shorter than the corner pedestals. In the upper half story are two 1/1 wood windows.
- a. Garage; Contributing
The front-gabled frame garage is clad in asbestos cement shingles. The original wood paneled overhead door on the north façade opens onto the alley. The garage appears to be more than 50 years old.
43. 419 North Fourth Street; circa 1995; Noncontributing
This property has been utilized as a used-car dealership since 1950, but the small building at the southwest corner of the lot is modern. The structure has a concrete foundation, vinyl-clad walls, and a low side-gabled roof. A partially glazed metal door is at the south end of the 2-bay façade and the other bay holds a pair of 1/1 vinyl windows.

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- a. Pole sign; circa 1950; Contributing Object
The pole sign was erected circa 1950 for the Lewis Motor Company. It is a neon sign in a blue-ribbon pattern, with the words "Used Cars" in red.

FIFTH STREET, NORTH

44. 104 North Fifth Street; Noncontributing Site
This lot has been paved for parking. Historically, there was a dwelling that pre-dated the first Sanborn map to cover this area in 1893. Even when the 1917 map update was completed, the property still had a series of stables on it, seeming to indicate that it was used as a business. By 1929, the stables were gone and replaced by two garages. These have been demolished recently; therefore, the lot is noncontributing.
45. 115 North Fifth Street; Gable Front; circa 1958; Noncontributing
This 1-story, front-gabled frame building has a concrete foundation and vinyl-clad walls. At the south end of the 2-bay façade is a modern half-light, paneled door that opens onto a concrete stoop with metal railings. To the north is a large 3-light, aluminum-framed display window that appears to be the original. A gabled canvas awning is over the door while a traditional shed awning is over the display windows. The building is noncontributing due to the replacement siding and door, but if a historic photo can be found that shows the appearance has not changed substantially, it probably would be contributing.
46. 121 North Fifth Street; Georgian Revival; circa 1923; Contributing
Built in the Georgian Revival style, this 2-story brick house has 1-story wings on each side elevation. The steeply pitched hip roof has wide overhanging eaves that are enclosed with bead board, and a large interior brick chimney is on the rear slope of the roof. The wings have low pitched hipped roofs supported by Doric columns. The north wing is a porte cochere while the south wing is a screen-enclosed porch. The 3-bay façade has a central 6-panel wood door that opens onto a brick stoop. The frontispiece is composed of paneled pilasters with console brackets supporting a round-arched hood trimmed with a full entablature with denticulated frieze. The hood is clad with copper sheeting, with the underside lined with bead board. Above the door is a blind fanlight, and to each side of the door is an 8/8 wood window topped by a blind fanlight. The second floor has three 8/8 wood windows, and the shutters on the upper level are louvered wood shutters while those on the first floor have 2 panels with a lozenge-shaped pattern pierced into the upper panel of each.
- a. Garage; Contributing
This lot is a through lot, with frontage on both North Fifth Street and North Benton Avenue. There is a 2-car garage on the opposite side of the alley as the house. Its walls are clad in board-and-batten siding and it has a low gable roof. On the east elevation are double-leaf hinged garage doors of vertical wood boards and a board-and-batten man door. The garage appears to be more than 50 years old.
47. 122 North Fifth Street; circa 1970; Noncontributing
Built circa 1970, this flat roofed, 1-story, brick office building has a simple façade with an off-center recessed entry with anodized aluminum commercial storefront framing and doors in the recess.
48. 124 North Fifth Street; Folk Victorian; circa 1880; Contributing
This 1½-story, brick, centered gable folk form house has a side-gabled roof with a prominent central cross gable. The brick walls are in a 5-course common bond and the foundation is scored stucco. The center 2 bays of the 6-bay façade hold modern half-glazed metal doors and the glazing has metal comes. The doors are topped by single-light transoms. The other bays hold replacement 6/9 windows that are

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shorter than the original windows (the upper part of each opening is in-filled). The doors open onto a central 4-bay gallery that has a wood shingled mansard roof with a small cross gable over the central stairs. A 1970 photo shows that this porch had turned posts, spindlework frieze, and a turned balustrade railing. The railing and floor were replaced when the porch was reworked in 1996. The metal railing on the porch roof is not original and it is not known whether it replaced a similar feature since the 1970 photo does not cover this portion of the porch. The door in the front gable end is a replacement with a fanlight in the upper part. Despite the alterations to the porch and windows, the house maintains its basic Folk Victorian details and is contributing.

- a. Garage; circa 1925; Contributing
A 1-story, hipped roof, frame garage with unpainted lap siding and a concrete foundation opens onto the alley. A paneled wood overhead door is on the east facade. The garage was built circa 1925.
49. 125 North Fifth Street; Richardsonian Romanesque; circa 1890; Contributing (Photo 4)
This 2½-story, brick Richardsonian Romanesque style house has a high coursed rock-faced limestone foundation that extends up to the first floor sill height. The steep hipped roof is nearly pyramidal and has a cross-gabled bay on the south half of the façade and on the south elevation, and the north elevation is highlighted by a round 2-story tower with conical roof. The roof is clad with slate shingles and the peaks are capped with metal finials. The front gable end is clipped and the small roof overhang is trimmed with modillions and the gable end returns are decorated with sunburst ornaments. A small eyebrow dormer is on the front slope of the hip roof. The brick walls are in a running bond, except for the rear elevation, which is in a 5-course common bond, and the mortar joints are tinted red. A terra cotta belt course in a sawtooth pattern is between the first and second floors, and between the second floor and attic windows are terra cotta tiles decorated with bullseyes and asterisks, and the tiles are in a checkerboard pattern. On the first floor of the cross-gabled bay is a basket-handle arched opening that contains a tripartite casement window with tripartite stained glass transom. Ornate mullions are between the windows and transoms, and the opening is topped by radiating voussoirs with a molded cap and rusticated stone spring blocks that have a scroll detail at the outer edge. To the north is a half-light, wood paneled door with a wide half-light, paneled sidelight to the left, and both are topped by a single-light transom. A small 1/1 window with rusticated stone sill is north of the doorway, and both the door and window are topped by rusticated stone lintels. An arcaded gallery with concrete stairway and deck spans the 2 northern bays. The house's rusticated stone foundation extends upward and serves as a half-wall railing for the porch and as a base for the porch columns. The end walls of the porch opening are rounded brick and between the 2 arches of the east side of the gallery are paired, rounded brick pilasters topped by a single molded capital. The spring blocks for the radiating voussoirs of the arcade are rusticated stone with scroll detailing. Above the gallery is a balcony recessed under the main hip roof. Short, paired Doric columns are at each end of the balcony and rest upon a low mansard roof that forms a half-wall railing. The entablatures of the paired columns form the base for a wall that has round-arched openings above each pair of columns and a flattened-arched opening between. Two multi-paned doors open onto the balcony. In the southern bay of the second floor are paired 1/1 windows that have a stone sill and lintel but also a narrow stone band that spans across the front of the upper sash. Above, in the gable end, is a stylized Palladian window consisting of 3 deeply recessed single-light casement windows with a single rusticated stone sill and lintel, and the center window has a round-arched transom topped by radiating voussoirs.
- a. Garage; circa 1940; Contributing
The 2-car, front-gabled frame garage has a concrete foundation and asbestos shingle siding. The paneled metal overhead door on the west façade is a replacement. The garage was built between 1929 and 1947.

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50. 126 North Fifth Street; Side Gabled; circa 1880; Contributing
Facing west, this 1½-story, painted brick, side-gabled house has a gabled dormer on the front slope that has two 1/1 wood windows. The brick walls are in a 5-course common bond and the foundation is stone. The 3-bay façade has a central Craftsman door with 3 vertical lights set above 2 tall vertical panels, and the transom has been boarded. The door opens onto a semicircular concrete stoop, above which is a shed roof supported by large knee braces. On each side of the entrance are segmental-arched openings that hold 1/1 wood windows.
- a. Garage; Contributing
The 1-story, front-gabled frame garage has a corrugated metal roof, vertical board siding and a poured concrete foundation. The paneled wood overhead door on the east façade may be original. The garage appears to be at least 50 years old.
51. 127 North Fifth Street; Prairie influences; 1916-17; Contributing
Situated on an elevated lot, this 2½-story brick house has a hipped roof with an intersecting cross gable on the south elevation. The roof, which has deep eaves that are clad in wood, is trimmed with a corbelled brick cornice. The north slope has 2 gabled dormers with cornice returns and 1/1 windows, and an exterior end chimney is on the north elevation. The coursed rock-faced stone foundation is pierced by 2-light basement windows. In the south bay of the 2-bay façade is a glazed wood door with single-light sidelights and transom and to the north is a wide 1/1 wood window. Two matching windows are on the second floor and windows throughout the house have concrete sills. The ¾-width, 1-story gallery has a stone foundation, concrete deck and stairway, brick half-wall railing upon which rest brick columns with stone bases and corbelled brick and stone caps, and a hip roof. An interesting feature on the north elevation is a flattened, 1-story, brick, hipped roof oriel window that has a band of 1/1 windows.
- a. Garage; c. 1925; Contributing
The 1-story concrete block garage has a low-pitched, front-gabled roof with lap siding in the gable end. Facing west toward the alley are 2 paneled metal replacement overhead doors, and physical evidence indicates that there were originally sliding garage doors. The garage was built prior to 1929.
52. 128 North Fifth Street; Noncontributing Site
Two historic houses on this site were demolished to create a parking lot for the First State Bank of St. Charles (206 North Fifth Street). Along the west lot line is a landscape bed edged with masonry blocks and planted with shrubbery and trees. Since the lot originally held historic houses, it is noncontributing.
53. 131 North Fifth Street; Craftsman; circa 1923; Contributing
Built circa 1923, this 2½-story, side-gabled Craftsman house has a random rubble stone foundation, walls finished with stucco, and brick window sills and porch details. The gable roof has wide overhanging eaves, as do the shed roofs of the porch and dormer. The dormer has 2 awning windows, each with a band of 3 small lights over a single large light. An interior brick chimney pierces the rear slope of the roof, and an exterior end brick chimney is on the north elevation. A shed roof extends over ¾ of the first floor of the façade and covers a porch at the south end and an original sunroom on the north. Opening onto the 1-bay porch is a 6-panel door with a 12-light wood storm door, and to each side is a 4-light sidelight situated above a paneled skirt. The porch has a tiled stairway flanked by stucco knee walls with brick piers, a concrete deck, arched openings (one on each elevation) supported at the outer corner by a brick pier with concrete cap, and a stucco half-wall railing. The knee walls and railing have brick copings. The sunroom has 1 pair of casement windows on the north and south elevations and a band of 3 pairs on the façade. Each casement window has a band of 3 short vertical lights over 2 tall vertical lights.

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On the second floor are 3 double-hung windows, each having muntins set near the upper rail and stiles of the upper sash.

- a. Garage; 1984; Noncontributing
Built in 1984, this front-gabled, 3-car garage has vertical board siding and a concrete foundation. On the west façade is a paneled wood 2-car overhead door and to the south is a taller, 1-car overhead door.
54. 205 North Fifth Street; No style; 1908-09 with later additions; Noncontributing
At the core of this office building is a 2-story, hipped-roof brick house that was built around 1908-09, but across the front and extending beyond the south elevation is a flat-roofed, 2-story, 1-bay deep, 8-bay wide, painted brick addition. Paired glazed aluminum-framed doors are in the third bay from the north and the other bays hold 1/1 windows. All of the windows and the entry are covered by half-round awnings. The roof of the house peaks above this addition and a large hipped dormer with a denticulated cornice and a band of three 9/1 windows is on the front slope. The old house has 9/1 windows, as well as leaded glass windows in the north elevation, generally in segmental arched openings. The original owners were Douglas V. and Madge F. Martin, and he was a traveling salesman. According to the Sanborn maps, by 1947 the house had been converted into the St. Charles Clinic, but the size of the building was not altered at that time. The clinic was still occupying the building in 1961, when research ended. Unless the additions can be dated to the district's period of significance, this building must be considered noncontributing.
55. 206 North Fifth Street; Colonial Revival; circa 1965; Noncontributing
Built about 1965, this large brick bank building has a front-gabled roof with parapeted end walls that have dual chimneys and a coursed rock-faced stone foundation. Although the building is addressed as Fifth, the entrances face Washington on the south and Monroe on the north. The 5-bay south elevation has a central entrance with paired, half-glazed wood doors with segmental-arched lights, and there are 3-light sidelights and a 6-light transom. The door opens onto a shallow portico with Doric columns supporting a gabled roof. The 12-light fixed windows in the outer bays and the entrance are set in segmental arched openings.
56. 219 North Fifth Street; Folk Victorian; circa 1905; Contributing
This T-shaped, 2-story Folk Victorian house rests on a coursed rock-faced limestone foundation that has beaded joints and 2-light wood basement windows. The walls have been clad in vinyl siding and the medium-pitched hip roof has wide overhanging eaves and a brick chimney straddling the ridge. A small, 1-story, hipped roof porch is nestled into the interior corner on the southwest side of the shaft of the T. The end of the shaft faces the street and has a 1/1 wood window on each floor and there are windows positioned above the porch on each elevation. Two doors open onto the porch, one on each elevation. The original Victorian, half-light, paneled wood doors (3 small square panels above and below the light with a horizontal panel at the base of the door) are topped by transoms. The porch roof is trimmed with a ball-and-rod and spooled frieze that extends between the turned porch posts. The balustrade with turned wood balusters was replaced in 2006, replacing a nonhistoric wrought iron railing.
57. 225 North Fifth Street; Colonial Revival influence; 1908; Contributing
Situated on a corner lot, this 2-story, frame house rests on a scored concrete foundation that is pierced by 2-light awning windows. The walls are finished with weatherboard siding and the hipped roof has wide overhanging enclosed eaves and a brick straddle ridge chimney. The façade is distinguished by its 1-story, recessed, 2-bay porch, which has a scored concrete foundation; a wooden deck; square, paneled, corner column; and the original simple wood balustrade with a square, capped newel post. Within the porch area is a 1/1 wood window to the south of a half-light, 2-horizontal panel door that is topped by a

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single-light transom. To the north of the entrance is a 1/1 wood window and there are 2 windows on the second floor.

- a. Garage; circa 1923; Contributing
Built circa 1923, the 1-story, 2-car garage has a medium-pitched, side-gabled roof and board-and-batten siding. The sliding door on the south end of the west façade is a combination of bead board and wide vertical boards and the north door opening has 2 hinged doors that appear to be plywood.
58. 300 North Fifth Street; Colonial Revival; circa 1914; Contributing (Photo 5)
Situated on a corner lot, this 2-story, frame Colonial Revival style house has a rusticated concrete block foundation, vinyl-clad walls and a bellcast hip roof with wide overhanging eaves. A brick chimney straddles the roof ridge and on the front slope is a hipped dormer with bellcast roof, but its façade has been boarded. The façade is highlighted by a 1-story, ¾-width porch with concrete stairway flanked by rusticated concrete knee walls, a wooden deck, Ionic columns resting on rusticated concrete block pedestals that extend to the ground, plain wood balustrade and ornate console brackets. In the north bay of the 2-bay façade is a ¾-light wood door with sidelights and transom, all with decorative stained glass with Prairie style motifs. In the southern bay and in the 2 second floor bays are 1/1 wood windows.
59. 303 North Fifth Street; Folk Victorian; circa 1903; Contributing
Partially obscured by large trees, this 2-story, frame Folk Victorian house has a coursed, rusticated stone foundation, weatherboard walls, and a gable-on-hip roof. An interior end brick chimney with corbelled cap is on the south slope and a plain chimney straddles the ridge. In the front gable end is bargeboard with scrollwork and spindles and in the south gable end over the 2-story canted bay is a scrollwork gable ornament. A 1-story, full-width, hip roof porch wraps slightly onto the north elevation since the entrance is recessed in the north bay of the 2-bay facade. At the north end of the roof is a gablet with sunburst pattern in the gable end. The gallery has a wood deck, under which are wood lattice panels; turned half posts and square replacement posts; a plain wood balustrade; and bead board ceiling. The 2 matching doors at the north end of the façade are separated by a paneled mullion. Each door is a half-light, 3-horizontal panel wood door with a leaded glass transom. To the south of the entrance is a large 1/1 wood window. The paneled mullion between the doors is repeated in the mullion between the paired windows in the south bay of the second floor. In the north bay, above the doorways, there is no window, but the wall has been decorated with applied scrollwork that may be a recent addition.
 - a. Garage; 1986; Noncontributing
The combination carport and garage was built in 1986. The north end of the gabled structure is an enclosed 1-car garage finished with vertical board siding and the south end is an open carport.
60. 306 North Fifth Street; Craftsman; circa 1923; Contributing (Photo 5)
Facing west, this 1-story, brown brick, front-gabled Craftsman bungalow has a porch that is incorporated under the roof of the house. It is supported by battered brick columns resting on brick pedestals that extend to the ground, and there are brick half wall railings between the 4 columns. Brick knee walls flank the concrete steps that lead onto the porch, and the knee walls, railings, pedestals and columns have simple poured concrete caps. The walls above the porch columns are finished with stucco and false half timbering, and there are knee braces and 2 attic windows (each with 3 vertical lights) in the gable end. Centered on the 3-bay façade is a leaded glass wood door with leaded glass transom and to each side is a tripartite window consisting of a 5/1 wood window flanked by narrow 2/1 wood windows, all spanned by a leaded glass transom with a geometric pattern. On the south elevation are 2 exterior end chimneys. The low concrete foundation is topped by a soldier course of bricks and above the basement windows is a belt course of headers.

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- a. Garage; circa 1940; Contributing
Built between 1929 and 1947, this 1-story, 2-car garage has a concrete foundation, walls finished with bricks matching those of the house, and a hip roof. It can be accessed from both Fifth Street and the rear alley via paired paneled-and-glazed garage doors. Each door has 6 lights over 3 vertical panels.
61. 307 North Fifth Street; Queen Anne; circa 1907; Contributing
Built circa 1907, this Queen Anne style house has a coursed rusticated limestone foundation and a pyramidal roof with intersecting cross gables. A brick chimney is located at the peak of the roof. The walls are finished with narrow weatherboard siding trimmed with corner boards, a water table, and cornice and the eaves retain their original bead board finish. The front-gabled wing spans the south half of the façade and the gable end is pedimented. The tympanum is clad in shaped shingles and there is a tripartite window with central ventilator flanked by single-light windows. A pair of 6-panel doors (the upper 2 panels are glazed) is on the north end of the 2-bay façade, and above is a leaded and colored glass transom. The doors open onto a 1-story, 1-bay recessed porch that has limestone foundation piers in-filled with lattice panels, wooden stairway and deck, and Doric columns supporting the gable-on-hip roof. At the south end of the façade is a tripartite window with narrow 1/1 wood windows flanking a large single-light window with a stained glass transom. In the upper story are paired 1/1 wood windows in the southern bay and a single 1/1 window in the north.
62. 311 North Fifth Street; Colonial Revival; circa 1903; Contributing
Situated on a flat tree-shaded lot, this 2-story frame Colonial Revival style house has a hipped roof with boxed eaves and on the north slope is a brick chimney. The walls are clad in vinyl siding and the foundation is rusticated concrete block. The house is slightly L-shaped because the back wing is off-set toward the north. In the north bay of the 2-bay façade is a paneled, half-glazed wood door with a single-light transom and to the south is a 1/1 wood window. The door opens onto a ¾-width gallery with rusticated concrete block piers in-filled with lattice panels, concrete stairway, wooden deck, Doric columns and pilasters, and a hip roof trimmed with a simple entablature. The porch railing has wide slat balusters and may be a replacement. On the second floor are two 1/1 windows.
- a. Garage; circa 1920; Contributing
Built in the early 1920s, this side-gabled, frame garage is clad with vinyl siding and has 2 paneled-and-glazed overhead wood doors on the west façade and a 2/2 wood window on the north elevation.
63. 312 North Fifth Street; Colonial Revival; circa 1914; Contributing (Photo 5)
Facing west, this 2½-story, brick Colonial Revival style house has a hipped roof with wide overhanging eaves. On each side slope is an interior end brick chimney with corbelled cap and on the front and north slopes are hipped dormers. The front dormer has a band of three 1/1 windows while the north dormer has a pair. The coursed rusticated limestone foundation is pierced by 2-light awning windows. At the north end of the 2-bay façade is the entrance, which is framed by single-light sidelights and a single-light transom. The door is obscured by the storm door but appears to be a rectangular light wood door. To the south is a wide 1/1 wood window and in the upper story are 2 more windows. The facade windows have flat-headed openings with soldier course brick lintels and stone sills. The door opens onto a ¾-width gallery that has stone piers in-filled with framed lattice panels, a wooden stairway and deck, slightly tapered wooden box columns, and a hip roof with a simple entablature. The wooden porch railing has an unusual geometric design, with plain balusters arranged singly and in groups of 3. The center baluster of each group of 3 is pierced to create a repeating open rectangular pattern.

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Summary

The Midtown Neighborhood Historic District, located in St. Charles, St. Charles County, Missouri, is eligible for listing in the National Register of Historic Places for local significance in the area of Architecture (Criterion C). Although primarily residential, the district also contains the county courthouse, a former fire department building, several churches and schools, and a few offices and commercial properties. The 125.4-acre district contains 527 contributing buildings (377 primary buildings, 150 outbuildings), 7 contributing sites, 3 contributing objects, 287 noncontributing buildings (105 primary buildings and 182 outbuildings), 9 noncontributing sites, and 2 noncontributing objects. The objects include four monuments located on the courthouse grounds and a circa 1950 pole sign at 419 North Fourth Street. In addition, two buildings were previously listed in the National Register: the African Church at 554 Madison Street (NR 11/21/80) and the Oliver L. and Catherine Link House at 1005 Jefferson Street (NR 8/6/13). The area was home to both white- and blue-collar residents, and a large number of the employees of the city's major industries—the American Car and Foundry Co. (ACF) and the International Shoe Company (ISC)—lived here, as did community leaders, business owners, professionals, tradesmen and laborers. The period of significance extends from 1838, the date of construction of the earliest extant building, to 1959, the year the latest contributing building was built. After 1959 construction in the neighborhood slowed considerably, and the buildings that were constructed after that date have either lost integrity or are out of character with the earlier structures.

The district boasts a significant collection of buildings of the various architectural styles and types popular during the 121-year period of significance. No other neighborhood in the city contains such a wide range of residential architectural styles. Representative examples of the Federal, Greek Revival, Gothic Revival, Italianate, Folk Victorian, Queen Anne, Romanesque Revival, Richardsonian Romanesque, Colonial Revival, Minimal Traditional, Craftsman and Tudor Revival styles can be found here. In addition, a couple of public buildings in the Neoclassical Revival style and a private school and car dealership in the mid-century Modern style are situated within the district. In fact, some of the city's best examples of many of these styles are located here. Although there are high style examples of the various architectural styles, many residential structures are vernacular designs that merely reflect the influence of these popular styles, with decorative features limited to detailing on the porches or along the cornice lines, but nearly half of the residential resources are vernacular designs that display little or no architectural detailing and can best be described by their plan shape or roof type. Nevertheless, these vernacular designs are important because they reflect the local building traditions of the community. Overall, the Midtown Neighborhood Historic District retains integrity, keeping its distinct sense of time and place.

The origin of the Midtown name for the neighborhood is not known; however, that name was being used at least by 1981 when the Midtown Community Association was incorporated as a not-for-profit corporation "dedicated to the historic preservation and improvement of community life in the Midtown area."⁴ Street signs with the name "Midtown Neighborhood" are located throughout the area.

⁴ Riddler, Sue, President of the Midtown Community Association. Letter to Robert A. Myers, St. Charles Department of City Development, April 16, 1996.

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HISTORIC CONTEXT

The Midtown Neighborhood, which was once part of the St. Charles Commons, is to the northwest of the original town founded in 1769 by French Canadian Louis Blanchette (see Figure 11, page 199). He and a small group of French and Creole hunters founded the settlement that would become St. Charles to serve as a base for their fur trade operations.⁵ The French Canadian settlers brought with them a system of slavery, building traditions, and a semi-communal common field system of agriculture. Originally known as *Les Petites Cotes*, or the little hills, St. Charles was the third community founded in present-day Missouri and the first permanent settlement on the Missouri River. Seven years prior to the founding of the town, France had ceded the area to Spain; however, the French presence remained. Platted in the 1780s, the village was laid out in a regular grid following Spanish Colonial town designs, with two long streets of blocks paralleling the river. In 1791, when the town was renamed *San Carlos del Misury* (later anglicized to St. Charles), Third Street was the western city limits, beyond which were the Commons.⁶ The Commons of St. Charles was composed of several land grants made by the Spanish government from 1797 to 1801 to the inhabitants of the town, and these grants encompassed a total of 24,000 acres of land.⁷ The Common Field was a group of long, linear agricultural tracts. Holders of Common Field lots farmed their parcel, but after the harvest the Common Fields became a Commons on which all of the inhabitants were allowed to graze animals until the following spring.

In 1800, Spain returned the Louisiana Territory to France, who then sold it to the United States in 1803. In the early 19th century the majority of the town's growth was due to American settlers who came primarily from the Upland South. They mainly settled on South Main Street (St. Charles Historic District, NR 1970) and made it the center of commerce, industry, finance, worship and government. By the time the village was incorporated in 1809, its westernmost boundary was Fifth Street, although very few houses had been built west of Third Street.⁸

In 1811 the Missouri Territory was created out of the larger Louisiana Territory and the following year the St. Charles Territory was organized. St. Charles County was formed in 1812 as one of the original five Missouri counties and the town of St. Charles was designated as the county seat.⁹ Missouri was admitted as a state in 1821 and St. Charles served as the temporary capital until 1826. The town transformed from a frontier outpost to a civic and mercantile center. As the town grew westward, its grid plan was expanded up the steep hill and onto the plateau above. That new residential area, which was once part of the Commons, became the Midtown Neighborhood. There, space was sufficient to allow the houses to have yards and be set back from the street, unlike the lots on South Main Street, where the buildings were typically constructed up to the front lot line.¹⁰ The settlement pattern was influenced by the topography. The hilly terrain caused settlement to

⁵Ehlmann, Steve. *Crossroads: A History of Saint Charles County, Missouri*. St. Charles, MO: Lindenwood University Press, 2011, p. 21.

⁶Stiritz, Mary M. National Register of Historic Places Registration Form: *Frenchtown Historic District*. Washington, DC: US Department of the Interior/National Park Service, August 10, 1990, Section 8, pp. 1-2.

⁷Abstract of Title for 729 Adams, p. 3.

⁸Ehlmann, p. 43.

⁹Ibid., pp. 38 and 40.

¹⁰van Ravenswaay, Charles. *The Arts and Architecture of German Settlements in Missouri*. Columbia, MO: University of Missouri Press, 1977, p. 298.

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take place wherever land was most easily cleared. Because of the irregular terrain and use of property for farming, development was scattered and in the early years streets were seldom opened for more than a few blocks.

By the 1820s, the predominantly American residents of St. Charles preferred private ownership of land over the semi-communal system of commons and common fields. As a result, in 1824 the Missouri Legislature authorized and empowered the town to subdivide the Commons and rent or lease the lots for an annual rent.¹¹ In 1828 the St. Charles Commons was platted by George Redmond, Nathan Boone and others,¹² and in 1830 the town employed Boone to survey the lots between what is now Fifth Street and Kingshighway.¹³ City records from the late 1820s through 1831 show innumerable orders authorizing the execution of leases to Commons lots for the term of 999 years.¹⁴ However, on December 28, 1832, the General Assembly of the State of Missouri passed an act authorizing the Trustees of the town to sell the lots in fee simple.¹⁵ The 125.4-acre Midtown Neighborhood Historic District is composed of part of the original town and part of the Commons, portions of which were annexed in 1849, 1869 and 1894 (see Figure 1, page 167).¹⁶

Although the district's residents represent a wide range of ethnic backgrounds, the neighborhood was largely settled by German immigrants or their descendants. German settlers began to arrive in St. Charles County around 1830, influenced to move here by Gottfried Duden's book, *Report on a Journey to the Western States of North America*, published in 1829. The book was a best seller and its circulation was wide. It specifically referenced St. Charles and the fertility of the area, and as a result thousands of German settlers moved to St. Charles County in the 1830s to mid-1840s.¹⁷ America held the promise of cheaper land for the farmer and higher income for the artisans, such as carpenters, saddlers, masons, blacksmiths and weavers, whose crafts were in great demand.¹⁸ Only 10% of the total heads of households in St. Charles were German in 1840, but by 1850 it was 44%.¹⁹ The German settlers had a major influence on the town's architecture. Although brick making had begun in St. Charles in the early 1800s, it was not until their arrival that the material came to dominate construction, and it remained the preferred building material well into the twentieth century. The Germans built simple Federal style structures commonly referred to as the "Missouri-German vernacular style," a term coined by Charles van Ravenswaay, author of *The Arts and Architecture of German Settlements in Missouri*.²⁰ Thirty-two of the 36 buildings in the district that are Federal can be categorized as being in the Missouri-German vernacular style. Additional examples can be found in the district, but due to the later addition of porches with various architectural detailing, they represent other stylistic influences such as Folk Victorian or Colonial Revival.

¹¹ Abstract of Title for 1028 Madison Street, p. 1.

¹² Ehlmann, p. 70.

¹³ Abstract of Title for 1028 Madison Street, p. 2.

¹⁴ Abstract of Title for 729 Adams Street.

¹⁵ Abstract of Title for 1028 Madison Street, p. 1.

¹⁶ "Annexation Map of St. Charles, Missouri." Department of Community Development, City of St. Charles, St. Charles, MO.

¹⁷ Baxter, Karen Bode and Ruth Keenoy. "Architectural/Historical Survey of the Mid-Town & Commons Neighborhoods, Saint Charles, Missouri: Final Report," 31 August 2011, p. 47.

¹⁸ van Ravenswaay, p. 5.

¹⁹ Maureen Jones, "Survey Plan, City of Saint Charles, Missouri," July 1989, p. 9.

²⁰ van Ravenswaay, p. 221.

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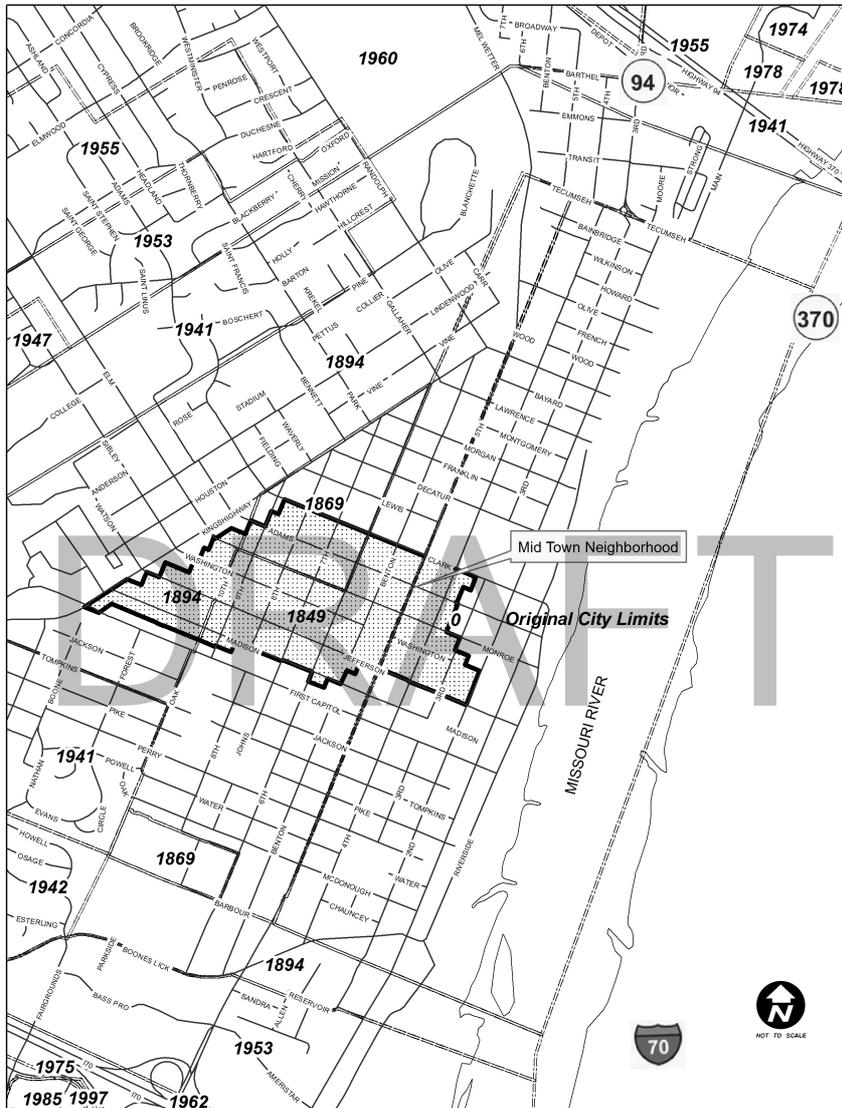


Figure 1: Portion of the Annexation Map of St. Charles, Missouri, showing the Midtown Neighborhood Historic District, prepared by Chuck W. Lovelace III, GISP/GIS Coordinator, City of St. Charles, MO, 2014.

St. Charles was incorporated as a city in 1849, and with the influx of settlers, additional areas were annexed into the city. A large area was annexed in 1849, and the portion that is in the Midtown Neighborhood is L-shaped, with Fifth Street on the east and Sixth and Tenth Street on the west (see Figure 1, above).²¹ Only five (1%) of the extant structures in the neighborhood were built before 1850. Two of these are examples of the

²¹ Annexation Map of St. Charles, Missouri.

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Federal style: 608 Jefferson Street (1838) and 571 Jefferson Street (1842). The Old St. Charles College at 117 North Third Street was built in 1838 in the Federal style but was remodeled and enlarged around 1925 in the Italian Renaissance Revival style. The house at 128 North Fourth Street was built in 1837 as a single-story structure but about 1880 the second floor was added and the house was remodeled in the Italianate style. The only house known to be constructed of logs in the district is the O’Rear House, located at 1067 Jefferson Street. Built circa 1846, it was either originally clad with weatherboard or it had been added by the last quarter of the 19th century.

A second heavy wave of German immigration to the area occurred in the 1850s as a result of the political unrest surrounding the Revolution of 1848 in Germany. The city’s population increased 116% between 1850 and 1860 and 72% between 1860 and 1870. In the district, only three (0.6%) extant primary buildings were built in the 1850s, but 25 (5.2%) were constructed in the 1860s (see Figure 2, below). Most of these were built in the Federal style, although some displayed no stylistic features and can be categorized by their roof shapes, including side-gabled and cross-gabled. St. Charles was the second largest town of German-settled Missouri, with only St. Louis being larger, and was part of the “German belt” that extended up both sides of the Missouri River. By 1860 the town’s architectural transition from a ramshackle French frontier settlement to a bustling town dominated by Americans and Germans was complete. It was the center of commerce for the county and had 2,315 residents.²² In 1870, when the city’s population reached 5,570, it was estimated that 75% of the community was either German-born or first generation German-American.²³

FIGURE 2

CONSTRUCTION DATES OF PRIMARY BUILDINGS BY DECADE

Decade	Number of Primary Buildings Constructed	Percentage
1830s	3	0.6%
1840s	2	0.4%
1850s	3	0.6%
1860s	25	5.2%
1870s	15	3.1%
1880s	27	5.6%
1890s	50	10.3%
1900s	122	25.3%
1910s	43	8.9%
1920s	96	19.9%
1930s	36	7.5%
1940s	16	3.3%
1950s	22	4.6%
1960 and after	23	4.7%

²² Baxter and Keenoy, p. 48.

²³ Stirtz, *Frenchtown Historic District*, Sec. 8, p. 11.

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The town's boundaries were expanded in 1869, and in the district this includes the area bounded by Fifth, Monroe, Tenth, Kingshighway and Clark Streets.²⁴ However, the 1869 Bird's Eye View shows very few buildings west of Eighth Street. In the district, 15 (3.1%) primary buildings were built in the 1870s, 27 (5.6%) in the 1880s, and 50 (10.3%) in the 1890s. Buildings were still being constructed in the Federal (or Missouri-German vernacular) style throughout this period, although other stylistic influences, including Greek Revival, Gothic Revival, Italianate, Queen Anne, Romanesque and Richardsonian Romanesque, and Folk Victorian styles, were also being employed.

Although the neighborhood primarily attracted residential development, it also supported a couple of manufacturing plants by the mid-1800s, including Nelson C. O'Rear's tobacco factory and the St. Charles Woolen Mills. No longer extant, they were located on Jefferson Street between what is now Ninth and Tenth Streets in an area still known locally as "Factory Hill" (see Figure 3, below). The final portion of the neighborhood to be annexed is the area west of Tenth Street, which became part of the city in 1894.

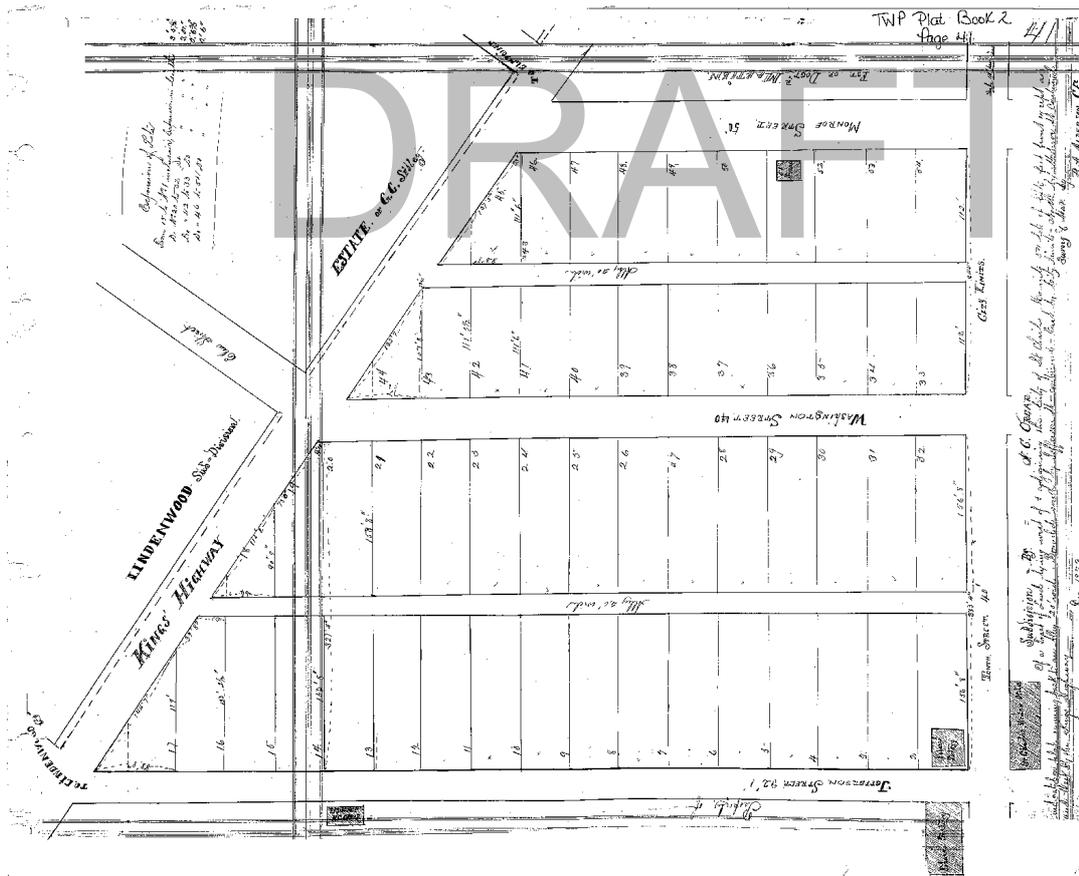


Figure 3: N.C. O'Rear Subdivision Plat, 1873, Department of Community Development, City of St. Charles, St. Charles, MO.

²⁴ Annexation Map of St. Charles, Missouri.

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By 1900 the population of St. Charles had grown to 7,892, and the decade between 1900 and 1909 is the period of greatest growth in the district, with 122 (25.3%) of the extant primary buildings having been constructed. During the first decade of the twentieth century, the Folk Victorian, Queen Anne, Queen Anne Free Classic and Colonial Revival styles were popular in the district. With the growth of the city, a number of upgrades were required to provide sufficient fire protection, safe drinking water, transportation improvements and utilities to attract industry and businesses.²⁵ The Saint Charles Electric Light and Power Company was established in 1901 and a modern waterworks plant was built on South Main Street in 1903. St. Charles remained an important hub for the county, with two major railroad lines, the Missouri, Kansas and Texas and the Wabash. An electric streetcar, the Saint Charles and Wellston Electric Railroad, was constructed in 1899 and in 1904 a new Missouri River bridge opened just in time for the St. Louis Centennial Exposition.²⁶

The county's prosperity at the turn-of-the-century is reflected in the new monumental Neoclassical Revival style courthouse (Photo 1), designed by noted St. Louis architect Jerome Bibb Legg and completed in 1905 on Third Street in the easternmost part of the district. The construction of the courthouse beyond the business district along Main Street and within a residential neighborhood makes this courthouse block unusual. The courthouse is an excellent example of the Neoclassical Revival style. It is the only building in the district to be completely constructed of stone. A volunteer fire department had existed in St. Charles prior to the Civil War, but by the turn of the twentieth century the city had a professional department,²⁷ and in 1926 the fire department building (a two-part vertical block) at 431 North Sixth Street was built. The first library in town was founded in 1913 in the hallway of Kathryn Linnemann's home, but was moved to the high school in 1914. In 1929, the city voted tax support for a library and Linnemann was hired as the first librarian. The St. Charles Public Library was established in 1931 in a circa 1880 Queen Anne style house at 572 Jefferson Street (Photo 19). The design utilizes detailing from both the patterned masonry and half-timbered subtypes of the style. The library operated in this building through 1982, after which the building was converted back into a residence. This was the city's only library from 1931 through 1982.²⁸

In 1910 the population of St. Charles was 9,487, but by 1920 it had declined to 8,503.²⁹ This decrease is most likely related to World War I and closed immigration. Nevertheless, the 1920s was a prosperous decade for St. Charles, and the many homes in the Midtown Neighborhood built during that period reflect this prosperity. In fact, the 1920s was the second greatest period of growth in the district. In the 1910s, 43 (8.9%) of the extant buildings in the neighborhood were constructed and in the following decade 96 (19.9%) were built. During this period, the Colonial Revival and Craftsman styles were popular, and as is true throughout the neighborhood's history, numerous vernacular structures were also constructed. A vernacular form that became popular in the early twentieth century was the American Foursquare. A number of frame examples can be found on Madison Street (Photo 27). The porches of some of the Foursquares had Colonial Revival or Craftsman style detailing.

In the early twentieth century, the automobile gained importance. The first automobile dealership in St. Charles was opened in 1908. Pressure to build better roads came from car owners as well as from auto-related businesses. The city's streets were first oiled in 1911, and by the end of the 1920s the City had paved 20 of its 35 miles of streets, and five automobile dealerships were in operation in the town.³⁰ In the district, the 1947 Sanborn map indicates that Seventh, Eighth, Washington, Adams and Monroe west of Sixth Street were

²⁵ Baxter and Keenoy, p. 55

²⁶ Ibid.

²⁷ Ehlmann, p. 370.

²⁸ Baxter, Karen Bode. Architectural/Historic Inventory Form for 572 Jefferson Street.

²⁹ Baxter & Keenoy, p. 57.

³⁰ Ehlmann., pp. 373-374.

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still unpaved. Tenth Street was more than likely unpaved as well since it was part of the African-American Goose Hill enclave and had no public sidewalks. Automobile-related businesses were developed by neighborhood residents. For example, Oscar Boenker (623 Monroe) became a co-owner of Boenker Bros. Garage with Edwin Boenker (810 Jefferson, Photo 22) around 1923. A mid-1930s gasoline station is located in the district at 401 Clark Street, but in the 1940s it was converted into a used automobile dealership. Schumpe Motors, another automobile dealership, was built circa 1949 at 415 North Fifth Street. This mid-century Modern building reflects the public's change in taste after World War II from traditional forms based on historic precedent in favor of new modern styles. It also represents the rising popularity of the automobile and the need for auto service for neighborhood residents.

Although immigration restrictions slowed population increases during the 1920s, by 1930 the city rebounded, recording a total of 10,491 citizens.³¹ Thirty-six (7.5%) of the extant primary resources in the district were built in the 1930s. The Colonial Revival and Craftsman styles remained popular during this period, as did the Tudor Revival style. The vernacular massed-plan/side-gabled form was built during this time, but especially popular was the bungaloid type.

In 1940 the city's population reached 10,803,³² and during the 1940s only 16 (3.3%) primary buildings were constructed in the district, no doubt due to World War II. The city's most aggressive era of growth occurred after the war, when the population increased to 14,314 in 1950 and bounded to 21,189 by 1960.³³ However, construction slowed dramatically in the district because few vacant lots remained. During the 1950s only 22 (4.6%) of the extant buildings were constructed. Minimal Traditional style houses were popular, along with the vernacular ranch type house. Only 23 (4.7%) structures were built in the district after 1959, and although they are at least 50 years old those that were built between 1960 and 1964 have either lost integrity or are out of character with the other buildings in the district.

Local industries played a key role in the growth of the town. The St. Charles Manufacturing Company was established in 1873,³⁴ and in 1881 it reorganized, expanded its facilities and workforce, and changed its name to the St. Charles Car Company.³⁵ The Car Company became the city's greatest asset and gained a national and international market for its cars in the 1890s when employment reached as high as 1,800 men. In 1899, the company became part of a national merger of 13 leading manufacturers of freight and passenger cars that formed the American Car and Foundry Company (ACF). From 1900 to 1959 ACF continued to be the largest industry in town and a major employer of residents of the Midtown Neighborhood Historic District. During the 1910s, the company employed from 1,500 to 2,000 men.³⁶ During World War II, the employees peaked at an all-time high of 3,000. After the war ended, the plant resumed commercial activity, but due to the decline of rail passenger traffic the St. Charles plant phased out car production in 1959.³⁷

A large number of residents in the Midtown Neighborhood were employed by ACF in a wide variety of jobs. For example, one of the founders of the company was Henry Denker, who served as the vice president and general manager of the company before becoming president in 1895. He built the palatial Romanesque

³¹ Baxter and Keenoy, p. 58.

³² Ibid., p. 59.

³³ Ibid., p. 59.

³⁴ Flynn, Cleta. "The Car Shop: The Evolution of St. Charles Riverfront from Early Settlers to the Railroads to ACF. Part Two: The Search for a Business." *Saint Charles County Heritage*, Vol. 31, No. 2, pp. 48-50.

³⁵ Ehlmann, p. 351.

³⁶ Ibid., p. 56.

³⁷ Stirtz, *Frenchtown Historic District*, Section 8, p. 19.

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Revival style house at 200 North Third Street in 1894. After retiring from the company in 1899, he served as county treasurer for three terms and mayor of St. Charles from 1907 to 1910.³⁸ (He also built the fine Queen Anne Free Classic style house at 302 Jefferson in 1895 for his daughter Annie and her husband, William Rechtern.) In 1893 John T. Kaemmerlen, the head bookkeeper at ACF, built the grand 1½-story, brick Queen Anne style house at 802 Monroe. The pyramidal slate roof has intersecting cross gables, and the front gable is adorned with bargeboard that is scalloped and decorated with spindlework and moldings. The house has leaded glass and stained glass windows, a polygonal bay, a terra cotta belt course and a gallery with chamfered posts, jigsawed spandrels, and lacy wrought iron railings. It is a good example of the Queen Anne style of architecture. Oliver Link, an executive with the company, built the 2½-story, yellow brick Richardsonian Romanesque mansion at 1005 Jefferson Street in 1895 (NR 8/6/2013).

The majority of the area's residents who worked at ACF were laborers in the factory, such as Albert Klein, a machinist (bungalow, 212 South Kingshighway); Elmer Sullentrop, an upholsterer (Colonial Revival influence, 909 Madison); Abundio Garza, a template maker (Colonial Revival influence, 908 Jefferson Street); Henry Moehlenkamp, a painter (Folk Victorian, 701 Washington); and William H. Barklage, a steel fitter (Craftsman, 804 Washington). Their homes were smaller and less grand than those built by the executives of ACF; however, they are an important part of the architectural development of the neighborhood and represent the types of structures being built by the city's blue-collar residents. ACF employed at least some African Americans, such as Charlie Clair and Jack Miller. Clair worked for ACF in 1906 and Miller in 1918-19, and both lived in the gable-front-and-wing form house at 124 North Tenth Street.

After ACF, the two other largest employers of residents of the neighborhood were the International Shoe Company and McDonnell Aircraft. ACF employed three times as many people as the Roberts, Johnson & Rand Shoe Company (later International Shoe Company), which began production in St. Charles in January 1906. The facility employed about 400 men and women.³⁹ In 1911 Roberts, Johnson & Rand consolidated with the Peters Shoe Company of St. Louis to form the International Shoe Company (ISC). During the Great Depression there was little private investment in St. Charles, but ISC constructed a heel plant after local businessmen collected enough money to buy 8.8 acres next to Blanchette Park and donated it as the site for the new plant.⁴⁰ By 1940 the company employed 1,000 at the main plant and 160 at the heel plant, but the plant closed in September 1953.⁴¹

Matthew Gauss, who was the superintendent of ISC, owned the 1916 Dutch Colonial Revival style house at 301 North Ninth Street from 1925 to 1941. Hurshel Ross lived in the Craftsman bungalow at 1066 Jefferson Street and worked as the assistant superintendent. The majority of the ISC employees in the neighborhood were shoe workers, such as Fred Meyer (Folk Victorian, 724 Washington), Wiley Pund (Minimal Italianate, 124 South Eighth), and Theodore Esselmann (bungalow, 1104 Madison). Single women often worked in factories until they were married, and by 1911 many of the production jobs in the shoe industry had become "women's jobs."⁴² For example, the 1929-30 city directory indicates that John Heisel and three of his daughters worked at ISC and lived in the American Foursquare at 1076 Madison Street.

³⁸ Flynn, Cleta. "The Car Shop. Part III. A.C.F. and a New Century." Saint Charles County Heritage, Vol. 31, No. 3, p. 91.

³⁹ Ehlmann, p. 362.

⁴⁰ Ibid., p. 437.

⁴¹ Ibid., p. 485.

⁴² Ibid., p. 353.

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During World War II, McDonnell Aircraft, located in St. Louis County, grew significantly and employed over 5,000 people, many of them from St. Charles County. By the end of the war the company had become the country's largest supplier of airplane parts.⁴³ Both ACF and ISC were gone by 1959, and although other factories opened in St. Charles County, a large number of workers were driving to jobs in St. Louis County. McDonnell Aircraft was a major contributor to the local economy and by 1955, 1,371 of its employees were living in St. Charles County and commuting to work.⁴⁴ A large number of homes and apartments in the district housed employees of McDonnell Aircraft. For example, the bungalow at 1068 Madison was owned by H. Marvin Lohrman from 1950 through 1961, and he was an aeronautical engineer for the company.

After World War II the city began to face a severe housing shortage as veterans returned and the population continued to rise. As a result, between 1945 and 1959 many homeowners in the district subdivided their homes to create apartments or created living space in outbuildings. Many of these apartments were occupied by employees of McDonnell Aircraft. For example, Joseph Everard, a contractor, rented out part of his bungalow at 116 North Tenth Street to Juris Brempelis, an engineer at McDonnell Aircraft, from 1952 through 1955. By 1955 the Queen Anne Free Classic house at 326 North Sixth Street had been subdivided to create two residential units that housed McDonnell Aircraft employees. Paul Steele lived in 326 and 326A was occupied by Lawrence Brown, and both were mechanics. In 1950 James A. and Evelyn Buehrie boarded at the Folk Victorian at 324 North Benton, and he was an accountant for McDonnell.

The district's residents were employed in a wide variety of professions and occupations other than those associated with the city's biggest industries. These included lawyers, judges, doctors, engineers, bankers, educators, salesmen, clerks, postal workers, laborers, and men involved in the building trades. Although many of the city's merchants originally lived on the upper floors of their commercial buildings on Main Street, as they became wealthier they were able to afford grander, more elaborate homes, many of which were built in the Midtown Neighborhood, away from the hubbub of the commercial area.

A few of the business owners who lived in the Midtown Neighborhood include Joseph Stoltz, (Italianate, 1025 Jefferson), owner of the Central House Hotel and Saloon; Stanley Wulff (gable-front-and-wing, 1044 Madison), president and manager of the Wulff Milling Corp.; Henry Middendorf (Folk Victorian, 714 Monroe Street), co-owner of Hackmann & Middendorf; Clemence Buerges (cross-gabled, 318 North Benton Avenue) co-owner of the Ideal Grocery; George H. Barklage (Federal, 724 Adams and later 815 Adams, Colonial Revival influence) and Louis Ringe, Sr. (Colonial Revival, 800 Jefferson), co-owners of Ringe-Barklage Hardware & Implement Co.; Carl Renken (bungalow, 115 N. Ninth), owner of Renken Brothers General Merchandise and Grocers; and Henry J. Rother (Folk Victorian, 710 Washington), president of the Hackmann Lumber Co. and director of the First National Bank and the St. Charles Mutual Fire Insurance Co. Many employees of these businesses, including clerks, managers, salespersons, grocers, meat cutters, bartenders, and drivers, also lived in the neighborhood. Community leaders and city, county and federal employees also resided here. For example, four mayors of the city owned homes on Jefferson Street: Dr. Ludwell Powell (Federal, 608 Jefferson, Photo No. 20), mayor in 1849, 1853, and 1859; Charles Kansteiner (Colonial Revival influence, 727 Jefferson), mayor from 1937 to 1939; Adolph Thro (Colonial Revival influence, 726 Jefferson), mayor from 1939 to 1945; and Louis Ringe, Sr. (Colonial Revival, 800 Jefferson Street), mayor from 1889 to 1896 and again in 1919.

⁴³ Ibid. p. 456.

⁴⁴ Ibid., p. 489.

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Subdivisions in Midtown

When St. Charles was incorporated in 1809, the westernmost boundary was Fifth Street, although very few houses had been built west of Third Street.⁴⁵ Although one would expect development to have gradually extended westward, with the oldest buildings in Midtown located closest to the original part of town, this was not the case. The settlement pattern was influenced by the topography. The hilly terrain caused settlement to take place wherever land was most easily cleared. Because of the irregular terrain and use of property for farming, development was scattered and in the early years streets were seldom opened for more than a few blocks. In addition, after the State authorized the town to sell commons lots in fee simple in 1832, some large plots of land in the neighborhood were purchased by wealthy individuals. Many built their homes on these large plots and they or their heirs subdivided their properties at different times; as a result, there is a mix of architectural styles and periods of construction throughout the entire neighborhood. For example, St. Charles College, built in 1838 within the original town boundaries, occupied the southern half of the block bounded by Third, Jefferson, Fourth and Washington Street. When the college moved to North Kingshighway in the early 1890s, the property was apparently subdivided.⁴⁶ In addition to the school building, which was remodeled in the 1920s in the Italianate Renaissance Revival style for use as apartments, the south half of the block contains an 1895 Queen Anne Free Classic style house, three circa 1903 Folk Victorian houses, a circa 1904 Late Victorian, and a circa 1923 Craftsman bungalow.

Some of the oldest houses in the neighborhood were built a moderate distance from downtown in the Eugene Gauss Addition, which was created prior to 1856 in the area bounded by Sixth, Adams, Ninth and Clark Streets.⁴⁷ Eleven of the existing houses in the subdivision were built by the time the Bird's Eye View of the City was prepared in 1869, and they are Federal style structures. However, the subdivision contains a significant mix of architectural styles, with buildings constructed from the mid-nineteenth century through the mid-twentieth century.

Numerous subdivisions were created in the Midtown Neighborhood from the mid-nineteenth century through 1925, and by 1929 the Sanborn Insurance Maps show that buildings had been constructed on the majority of the lots. The 1875 Map of St. Charles shows several other early subdivisions in addition to the Eugene Gauss Addition, including Johnston's Subdivision, Wilhelm Bloebaum's Subdivision, McKnight's Partition, and O'Rear's Subdivision.⁴⁸ Johnston's Subdivision is an L-shaped area roughly bounded by Jefferson, halfway between Eighth and Ninth, First Capitol Drive, Seventh between First Capitol and Madison, and halfway between Seventh and Eighth. (Unfortunately, plats for some of these subdivisions could not be found at City Hall or the County Courthouse, but they are identified on the Sanborn Maps, as shown in Figure 4 on the following page.)

Bloebaum's Subdivision includes the block bounded by Jefferson, Fourth, Washington and Fifth Streets, and ten of the twelve extant houses date from circa 1872 to circa 1893. These houses are a mix of Late Victorian, Folk Victorian, and Queen Anne style residences and there is also one each of the cross-gabled, side-gabled and centered gable vernacular folk form cottages. McKnight's Partition includes 7 lots in about 75% of the

⁴⁵ Ehlmann, p. 43.

⁴⁶ Baxter, Karen Bode. Architectural/Historic Inventory Form for 117 North Third Street.

⁴⁷ Abstract of Title for 729 Adams.

⁴⁸ Brink, W.R. *Illustrated Atlas Map of Saint Charles County, MO.* IL: W. R. Brink & Co., 1875.

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Nelson O'Rear's Subdivision was platted in 1873 in the area bounded by Tenth (the western city limits at the time), Monroe, Kingshighway and Jefferson Street (see Figure 3, page 169). The property, along with additional property to the south of the subdivision, had been inherited by O'Rear's wife Lucinda Redmond in 1843 from the estate of Thomas J. Redmon.⁴⁹ The development of the 54-lot subdivision was slow, with the first four houses not being constructed until the mid- to late-1880s. The subdivision was not annexed into the city until 1894. The O'Rear house at 1067 Jefferson Street, which is shown on the plat map, is located outside the subdivision, directly across the street from it. Believed to have been built around the time of the O'Rears' marriage in 1846, it is the only building in the neighborhood that is known to be constructed of logs, but it is sheathed with weatherboard siding (a photograph taken before about 1880 shows the house had already been clad with siding by that time).⁵⁰

John N. Mittleberger owned a large plot of land and built the Queen Anne-influenced house at 1077 Jefferson Street circa 1885. In 1892 he created Edgar's Addition by subdividing his property into 32 lots, with his house being situated on Lot No. 1 (see Figure 5 on the following page). The subdivision includes the area bounded by First Capitol Drive (Clay Street) on the south, Kingshighway on the west, Jefferson Street on the north, and an alley just south of 1103 and 1104 Madison to the east.⁵¹ The portion of the subdivision that fronts onto First Capitol Drive is outside the district's boundaries due to modern intrusions and parking lots. The subdivision's main period of development occurred between circa 1900 and circa 1936 and the houses include the Folk Victorian, Colonial Revival and Craftsman styles, as well as vernacular American Foursquare, gable front, side-gabled, and bungalow types. The subdivision was part of a large area incorporated into the city in 1894.

Dr. Ludwell Powell purchased a large tract in the early nineteenth century and in 1838 built his Federal style mansion at the northwest corner of Jefferson and Sixth Streets (Photo No. 20). Powell died in 1864 and at least part of his property was inherited by his daughter, Anne Ross and her husband Reuben. The 1875 atlas map shows that the area was still owned by the Powell heirs, but by the time the 1905 plat map was prepared the land had been subdivided into the Reuben G. Ross Partition, which extends from Jefferson Street to Monroe and is between Benton Avenue and Ninth Streets.⁵² This area was annexed into the city in 1849.

Five parcels in the Midtown Neighborhood were subdivided into subdivisions in the first quarter of the twentieth century. In 1907 Mrs. Mary Goddard created Goddard Place by subdividing the area bounded by Adams, Ninth, Monroe and Kingshighway (blocks 252 and 269). Goddard Place has 13 lots (see Figure 6 on page 178) and was largely developed by 1926. Eight houses were built in the 1910s, four in the 1920s and one in 1930 and they include five in the Colonial Revival style (one of which is Dutch Colonial Revival); two Craftsman style houses; and vernacular gable-front, pyramidal and bungalow cottages.

The Annie Redmond Addition is not shown on the 1905 plat map of the city but appears on the 1909 Sanborn map. It is an L-shaped area that is bounded on the south by Monroe Street, on the west by Ninth Street, on the east by the rear lot lines of the properties in the 300 and 400 blocks of North Benton Avenue, and on the north

⁴⁹ Abstract for 1067 Jefferson Street in Block 266 file at the St. Charles County Historical Society, St. Charles, MO.

⁵⁰ "O'Rear Tobacco Factory 9th & Jefferson," 05.1.198 Print, Photographic, St. Charles County Historical Society, St. Charles, MO.

⁵¹ "Map of Edgar's Addition in the City of St. Charles, Mo." Department of Community Development, City of St. Charles, MO. (Plat Book 2, p. 70), June 1892.

⁵² *Plat Book of St. Charles County, Missouri*. Des Moines, Iowa: Northwest Publishing Co., 1905.

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by Adams Street (600-800 blocks) and Clark Street (400-500 blocks). Seven of the existing houses in the subdivision are shown on the 1869 Bird's Eye View. Four structures were built between 1870 and 1889, but the period of greatest growth was between 1890 and 1909, when 32 structures were built. Eighteen houses were built between 1910 and 1959. A wide variety of architectural styles and types are represented in this subdivision.

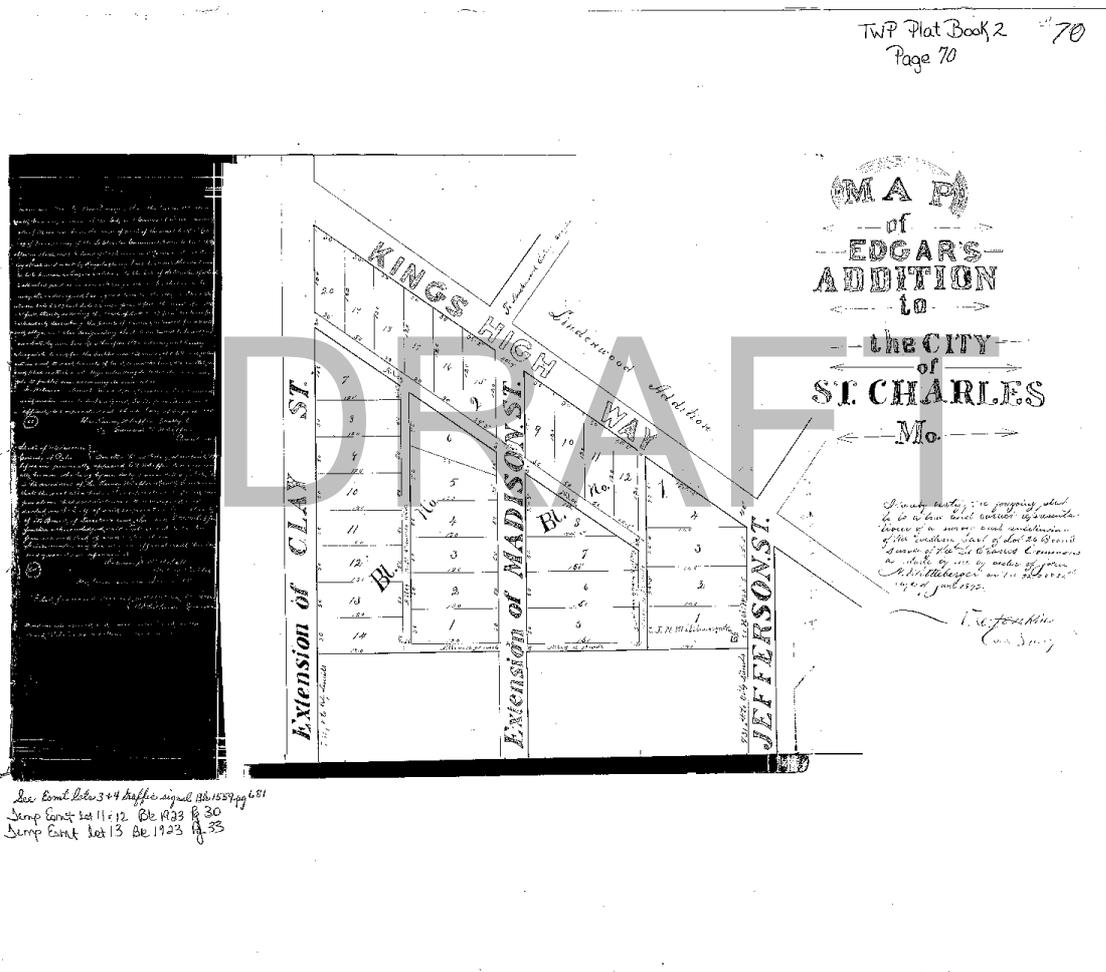


Figure 5: Map of Edgar's Addition to the City of St. Charles, MO, 1892. Department of Community Development, City of St. Charles, MO.

Park Addition was platted in 1913 and includes 12 lots, six of which are located in the district on the south side of Madison Street (see Figure 7 on page 179). Five houses (1017-1043 Madison Street) were built in the 1920s on these six lots and include an English Cotswold Cottage (1029 Madison Street, Photo 37), a Craftsman cottage, two bungalows, a Minimal Traditional style house and a cross-gabled house.

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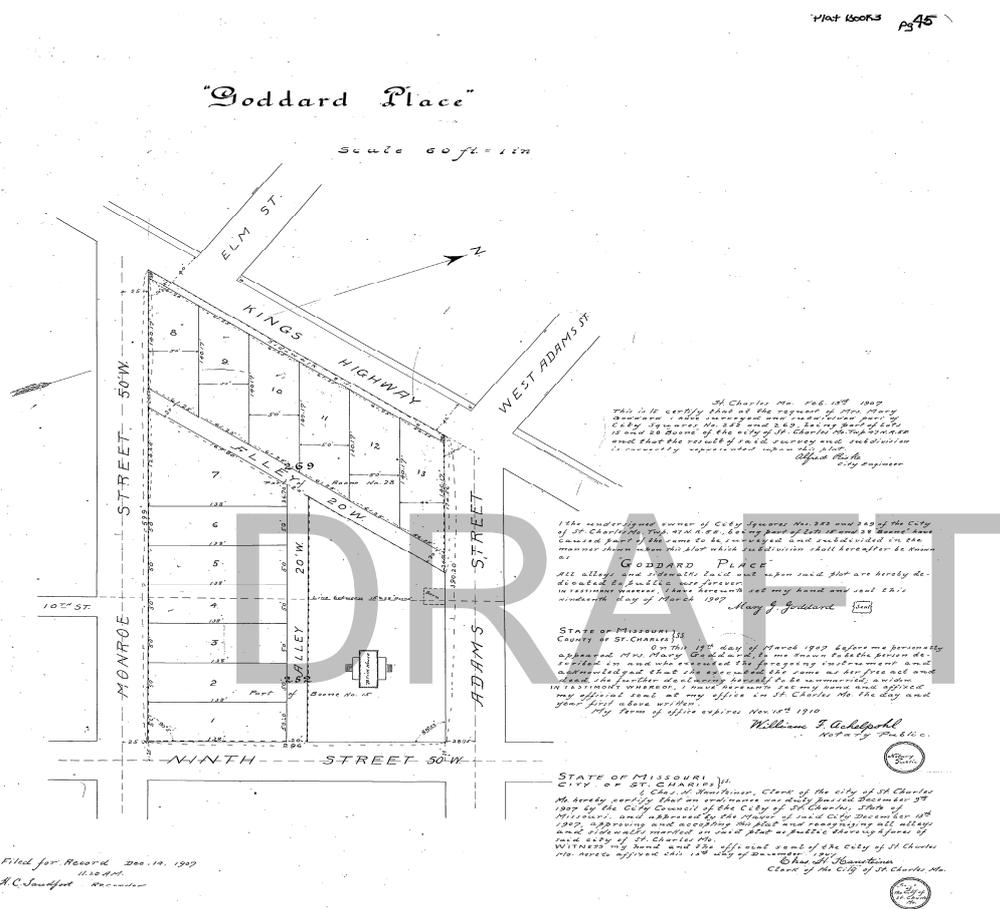


Figure 6: Goddard Place Plat Map, 1907. Department of Community Development, City of St. Charles, MO.

Between 1917 and 1929 the Edwin Denker Subdivision was established on the east side of the 300 block of North Fifth Street. By 1929 four buildings had been constructed on the subdivision's six lots, and these include two Colonial Revival, one Craftsman and one Tudor Revival style houses. Washington Street was not shown on the Sanborn maps until 1917, and by that time houses had been built in all but the 800 block, where an annual Chautauqua was held from 1913 to 1924.⁵³ The south side of the 800 block of Washington was subdivided in 1925 as the H.G. Rauch Subdivision, and by 1929 bungalows had been built on all seven lots in the subdivision (Photo 35).

⁵³ Ehlmann, p. 295.

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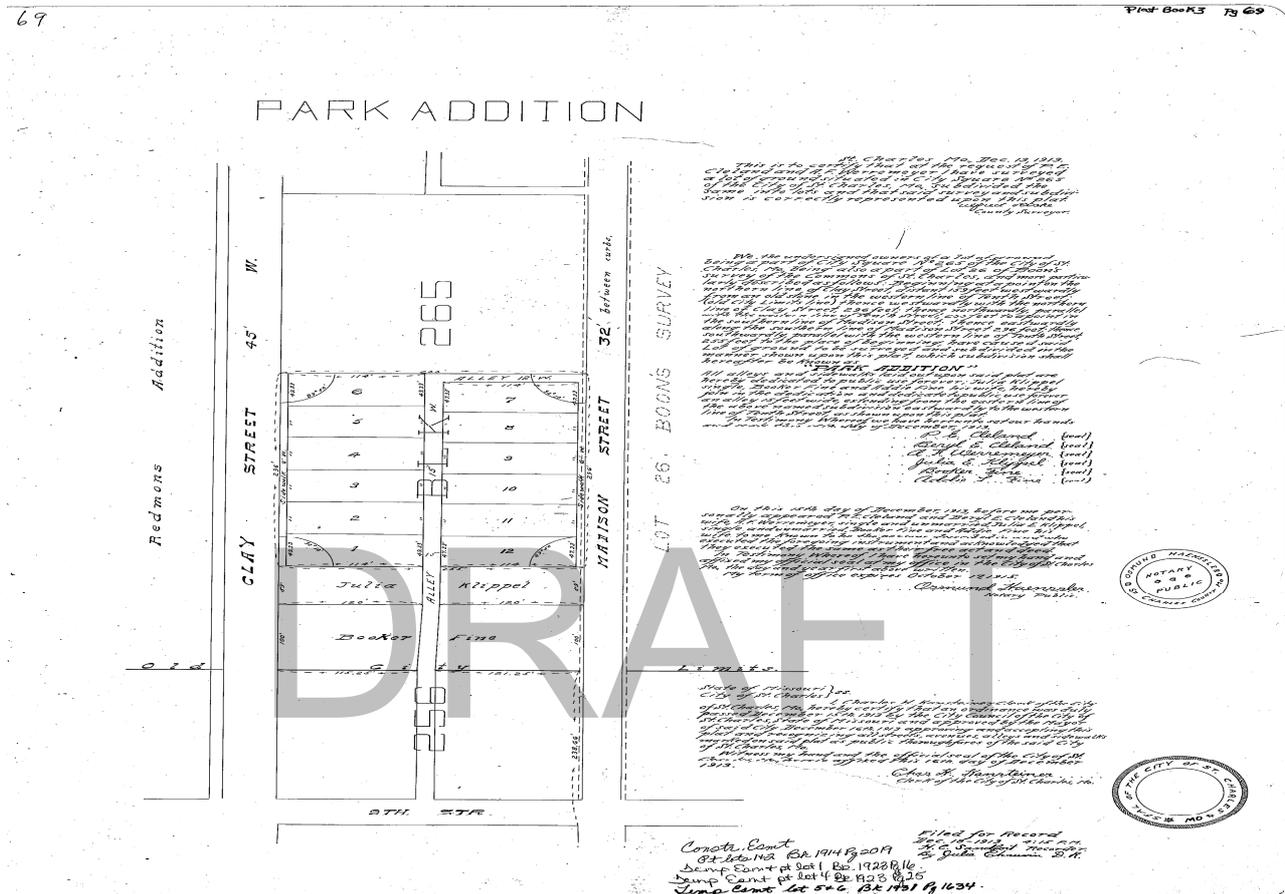


Figure 7: Plat Map of Park Addition, 1913. Department of Community Development, City of St. Charles, MO.

ARCHITECTURAL SIGNIFICANCE

The Midtown Neighborhood Historic District is eligible for listing in the National Register of Historic Places for significance in the area of Architecture. It contains a diverse collection of buildings of the architectural styles and types popular nationally and locally during the period 1838-1959. No other residential neighborhood in the city contains such a large variety. Examples of the Federal, Greek Revival, Gothic Revival, Italianate, Folk Victorian, Queen Anne, Romanesque Revival, Richardsonian Romanesque, Second Empire, Colonial Revival, Neoclassical Revival, Italian Renaissance Revival, Tudor Revival, Craftsman, Minimal Traditional and Mid-Century Modern styles can be found here. However, many of the residences are vernacular designs that merely reflect the influence of these styles, generally in the detailing on the porches or along the cornice lines, and a large number are vernacular designs that display little or no architectural detailing and are best described by their plan shape or roof type. The high style, as well as the vernacular, designs are important because they reflect the local building traditions of the community.

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The district is primarily residential, although the county courthouse, a couple of schools and churches and a few businesses and offices are located within its boundaries. Many of the district's residents were employed by the American Car and Foundry Co., but a large number of business owners, executives, professionals and community leaders also lived here. The white collar residents were responsible for the construction of some of the most elaborate high style residences in St. Charles, and by the late nineteenth century Midtown had become the most fashionable neighborhood in the city.

The character of the Midtown Neighborhood differs from other areas of the city. The Frenchtown and St. Charles Historic Districts are already listed in the National Register and several other neighborhoods also appear to be eligible. While the Midtown Neighborhood is primarily residential, the St. Charles Historic District is the city's historic commercial core. Many of the buildings were constructed for mixed use, combining commercial storefronts with residential upper stories. The buildings date from the early nineteenth century to the mid-twentieth century and the majority abuts the public sidewalk, unlike the houses in Midtown, which generally have small to medium front yard setbacks. Many of the Main Street merchants lived above their stores until they were able to save sufficient funds to build freestanding homes in the Midtown Neighborhood, away from the bustle, noise and dust of Main Street. Although the St. Charles Historic District includes a wide variety of architectural styles, their commercial character differentiates them from the buildings of Midtown.

The Frenchtown Historic District contains a large collection of residential buildings, as well as a commercial strip along Second Street and the industrial buildings of the American Car and Foundry Co. The buildings are vernacular designs that were influenced by American national styles; however, the district is distinguished from other neighborhoods by a group of mid-nineteenth century houses that reflect the French Colonial influence. This influence is found in the gallery/raised basement/loft design traditions associated with the French in the New World. According to Mary Stirtz, the Germans who began purchasing land in Frenchtown in the late 1840s and 1850s adopted the prevailing house type there:

Perhaps because of Frenchtown's relative isolation from the major early thrust of American influence in the south part of town, together with the sustained clustering of French families in the north end, among other things, vernacular French Colonial house design flourished in Frenchtown as it did nowhere else in the city so late in time. More surprising is the fact that the majority of these houses were built for German immigrants who by 1850 already were outnumbering the French in Frenchtown.⁵⁴

Unlike the Missouri-German vernacular cottages built in Frenchtown, those in Midtown did not have raised basements and did not originally have galleries, although porticos or galleries were sometimes added later. The residents of Frenchtown were primarily blue collar and their homes "display an unusual homogeneity, achieved by a preponderance of small one-and-a-half story buildings of local brick or frame construction which exhibit similar scale, proportions and elements of design."⁵⁵ Although a large part of the population of Midtown were blue collar, many were white collar and built substantial high style residences.

The Commons Neighborhood contains a large collection of cottages similar to those in Midtown, but it does not have as many high style residences. However, unlike Midtown, it contains a small but significant

⁵⁴ Stirtz, Mary M. *Frenchtown Historic District*, page 4 of Section 8.

⁵⁵ Stirtz, *Frenchtown Historic District*, cover page for Section 8.

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collection of Second Empire style houses. The buildings in the area south of First Capitol Drive, which is an area known locally as Old Town St. Charles, date from the mid-nineteenth century to the present and are similar to those in Midtown, but there are more alterations and modern intrusions. In addition, this area does not have as many high style residences as Midtown. The area west of Kingshighway was developed shortly after the turn of the twentieth century and contains a significant collection of residential resources. The character of this neighborhood is much different from that of Midtown because of its later development. The houses are one-and-one-half and two-story structures that mainly display the Colonial Revival, Craftsman and Minimal Traditional influences, and the majority is frame.

By far the most popular style in the Midtown Neighborhood Historic District is the Colonial Revival, with 87 examples. Of these, 8 are Cape Cod, 5 are Dutch Colonial Revival and 1 is Georgian Revival. The other most popular styles in the neighborhood are the Folk Victorian, with 54 examples, followed by the Craftsman with 39 examples, the Federal with 36 and the Queen Anne/Queen Anne Free Classic with 20.

The oldest buildings in the district were built in the Federal style. Nationally, this style was popular from 1780 to 1820; however, in Midtown it was employed from the 1830s until about 1900. The 2½-story, three-bay, brick residence at 608 Jefferson Street (Photo 20) was reportedly designed by architect Stephen Hill, the architect of the old Missouri state capitol building, and constructed in 1838 for Dr. Ludwell Powell, the City's first mayor.⁵⁶ It is an excellent example of the Federal style, with a side-gabled roof, parapeted end walls with paired chimneys, dressed limestone foundation and window lintels, a projecting wooden cornice with gable returns, and 6/6 windows. Between 1917 and 1929 the house received some Neoclassical elaborations with the addition of the one-story, single-bay pedimented portico on the façade and replacement of the columns on each level of the rear wing's gallery with monumental Temple of the Winds columns.

Thirty-two of the 36 buildings that are categorized as Federal are also commonly referred to as being in the Missouri-German vernacular style, a term coined by Charles van Ravenswaay, author of *The Arts and Architecture of German Settlements in Missouri*. These buildings are constructed of brick and reflect the masonry craftsmanship of the German immigrants who settled in the community in the mid-nineteenth century. Prior to their arrival, builders relied on log, plaster and stone methods of construction, but German masons and brick makers soon began to influence the town's architecture. According to vanRavenswaay, although brick making had begun in St. Charles prior to 1820, it was not until the arrival of the Germans that the material came to dominate construction, and it remained the preferred building material well into the twentieth century.⁵⁷ Brick making was supported by the easy availability of suitable clays along the river. In 1850, seven brick masons lived in St. Charles and of these, six had been born in Germany. In 1860 there were eight, all German except a 16-year old native of Missouri, who was probably an apprentice.⁵⁸

The Missouri-German Federal houses are 1- to 2½-story, brick, side-gabled structures with decorative brick entablatures or denticulated cornices, typically with returns. According to vanRavenswaay, very few of the brick buildings in the German towns of Missouri have a self-conscious or designed look about them. This local building tradition had its origins in the various German states from which the builders and their clients had emigrated, but the designs were adapted to meet their needs in Missouri. "Gradually these new settlers

⁵⁶Olson, Edna McElhiney and Sperandio, Richard G. *McElhiney's Guidebook: Historic St. Charles, Missouri*. St. Charles, MO: McElhiney Publishing Company, 1992.

⁵⁷van Ravenswaay, p. 221.

⁵⁸Ibid., p. 225.

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almost unconsciously adopted ideas from American styles and building practices. This influence became more noticeable as the century progressed, for by that time many of the German-American builders had grown up in this country and had learned their trades here, often in the Eastern or Middle Western cities.”⁵⁹ The houses are rectangular or L-shaped in plan and some roofs are pierced by dormers and some have parapeted end walls with paired chimneys, such as 626 Adams (circa 1868) and 803 Jefferson Streets (circa 1873). Depending upon the size of the house, the façades contain from three to seven bays, and the wider façades often have two entrance doors (although many examples were built as single-family residences), such as the houses at 736 Adams Street (circa 1865) and 800 Adams Street (circa 1868), both shown in Photo 13. Many of the Federal-influenced houses were built close to the sidewalks (803 and 809 Jefferson, both circa 1873), and apparently most were built without porches, although porticos or galleries were added to many at a later date. Brick arches were used above doors and windows, and toward the close of the nineteenth century the segmental arch became rounder, and so commonly was this form used that it is one of the signatures of German construction in Missouri.⁶⁰

In the Midtown Neighborhood, the highest concentration of Missouri-German Federal style houses are located on Adams and Clark Streets. The 13 that are in the two blocks between 618-620 and 800-802 Adams Street (Photo 13) were built between about 1860 and 1895 (6 in the 1860s, 3 in the 1870s, 3 in the 1880s, and 1 circa 1895). Six Federal houses are located in the two blocks between 633-635 and 825 Clark Street (see Photo 17), and they were built between circa 1860 and circa 1892 (4 in the 1860s, 1 circa 1870, and 1 circa 1892). The Federal houses at 303, 315 and 317 North Sixth Street were built between 1858 and circa 1867. Christian Bode built both 803 and 809 Jefferson Street circa 1873, and the other Federal style house on Jefferson (1022) was not built until about 1900. Other examples of the Federal style are found individually scattered throughout the district. Despite the German influence, St. Charles never became as German in appearance and character as did the other Missouri towns of Hermann and Washington. According to van Ravenswaay, this is due to the American influence remaining too strong, the mixture of various nationalities too pronounced, and the town’s location too near St. Louis, which made it too accessible to influences from the changing world.⁶¹ As a result, it was difficult for the immigrants to retain much of their cultural heritage, which quickly blended with what survived of the earlier French and the dominant American traditions.

As the town became a prosperous and established industrial community, the building designs changed from modest and functional workingman’s cottages to larger buildings reflecting the stylistic influences of the era (see Figure 8 on the following page). Other than the Federal style, some of the early architectural influences that are represented in the district include the Greek Revival, Gothic Revival and Italianate styles. Many European-trained architects designed in the popular Greek Revival style, and the fashion spread throughout America by way of carpenter’s guides and pattern books. Identifying features include a low-pitched gable or hipped roof; gables with pediments; a cornice line emphasized by a wide band of trim; a portico or porch supported by prominent square or round columns and pilasters; an entrance with an elaborate frontispiece that incorporates the door, transom and sidelights; and 6/6 double-hung windows. Although the Greek Revival style dominated the country during the period 1825-1860, only three examples are found in the district, and one of these (1067 Jefferson Street) is classified as Greek Revival only because a classical portico was added in the 1950s. One of the best examples of the style in St. Charles is the Dr. Benjamin Rogers House at 820 Monroe Street (Photo 31), which is a two-story, painted brick house crowned by a truncated hip roof topped

⁵⁹Ibid., p. 225.

⁶⁰Ibid., p. 231.

⁶¹Ibid., p. 80.

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by an ornate cast iron railing and trimmed with a plain frieze. The one-bay portico has fluted Corinthian columns supporting a flat roof trimmed with an entablature with denticulated frieze, and the roof is enclosed with an ornate cast iron balustrade. The rear wing was reportedly built first circa 1856, with the two-story Greek Revival front added ten years later. Dr. Rogers moved to St. Charles from Virginia in 1856 to fill the position of house physician for Lindenwood College, which is located immediately southwest of the district.

FIGURE 8	
NUMBER OF RESOURCES BY ARCHITECTURAL STYLE	
Style	Number of Buildings
Federal	36
Greek Revival	3
Gothic Revival	8
Italianate	8
Second Empire	2
Queen Anne	14
Queen Anne Free Classic	6
Richardsonian Romanesque	3
Romanesque	2
Folk Victorian	54
Colonial Revival	87
Tudor Revival	10
Craftsman	39
Minimal Traditional	12
Mid-Century Modern	3

St. Charles' builders and homeowners were influenced by the Picturesque movement popularized by the publication of pattern books such as Andrew Jackson Downing's *Cottage Residences*, published in 1842, and *Villas and Cottages*, published by Calvert Vaux in 1857. These pattern books offered several new fashions, including the Gothic Revival and Italianate styles, which were nationally popular from about 1840 to 1880. However, in the Midtown Neighborhood features from these two styles were still being used as late as about 1900. Although there are no high-style domestic examples of the Gothic Revival style in the district, four houses built between 1884 and circa 1893 display Gothic Revival influences. In three of the examples the Gothic Revival features are limited to bargeboard in the eaves, but the house at 623 Monroe Street is a centered gable folk form with a one-bay portico having turned posts with corner brackets, jigsaw balustrade, and high hip roof. The corner brackets have pointed arches, quatrafoils and trefoils, which display the Gothic Revival influence, like the centered front-gable roof form of the house.

Because of its historic roots in the religious architecture of the Middle Ages, the Gothic Revival style appears more often in ecclesiastical buildings than residential. The Gothic Revival, Romanesque Revival and Richardsonian Romanesque styles were the most popular styles chosen for churches built throughout St. Charles during the historic period. Two of the churches in the Midtown Neighborhood are good examples of

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the Gothic Revival style. Immanuel Lutheran Church at 115 South Sixth Street (Photo #9) was built in 1867 and the Jefferson Street Presbyterian Church (550 Jefferson Street) was built circa 1872 after the congregation split over the issue of slavery and the Civil War. Both buildings have steeply-pitched gabled roofs, crenellated cornices, buttresses, and Gothic-arched tracery stained glass windows.

In the Midtown Neighborhood, houses were not built in the Italianate style until after the Civil War. There are eight examples, all being brick, with the earliest built circa 1875 and the latest circa 1900. Four of these houses are on Jefferson Street (see Photo 21, center and far right), where some of the largest and most impressive houses in the district are located, and the others are on Fourth, Sixth, Eighth and Clark Streets. Italianate style houses in St. Charles often have elaborate crenellated brick cornices that simulate wooden brackets, and five such examples are located in the district while three have wooden brackets trimming the roof. Examples of the asymmetrical, front-gabled, hipped and townhouse subtypes are found in the neighborhood. The asymmetrical houses at 556 (Photo 19, far right) and 1025 Jefferson are nearly identical. Built in the mid-1880s, they have truncated hipped roofs that are topped by belvederes and trimmed with elaborate crenellated brick cornices, and they retain their elaborately-detailed small entry porches. Built circa 1875, the house located at 702 Jefferson Street (Photo 21, far right) is an example of the front-gabled subtype of the Italianate style. The clipped front gable of this house is trimmed with a wide wooden bracketed frieze. The one-bay portico has such Italianate features as paired, chamfered box columns with corner brackets; an ornate jigsaw balustrade; and a bracketed frieze.

Following the Civil War, dramatic changes in American house design and construction resulted from industrialization and the growth of the railroads. Balloon framing rapidly replaced heavy-timber framing as the standard building technique, which freed houses from their traditional box-like shapes by greatly simplifying the construction of corners, wall extensions, overhangs and irregular plans. In addition, growing industrialization allowed many complex house components to be mass-produced and shipped at relatively low cost on the expanding railway network. In the district, styles popular during the Victorian period include Queen Anne, Romanesque Revival, Richardsonian Romanesque and Folk Victorian. Twelve houses could only be identified by the broader category of Late Victorian, and most of these were built between 1889 and circa 1895, although three were built between circa 1900 and circa 1913. The houses are 1½- and 2-stories, and most are brick. One of the properties classified as Late Victorian is a combination business and residence that was built in 1889. The Way Monument Company building at 409 Clark Street is a centered gable folk form, five-bay brick structure with brick dentil cornice and segmental- and round-arched openings. The residential and business portions of the building are side-by-side. The building is situated on a sloping lot, and the residence is located in the western two-thirds of the façade (from the central gable to the west end) and has a raised, rock faced, coursed limestone foundation, while the brick walls on the eastern shop portion extend nearly to grade. The paired half-glazed doors of the shop are at grade, while the residence's single-leaf entry opens onto a recessed one-bay porch that is accessed via a flight of five steps. This is a significant example of late nineteenth-century commercial development in St. Charles, especially with a building that is such a distinctive architectural design, combining a business storefront with a private residence without looking too commercial in design.⁶²

As the town became a prosperous and established industrial community, more buildings were constructed that reflect the stylistic influences of the era. In the district are 20 examples of the Queen Anne style, and they were built between about 1880 and 1910. The examples range from 1½- to 2½-stories and typically employ

⁶² Baxter, Karen Bode. Architectural/Historic Inventory Form for 409 Clark Street.

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an irregular floor plan and occasionally a tower. The later Queen Anne-style homes often incorporated Colonial Revival style elements, such as cornice returns, porch columns or Palladian-inspired windows, and these examples are referred to as Queen Anne Free Classic. There are six examples of this subtype in the district. Queen Anne style houses are scattered throughout the neighborhood, but six are located on Jefferson Street, where some of the district's most imposing homes are located, and four are on North Sixth Street. While brick houses of this style are rare in most communities, half of the Queen Anne style houses in St. Charles are brick. With the arrival of the Germans in the mid-19th century, this material dominated construction in St. Charles.

There are several excellent examples of the Queen Anne and Queen Anne Free Classic styles in the district, and probably the best example in the entire city is the grand 2½-story, brick Queen Anne style house at 128 North Sixth Street (Photo 6), which was built in 1892 and displays features of both the Spindlework and Half-Timbered subtypes of the style. It is distinguished by its tall, polygonal corner tower that has an onion-shaped dome and a recessed first floor porch with spindlework ornamentation, including turned posts, ball-and-rod spindled frieze, brackets and a stickwork balustrade. Decorative half-timbering is found in the south gable end. The house mirrors the success of its builder, Edward L. Meyer, who operated the Meyer jewelry store at 101 North Main Street and also established a mail order trade and began issuing catalogs in 1906.⁶³ Other significant examples of the spindlework subtype of the Queen Anne style include 404 Jefferson Street, 572 Jefferson Street (Photo 19, far left), 1035 Jefferson Street (Photo 24, middle), and 802 Monroe Street, and all are brick.

Excellent examples of the Queen Anne Free Classic style include the Rechtern House at 302 Jefferson Street, the Freeman House at 205 North Sixth Street and the Huncker House at 326 North Sixth Street. The 1½-story, brick Rechtern House is noteworthy for its Palladian style windows as well as the large round arched windows that serve as focal points on the complex house design. The gallery has classical Doric columns, but the house also displays the influence of the half-timbered subtype as it has decorative half-timbering in one of the gable ends. Henry B. Denker built the house in 1895, the same year he became president of the American Car and Foundry Co., as a wedding gift for his daughter Annie and her husband, William Rechtern. Rechtern was the owner of W. H. Rechtern and Company. The Freeman House is a 1½-story, frame Queen Anne Free Classic house highlighted by a polygonal corner tower and a one-story wraparound porch with Doric columns. Dr. William Freeman had the house built in 1905 and he lived there until his death in 1953. The 1909 and 1917 Sanborn Insurance maps show that the northeast corner of the house was used as his doctor's office. Dr. Freeman served two terms as the City Physician in 1931-32 and was the County Coroner from 1932-1936. The 2-story, brick house at 326 North Sixth Street was built in 1905 by Carl Bull & son, architects, builders and contractors, for Edwin and Louisa Huncker. The house has a high hip roof with lower intersecting cross gables that are pedimented. The ¾-width gallery has Doric columns and balustrade with turned balusters. At the time the house was built, Mr. Huncker was an assistant cashier at the St. Charles Savings Bank, but by 1925 he was the president.

Nationally, the Romanesque Revival and Richardsonian Romanesque styles were applied principally to large public and ecclesiastical buildings. Domestic examples are not common and are generally limited to larger homes of the wealthy. Two Romanesque and three Richardsonian Romanesque residential examples were

⁶³Vinson, Richard L., ed. "The St. Charles, Missouri, Citizens Improvement Association, 1905-1907. St. Charles, MO: Frenchtown Museum Corp., reprinted 1993, p. 30.

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built in the district. All are brick structures, but the Richardsonian examples have stone accents. The architecturally significant Romanesque Revival house at 200 North Third Street is embellished with two 3-story round towers and an arcaded gallery on the second floor. It was built in 1894 for Henry B. Denker, one of the founders of the St. Charles Car Manufacturing Company, which later became the American Car and Foundry Co. (ACF).

The Richardsonian Romanesque house at 125 North Fifth Street (Photo 4) was built circa 1890 for Henry Pieper, a leading merchant. This excellent example of the style has a high rock-faced stone foundation and the steep hipped roof is nearly pyramidal and has cross-gabled bays. The walls are decorated with a terra cotta belt course and tiles, and the openings have rusticated stone sills and lintels. An arcaded gallery and a round 2-story tower with conical roof adorn the house. The Richardsonian Romanesque house at 1005 Jefferson Street (NR 8/6/13) was built in 1895 as the home of Oliver Link, who was an executive at ACF for 55 years, a city councilman for 19 years, and an inventor with numerous patents related to railroad cars. The walls are built of narrow yellow bricks with red mortar, and the foundation, water table, sills, and belt courses are stone. Dominating the façade is a round three-story tower with conical roof topped by a copper finial, and the one-story recessed porch is accessed through a round-arched opening. The 1885 house at 620 Jefferson Street (Photo 20), now Baue Funeral Home, is pictured in McAlester's *A Field Guide to American Houses* as a good example of the Richardsonian Romanesque style, but several additions have negatively impacted its integrity and it is a noncontributing element in the district.⁶⁴

The Folk Victorian style was very popular in the Midtown Neighborhood, with 54 brick and frame examples being located there. Although popular nationally from about 1870 to 1910, it was employed in the district from about 1880 to 1915. The style is defined by the presence of Victorian decorative detailing on simple folk house forms, such as the pyramidal, front-gabled, gable-front-and-wing, and centered gable folk forms. In the district, the Victorian detailing is inspired by the Queen Anne style, with the primary areas for the application being the porches, gable ends, and dormers. For example, the 1891 house at 215 North Fourth Street (Photo 2, far right) is a great example of a Folk Victorian residence, one that has had few alterations and retains its original detailing, with a spindlework porch, shaped shingles and a gable ornament in the gable end, and incised lintels. The original owners were Hugh and Mary Randolph, and he was the vice president and co-owner of Brucker Stove and Hardware Company. This was a pattern book house.⁶⁵ A good example of a brick Folk Victorian style house is the 1½-story, cross-gabled residence at 314 North Sixth Street (Photo 7, far right). The dormers are ornamented with wide paneled pilasters with plinth blocks, bullseye corner blocks, brackets, a scalloped frieze and a triangular panel with pierced foliated designs. The one-story gallery has turned posts with corner brackets and a high shed roof pierced by a gablet with sunburst ornament. Frank H. and Anna Ocks owned the house, and Mr. Ocks was a co-owner of Ocks-Rohlfing & Co. More typical of the Folk Victorian houses built for the neighborhood's blue collar residents is the simple 1½-story, frame, Gable Front example at 1028 Madison Street, which has two patterns of imbricated wooden shingles in the gable end and a wide raking cornice. The one-bay portico has turned wood posts and a plain balustrade. The house was built about 1906 for James and Adelia Elton, and he was employed by ACF.

The Eclectic movement began in the last decades of the nineteenth century and gained momentum with Chicago's Columbian Exposition of 1893. The movement drew inspiration from America's Colonial architecture as well as the architecture of Europe. Also, in the early twentieth century modern houses began

⁶⁴McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984, page 304.

⁶⁵Baxter, Karen Bode. Architectural/Historic Inventory Form for 215 North Fourth Street.

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to be constructed in the Prairie and Craftsman styles. Governmental and institutional buildings often employed the Neoclassical Revival style to symbolize authority and culture for their growing cities and towns. In the district, examples of the Eclectic movement include the Neoclassical Revival style St. Charles County Courthouse and Benton School and houses in the Colonial Revival, Tudor Revival and Craftsman styles.

The best example of the Neoclassical Revival style in St. Charles is the courthouse (100 North Third Street, Photo 1), which was designed by noted St. Louis architect Jerome Bibb Legg and built between 1900 and 1905.⁶⁶ Constructed of rusticated limestone blocks, the building's symmetry of design, with porticos on all four elevations, the use of an attic story, formal pediments above the entry bays, the colonnaded dome, and entablature-like cornice treatments are all characteristic of the Neoclassical Revival style. The situation of the courthouse, perched high on top of the bluff looking down upon the historic commercial district and riverfront, adds to its monumental appearance. Legg designed several Missouri courthouses: St. Genevieve (1885), St. Francois (1885, replaced 1925), Shelby (1893), Gasconade (1897-1898), and Mississippi (1901, destroyed by fire in 1997). He was also responsible for a major remodeling of the Missouri State Capitol in 1887 and for a number of major designs in St. Louis, including the Manual Training School for Washington University, St. Paul's Church, Mount Calvary Church, Cupples' paper bag factory, a building for D. Crawford and Company, the Anzeiger Building, Bofinger Memorial Chapel for the Christ Church Cathedral (1210 Locust) and numerous houses in Illinois and Missouri. He also designed several building on the campus of Southeast Missouri State University in Cape Girardeau. His practice extended into twelve states and he maintained four out-of-state branch offices. Legg was also the editor of the *Building Trades Journal*, which featured many of his designs.⁶⁷

Another significant Neoclassical Revival style building in the district is Benton School (400 North Sixth Street, Photo 8), which was built by John Hackmann in 1896. The 2½-story brick building has terra cotta and cast stone ornamentation. A shallow gabled wing with pedimented gable end projects from the center of the main façade while shallow hipped wings project from the center of the side elevations. The truncated hip roof, which is trimmed with a denticulated frieze, originally had a widow's walk and a central domed cupola, but they were destroyed during the tornado that struck the city in 1915.

By the late nineteenth and in the early twentieth century the Colonial Revival, Tudor Revival and Craftsman bungalows became popular with the working class neighborhood that had developed near the business district along Main Street and the factories along the nearby riverfront. By far the most popular style in the district is the Colonial Revival, with 87 Colonial Revival or Colonial Revival-influenced structures built in the district. The style enjoyed quite an extended period of popularity, with examples in the district built between about 1895 and 1965. Some examples faithfully replicate eighteenth-century antecedents while others exhibit only suggestions of the form, massing, and finishes of such buildings. Typically symmetrical in their massing, among the more prevalent references to earlier design motifs was the placement of keystones over windows, classically-derived door surrounds, fanlights and sidelights, and classical porticos or galleries. Palladian-inspired windows were occasionally used. McAlesters' *A Field Guide to American Houses* lists nine principal subtypes of the style, and examples of each can be found in the district: asymmetrical (for example, 1045 Jefferson Street, 1910, Photo 24); hipped roof with full-width porch; hipped roof without full-width porch

⁶⁶Baxter, Karen Bode. Architectural/Historic Inventory Form for 100 North Third Street.

⁶⁷Baxter, Karen Bode. Architectural/Historic Inventory Form for 100 North Third Street.

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(120 South Kingshighway, circa 1926, Photo 25); side-gabled; centered gable; second story overhang; gambrel roof/Dutch Colonial Revival; and Cape Cod.⁶⁸

Five examples of the Dutch Colonial Revival subtype are found in the district. The identifying feature of this subtype is the gambrel roof. From about 1895 to 1915 the most common form had a front-facing gambrel roof while side gambrels became the predominant form in the 1920s and 1930s. The front-gambrel frame example at 1037 Washington Street was built about 1918 by George H. Ellis, who was an African American. He was employed by the American Car and Foundry Co. at the time the house was built but later became a plasterer, carpenter, and building contractor. Built in 1916, the side-gambrel example at 301 North Ninth Street has stucco walls while the gambrel ends are clad with unpainted wood shingles. The wide overhanging eaves along the front and rear elevations are decorated with knee braces and in the gambrel ends are cornice returns. The recessed front porch is only two bays wide. The original owner of the house was Edward A. Schubert, the proprietor of the St. Charles Music House and Schubert School of Music. By 1925 the house had been purchased by Matthew J. Gauss, and he was the superintendent of the International Shoe Co.

In the Midtown Neighborhood Historic District are eight examples of the Cape Cod subtype of the Colonial Revival style, with half being finished with weatherboard and half with bricks. Cape Cod houses are 1- or 1½-story, side-gabled Colonial Revival structures loosely patterned after early wooden folk houses of eastern Massachusetts. Although built throughout the Colonial Revival era, Cape Cod houses were most common in the 1920s and 1940s. The examples in the district date from circa 1907 to circa 1956. Built circa 1936, the brick example at 123 North Ninth Street (Photo 11, second from right) has a symmetrical façade, with a central entrance flanked by paired 6/6 wood windows. The door, which is framed by sidelights, is protected by a gabled hood supported by console brackets. The house was apparently built as rental property, and the first known occupants were Raymond L. Garnett, a teacher at Lindenwood College, and his wife Lucy.

The Tudor Revival style referred back to English architecture of the Tudor period, and ten examples are scattered throughout the district, including one derivative of the style, an English Cotswold cottage. Although Tudor Revival style houses were built nationally from about 1890 to 1940, the style was particularly popular during the early 1920s and early 1930s as masonry veneering techniques allowed even modest examples to mimic the brick and stone exteriors seen on English prototypes. All of the examples of the style in the district are brick except two, which are stucco (200 North Fourth Street, 1927 and 1029 Madison, circa 1920). The roof of 200 North Fourth Street emulates a thatched roof, with a curved roofline above a wide opening on the façade. Decorative wall finishes were designed to evoke the Medieval precedents, usually with a mixture of materials, such as patterned brickwork, rock-faced stonework scattered on the façade (like in the house at 412 Adams, circa 1934), and stucco and false half-timbering. The notable romantic cottage at 1029 Madison Street (Photo 37) has some of the features of a storybook cottage or the English Cotswold style of architecture, with its steep roof; the shape of the eyebrow dormer, which mimics roof thatching; decorative half-timbering in the dormer; stucco walls with stone-lined entryway; arched doorways; and casement windows. The house was built circa 1926 for Claude and Martha Jacobs, and he owned the St. Charles Steam Laundry.

⁶⁸McAlester, Virginia and Lee, pages 321-322.

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The Craftsman style was popularized on a national scale by the writings of Gustav Stickley and the California designs of Greene and Greene, and it was the most popular style for smaller houses built throughout the country from about 1905 through the 1920s. In the Midtown Neighborhood Historic District, there are 39 examples that were built during this period, except for two that were built in the 1930s. Most are 1½-stories, but there are also 1-story and 2½-story examples, and they are wood frame structures finished with weatherboards, shingles or bricks. Most have full-width galleries with brick or stone piers or battered box columns on brick pedestals. An excellent example of the Craftsman style—and the best in the district—is the house located at 223 North Third Street. Built circa 1913, the 1½-story, brick, side-gabled bungalow has wide overhanging eaves with exposed rafter tails and knee braces in the gable ends. The full-width front gallery extends well beyond the side elevation. The doorway, transom and sidelights, as well as the upper sashes of many windows, are leaded glass. The box bay on the side elevation is finished with stucco and decorative half-timbering, and each of its three windows has an art glass upper sash. Frank F. and Ernestine Ahmann owned the house, and he ran a news stand at 223 North Main Street that sold newspapers, stationary, books, Kodaks, cigars, tobacco, and seasonable sporting goods according to the 1916-1917 city directory.⁶⁹

An unusual example of a shingled bungalow is located at 309 North Ninth Street. This 1-story, side-gabled house has central recessed porches on both the front and rear elevations, creating an I-shaped plan. The walls are finished with wooden shingles, below which is a board-and-batten wainscot. There are exposed rafter tails in the wide overhanging eaves, knee braces in the gable ends, and oversized knee braces supporting the porch roofs. This house was built circa 1913 and served as the home of Austin S. Fox, a plumber and heating contractor. A locally significant example of a Craftsman style combination commercial and residential building is located at 301 North Fourth Street. Built in 1926, it originally housed the Fourth Street Market Grocery on the first floor and the home of the grocer, Frank Buegler, on the second. The 2-story stucco building has its original storefront protected by a shed-roofed awning supported by knee braces.

“Bungaloid style” is a term that is often used to describe vernacular bungalows that are 1- to 1½-stories and typically have front-gabled, side-gabled or cross-gabled roofs penetrated by a minimal number of dormers. They were built during the same period as the Craftsman style houses, although one example in the district was built circa 1956. Stylistic references are usually limited to the front porch columns and railing and reflect modest classical or Craftsman treatments. In the district are 53 houses that can be considered to be in the Bungaloid style. All have Craftsman treatments, but two have both Craftsman and classical treatments. The 1½-story, side-gabled frame bungalows at 809 and 816 Washington Street were built in the mid-1920s. They have full-width galleries that feature brick piers and brick pedestals, but Doric columns rest on the pedestals. The 809 bungalow was built about 1926 for Virgil E. and Clara Wolter, and he was the office manager at the International Shoe Co. Craftsman and Bungaloid style houses are scattered throughout the district, but concentrations of the two are found in the 1000 block of Madison Street, where there are 14, and in the 800 block of Washington, where there are 11. The south side of the 800 block of Washington was subdivided in 1925 as the H.G. Rauch Subdivision, and by 1929 bungalows had been built on all seven lots in the subdivision (Photo 35).

The latest residential style found in the district is the Minimal Traditional. With the Great Depression, the style was a compromise that reflects the Tudor Revival influence but lacks its decorative detailing. First

⁶⁹R.E. Hackman and Company's *St. Charles City Directory, 1916-17*. Quincy, IL: R.E. Hackman & Co., 1916-17.

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becoming popular in the late 1930s, the Minimal Traditional style dominated the post-World War II period of the 1940s and early 1950s. Only 12 examples are scattered throughout the district, with the greatest concentration found in the 1000 block of Madison Street, where there are three. These examples were built between circa 1931 and circa 1958, and they are 1- and 1½-story, gabled, frame buildings finished with weatherboard or brick. Typical features include a dominant front gable, but the roof pitches are typically lower than in the preceding Tudor Revival style; little eave overhang; a simple entry stoop; and an asymmetrical façade. Windows are usually 1/1 sashes and there is often a large picture window that is sometimes flanked by narrow sashes similar to the Chicago style window. The Tudor Revival influence can easily be seen in the 1½-story frame Minimal Traditional house located at 1063 Madison Street, which was built circa 1948 as a duplex. The steep front-gabled roof has intersecting cross gables, there is a projecting gabled entrance bay with one eave line much lower than the other (and it is flared), and the round-arched entrance opens onto a stoop. Rather than the decorative half timbering of Tudor style houses, the front gables of this house are finished with vertical board-and-batten siding with a scalloped lower edge. Like several other Minimal Traditional houses in the district, this duplex has a Chicago style window. Built circa 1931, the 1½-story brick house at 1011 Madison has a cross-gabled roof and the roof is bowed over the eastern bay of the façade to evoke a thatched roof, which reflects the Tudor Revival influence.

A large number of the homes scattered throughout the district are vernacular forms of domestic design, reflective of no particular architectural style but representing the local building traditions and preferences of builders active in the town (see Figure 9 on the following page). These vernacular forms were popular among the blue-collar residents because they were more affordable than houses that had decorative architectural detailing. Many of these vernacular forms are best described by their plan shape or roof type. The most common vernacular form found in the Midtown Neighborhood Historic District is the Gable Front, with 27 examples that display no stylistic detailing. Most are 1½-stories, but there are a couple of 1-story examples and a 2-story example, and the majority is frame. Although Gable Front houses are scattered throughout the district, there is a concentration of five in the 500 block of Monroe Street, three in the 100 block of North Benton, and three in the 1000 block of Washington. This vernacular form was built in the district over an extended period of time, with the dates of construction ranging from circa 1885 to circa 1958. The 1½-story frame example at 315 North Benton Avenue was built circa 1900 and has a clipped front-gabled roof. Herman H. and Johanna Moellenkamp lived here, and he was employed by ACF. The 4-bay wide stucco example at 1029 Washington Street was built circa 1923 as a duplex. This property is located in the area known as "Goose Hill," an area historically associated with St. Charles' African American community. Mrs. Edna Robinson, a cook, lived at 1027 until about 1934, when William E. and Gloria Clinton moved in. He was the principal of Franklin School, which was a school for African Americans. The unit at 1029 was occupied by Alphonso and Frankie Dryden in 1925-26, and he was a helper at the St. Charles Ice and Coal Co. However, in 1927-28 Adolphus and Willa Houston resided here, and he was the principal of Franklin School at that time.

Other common vernacular forms found in the district include gable-front-and-wing, cross-gabled, side-gabled, American Foursquare and ranch. There are ten examples of each of these five forms in the district. Less common were the massed-plan/side-gabled and pyramidal forms, with six examples of each; the centered gable (three examples); and the I-House and Hall-and-Parlor forms, with two examples of each. The Gable-Front-and-Wing house was created by adding a side-gabled wing perpendicular to the gable-front block, giving the house its distinctive L-shaped massing. A shed-roofed porch was typically placed within the L made by the two wings, and architectural ornament was minimal. Although the house was commonly built as

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a unit, some grew in stages, such as the house located at 1029 Jefferson Street. Originally built as a Gable Front house circa 1880, this structure acquired its present Gable-Front-and-Wing form in 1922 when an addition was made to the east elevation. All of the other examples in the district appear to have been built as a single unit.

FIGURE 9 NUMBER OF RESOURCES BY VERNACULAR HOUSE FORM OR TYPE	
Building Type or Form	Number
Gable Front	27
Gable-Front-and-Wing	10
Cross-Gabled	10
Side-Gabled	10
I-House	2
Hall-and-Parlor	2
Late Victorian	12
Centered Gable	3
Shotgun	3
Pyramidal	6
Massed-Plan/Side-Gabled	6
American Foursquare	10
Bungaloid	53
Ranch	10

Nationally, the American Foursquare house form became a popular choice for homes between 1900 and 1930. In the late nineteenth century, when public taste was turning away from the excessively ornate and asymmetrical Victorian style, the American Foursquare represented a renewed sense of simplicity and restraint. The cube shape yielded the most interior space for the money spent on the foundation, framing, and roof. Foursquare variants appeared in virtually every pattern book between 1900 and 1925, and some companies, such as Sears Roebuck and Co., sold prefabricated versions. The basic Foursquare has two stories (four rooms on each story), a pyramidal or hipped roof with broad overhanging eaves and a dormer on the front slope, a prominent front porch, and a boxy, nearly cubical shape. There are 10 American Foursquares in the district that display no stylistic features, and six of these are in the 900 and 1000 blocks of Madison Street. These six frame examples were built between circa 1900 and circa 1927 (two appear in Photo 27). The example at 913 Madison was built in 1910 by Herman Mutert, a contractor, carpenter, and builder; 921 was built in 1913 and owned by William F. Achelpohl, a lawyer; and 1002 was built circa 1900 and was occupied by Dr. Frank J. Tainter, a physician and surgeon.

Several California architects developed the ranch type house in the mid-1930s, and it gained popularity during the 1940s and became the dominant type throughout the country during the 1950s and 1960s. The ten examples in the district were built between 1950 and 1980, and all but two are noncontributing due to

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alterations or date of construction. This type house is typically an asymmetrical one-story structure crowned by a low-pitched roof with moderate to wide eaves, and the plan sometimes includes an integral garage. Built circa 1958, the ranch house at 201 North Ninth Street is finished with asbestos cement shingles, which became popular for wall cladding after World War II. This house also displays a tripartite window composed of a central single-light picture window flanked by 1/1 windows and a porch with wrought iron posts, features that are often found in Ranch type houses. The house was owned by Leonard F. and Regina Gutermuth, and he was employed by McDonnell Aircraft. The district's earliest ranch house was built in 1950, and it is the brick example at 823 Madison Street. The house was built for Robert A. and Cornelia Ell, and he worked at ACF (and later as a laborer at McDonnell Aircraft).

Two locally significant examples of the Mid-Century Modern style in the district include Immanuel Lutheran School at 120 South Seventh Street (Photo 26, far left) and Schumpe Motors at 415 North Fifth Street. Built between 1952 and 1956, the school is a great example of the architectural changes occurring after World War II. The school has rectilinear design features and horizontal banding created by the flat canopies at the second and third floor levels surrounding the classroom wing. Schumpe Motors was built about 1949 and has a flat roof that cantilevers out on both the façade and south elevation to form a deep canopy over the plate glass window walls. The display windows extend to a very low kickplate to better display automobiles. A Perma-stone clad bay at the north end of the façade projects above the roof line.

The historic buildings in the Midtown Neighborhood Historic District form a cohesive grouping of intact historic resources that reflect the local building traditions as well as the building styles that were prevalent nationally from 1838 to 1959. The district contains the most diverse collection of architectural styles and vernacular forms of any neighborhood in the city. Commercial and institutional buildings were always part of the development, but the proximity to the downtown meant that there were few service businesses in the neighborhood. The earliest commercial buildings were difficult to distinguish from residential designs, but institutional designs such as Gothic Revival churches and the Neoclassical Revival county courthouse were prominent features on the skyline. As the neighborhood developed, and with the growing dependence on the automobile in the early twentieth century, detached garages were added to the residential properties and businesses began to cater to the needs of the automobile. The evolution of building types and styles from the earliest Federal residences built in the 1830s to the Mid-Century Modern Immanuel Lutheran School and Schumpe Motors characterizes the neighborhood. The buildings represent a burgeoning industrial community in the late nineteenth to mid-twentieth century as well as a successful county seat.

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Verbal Boundary Description

The boundary of the Midtown Neighborhood Historic District is shown as the heavy line on the accompanying map prepared by the City of St. Charles at a scale of 1 inch = 200 feet.

Boundary Justification

The boundaries of the district encompass an intact grouping of historic resources located in an area of the City that is known as the Midtown Neighborhood. (The origin of the Midtown name for the neighborhood is not known; however, that name was being used at least by 1981 when the Midtown Community Association was incorporated as a not-for-profit corporation “dedicated to the historic preservation and improvement of community life in the Midtown area.”⁷⁰ Street signs with the name “Midtown Neighborhood” are located throughout the area.) Although the Midtown Neighborhood extends south to First Capitol Drive and west to Kingshighway, most properties along these streets were excluded from the district’s boundaries due to numerous modern intrusions, alterations and parking lots. These two streets have become commercialized and are now busy four-lane arteries. The boundaries were drawn to include the most possible properties that retain integrity. Although adjacent areas to the north and west are also intact, they developed as separate neighborhoods.

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⁷⁰ Riddler, Sue. Letter of April 6, 1996.

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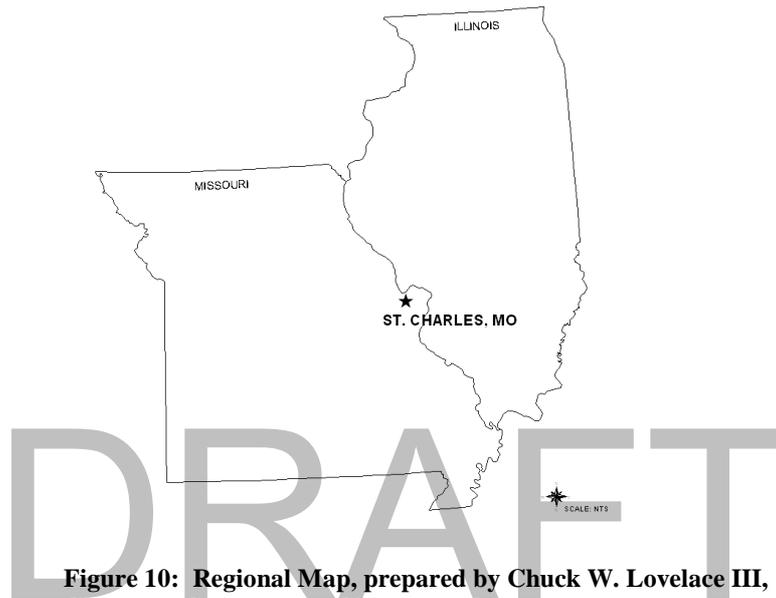


Figure 10: Regional Map, prepared by Chuck W. Lovelace III, GISP/GIS Coordinator, City of St. Charles, MO, 2014

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Figure 11: Map of the City of St. Charles with the Midtown Neighborhood Historic District highlighted, prepared by Chuck W. Lovelace III, GISP/GIS Coordinator, City of St. Charles, MO, 2014

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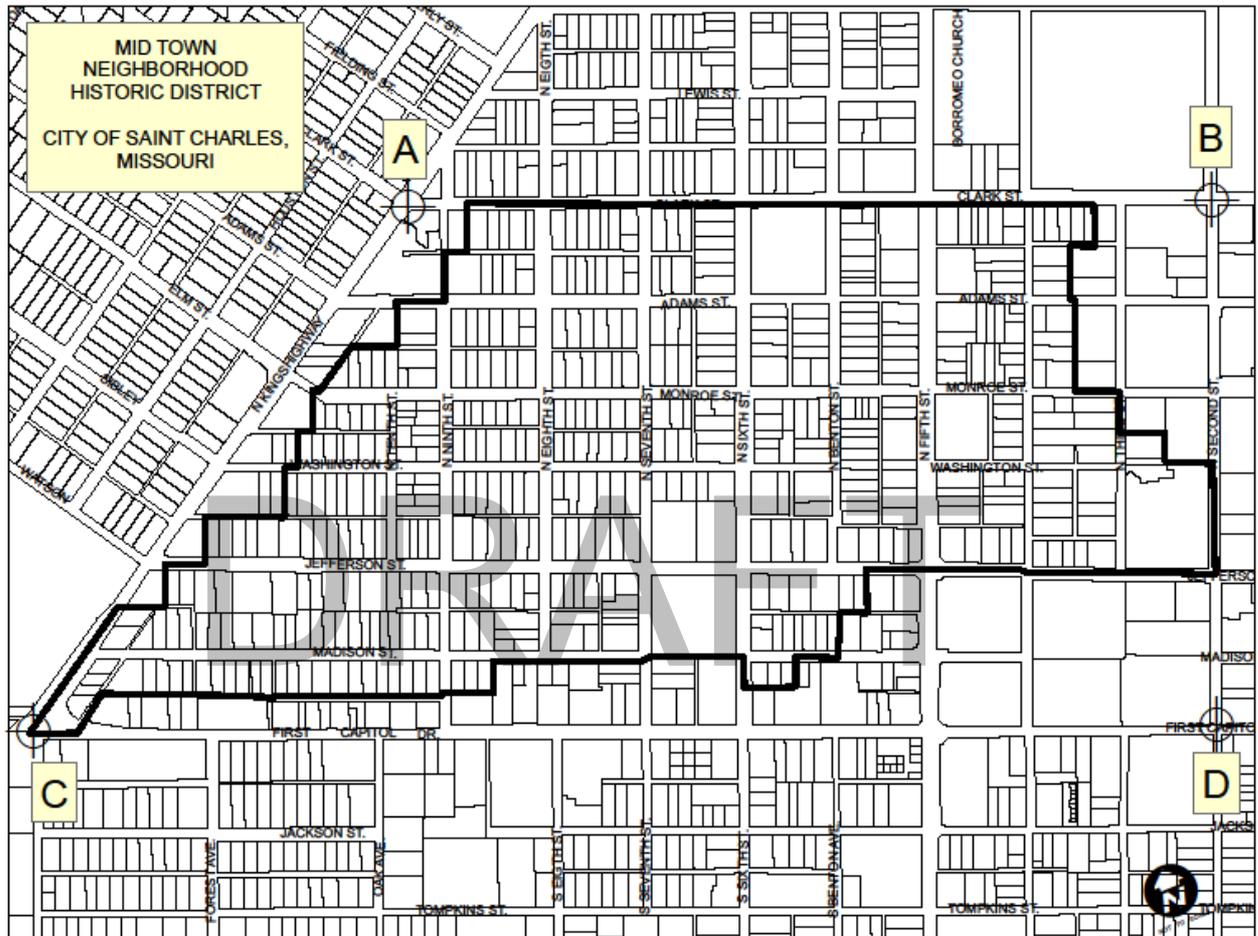


Figure 12: Longitude/Latitude Map of the Midtown Neighborhood Historic District, prepared by Chuck W. Lovelace III, GISP/GIS Coordinator, City of St. Charles, MO, 2014

	<u>Latitude/Longitude</u>
A	38.788394/90.490727
B	38.785199/90.480620
C	38.784798/90.497658
D	38.780014/90.483367











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BENTON SCHOOL

ADMINISTRATIVE CENTER
CITY OF BENTON, ARIZONA



NO PARKING
IN THIS ZONE



DRAFT



S. LIGHT

















S.





BAUE
608 Jefferson Street
COMMUNITY CENTER
ACCOUNTING OFFICE

JEFFERSON ST

BAUE







OFFICE SPACE
FOR LEASE
318-248-1433
318-272-2121





120

Development





S. NINTH

W. 10TH











DRAFT







Lohmar

Best Riddler



