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Exploring Nineteenth Century Church Architecture in Saint Louis, Missouri: 1870-1900

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Steeplechasing, a seventeenth century pastime in England, was a form of match horse racing. At the time, steeples were the most distinguishable landmarks and were used to indicate the beginning and end of a steeplechase race. Over time, steeplechasing became more of a sport, and has since been turned into a track and field event, however the idea of the steeplechase remains present in architectural development, travel, and tourism. Saint Louis, Missouri—home to close to fifty religious denominations—is not unaccustomed with the design, history and use of a steeple. In Saint Louis, steeples were, and continue to be staple church design elements, signifying geographic location and structural magnificence. For many churches in Saint Louis proper, the steeple was included to make a statement in its neighborhood and for its parishioners. Though strength in faith has dropped off more in today's society, in the late nineteenth century, churches stood as an icon for their parish communities; they also portrayed religious significance for many Christian groups. From 1870-1900, ten churches throughout Saint Louis were built, or rebuilt as parish homes; each building adorned with a towering steeple, gracing the Saint Louis skyline. Though some of the parishes are older than the timeline defined in this paper, and a number of steeples were later additions, each church building was built in this brief thirty-year period, and remains recognizable today.
by their expressive steeples. This paper will conduct architectural analyses of five Roman Catholic churches, three Evangelical churches, and two Lutheran churches, including an analysis of each unique steeple. Analyses will include a brief account of the church and parish's history providing insight into the development and construction of these late nineteenth century ornaments. The use of the steeple as the prominent design element for this research introduces an all but lost form of entertainment to the education sphere, introducing a modern day steeplechase in Saint Louis, Missouri.
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Chapter 1: Introduction

1.1 Steeplechasing

Steeplechasing began as a combination between fox hunting and flat racing. In the seventeenth century, the primary form of recreation in Europe was fox hunting and wild-goose chases. Steeplechases introduced a new activity for horsemen and hunters challenging them as riders. Races were run between two steeples, the most distinguishable landmarks in the seventeenth and eighteenth centuries—earning the race its name. Distances ranged from two to four miles across obstacle-laden countryside throughout Europe, primarily England and Ireland—the birthplace of steeplechasing. As steeplechases became more popular, race distances grew longer and the countryside proved to be more challenging.

The nineteenth century brought with it a tide of organized steeplechasing, and the introduction of steeplechasing as a sport. Also, it was in the nineteenth century when steeplechasing was introduced to America. As it thrived primarily on the east coast, steeplechasing was a much more formal race held at racetracks designed with hurdle and water obstacles. Removing the steeples as markers from the steeplechase did not hinder the prominence of steeples as distinguishable landmarks, nor did it hinder the sport’s

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2 Ibid.
4 Primm, *Lion of the Valley*, 17. Thomas Coleman was the father of steeplechasing as an organized sport. Coleman inaugurated a new steeplechase era in 1830 with the first St. Albans steeplechase. The race included sixteen starters and had a monetary prize for the winner. The race was run from Harlington Church to the Obelisk in West Park, just outside of St. Albans. Coleman intended to “test the merits of hunters by having a right away race over a country to some distant landmark, and not permit the riders to see over the line and break down the fences prior to the start, from which we may conclude that the trick of making an easy way at some difficult obstacle was not unknown” (ibid.).
success. Instead, steeplechases have thrived as both horse racing events as well as an event in track and field.\textsuperscript{5}

The intention was not necessarily to introduce people to prominent architectural elements. However, steeplechases encouraged riders to become aware of their architectural surroundings. Though modern day steeplechasing has eliminated the use of steeples at the beginning and end of a race, they continue to be recognized as distinguishing landmarks.\textsuperscript{6} A steeple’s distinctive nature may no longer be in relation to a race across the English and Irish countryside, but as a symbol of architectural prominence and religious faith.

1.2 Saint Louis: A History

Saint Louis, founded by Pierre de Laclède, began as a French trading post on the west bank of the Mississippi River in 1764. Though Laclède chose the site in 1763, settlement and construction did not begin until February 1764.\textsuperscript{7}

"...a working party of thirty employees of Maxtent, Laclède and Company of New Orleans, headed by Auguste Chouteau, an extraordinary young man of fourteen years stepped ashore from bateau to the west bank of the Mississippi River, eighteen miles below its confluence with the Missouri and more than twelve hundred miles by water above New Orleans. On the next day, they began to build St. Louis according to the directions of Pierre de Laclède, who had selected the site for his village trading post three months earlier.\textsuperscript{8}"

Prior to Laclède’s departure from New Orleans up river to settle in the Illinois country – upper Louisiana – France relinquished Canada and the Illinois country east of the Mississippi to the English. This territorial shift allowed Laclède to establish both a

\textsuperscript{5} “History of Steeplechasing,” last modified 2015, http://www.steeplechasemuseum.org/site/page/history/.
\textsuperscript{6} Ibid.
\textsuperscript{8} Ibid.
settlement that would spearhead France’s trade with the west, as well as a defensive bastion against the English to the north and east.\textsuperscript{9} Laclède strongly believed that the site he chose for his trading post would become one of the finest cities of the continent due to its many advantages through location and central position.\textsuperscript{10}

A gently sloping plateau terminating in a rocky bluff safely above the river’s flood presented an ideal site for his headquarters. A break in the bluff afforded easy access to the river; and there was plenty of timber for firewood and lumber, outcroppings of stone for building, flowing springs, good drainage, and no deep ravines to hinder the laying out of streets.\textsuperscript{11}

Using New Orleans as a template for the layout of Laclède’s trading post, Saint Louis was built up from a gridiron pattern. Its central feature was a public market located on the riverfront at the most accessible landing for boats.\textsuperscript{12} Three long streets divided Saint Louis into three sections. Along each street were divided and subdivided blocks assigned to early Saint Louis settlers for residency and retail. West of the city, extensive farm lands, gardens, and orchards were tended to, benefiting the city’s growth as well as increasing goods and crops for trade and export.\textsuperscript{13}

Early Saint Louis settlers and citizens included Cahokian (Creole) families, New Orleans citizens, Canadians, and settlers from former French settlements east of the Mississippi.\textsuperscript{14} Perceived as a land of ample opportunity, neo-American settlers were drawn to the Saint Louis village. At its beginning in the late eighteenth century, Saint

\begin{itemize}
  \item \textsuperscript{9} Primm, \textit{Lion of the Valley}, 8.
  \item \textsuperscript{10} Ibid. (Partial Quote from Chouteau memoir).
  \item \textsuperscript{11} Ibid., 8-9.
  \item \textsuperscript{12} Primm, \textit{Lion of the Valley}, 13.
  \item \textsuperscript{13} Ibid., 14.
\end{itemize}
Louis remained a small river village and trading post, with a largely French population. At the start of the nineteenth century, however, certain events led to the rapid growth and development of Laclède’s humble beginnings.

After the signing of the Louisiana Purchase treaty came the influx of Americans. Energetic, scornful of the French and their gentle, trusting ways, and voraciously land hungry, they cast aside the French customs, languages, and architecture and introduced their own. It was not long before Saint Louis was an American town.

1.3 Religious Saint Louis

Religion was a significant factor in the development of Saint Louis. In laying out the village, Laclède reserved a block for religious use on La Rue D’Eglise (Second or Church Street). For the first five years, the space was left undeveloped as the early settlers focused more on their everlasting parties and other amusements, which “bespoke

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Upon further study of the highly gratifying Saint Louis territory, Piernas discovered the bountiful nature of the land and the people. The province was blessed with every bounty and nature. Rapid development of the village was well grounded by the beautiful scenery, the richness of the soil, and the established and potential facilities for the transactions of commerce. Saint Louis, enriched by Indian trade, had grown significantly since its days as a trading post with 700 inhabitants. Piernas did not use force to occupy the region. Instead, in awe of what the French settlers and diverse citizens had achieved, Piernas settled as Magistrate of the territory and province, allowing Laclède and his villagers to continue their established and developing lifestyles (Ibid.).


moral laxity and irreligion.” Upon the arrival of the Spanish in 1769, a stronger relationship between church and state was enforced, and construction of Saint Louis’s first Catholic church commenced.

Raised in 1770, the first Catholic church of Saint Louis was of simple construct. “It was built of upright logs, and the crevices were plastered with clay.” Dedicated by Father Gibault of Kaskaskia on June 24, 1770, the church brought with it many ceremonies and joyous solemnity, joining the people of Saint Louis together.

In their religious lives, the St. Louisians of the 1770s and 1780s were as one. They were Catholics, many of whom had come from the villages across the Mississippi primarily because they preferred His Catholic Majesty of Spain to the heretical British, whose recent brutal treatment of the Acadians was well remembered.

Responsible for reintroducing religion to the villagers of Saint Louis, Don Pedro Piernas was surprised at the laxity expressed in their faith. His shock was well founded after spending time in New Orleans and marrying a French woman. Yet, his arrival and integration into the small, nonetheless prosperous, village did not change their religious behavior.

After the signing of the Louisiana Purchase, Saint Louis was flooded with American settlers eager to rid Saint Louis of its overtly French customs. However, this proved more difficult than the settlers expected, especially regarding church celebrations, but the love of gaiety and good times which characterized Saint Louis since its earliest days continued to linger. At first the American settlers – many of them

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19 Scharf, *History of Saint Louis City and County*, 202-203.
20 Ibid., 203.
21 Ibid.
23 See note 15 above.
from Puritan New England stock – were shocked at the French villagers frivolity, especially on Sundays. For the sensible philosophy of the latter was that men were made for happiness and the more they enjoyed themselves, the more pleasing they were to God. And please Him they tried to do.\textsuperscript{25}

and the solemnity of Sunday:

Sundays were particularly festive. After church, social gatherings of one kind or another – dances, card games, billiards, horse races – were the order of the day. Those too young to take part in the adult affairs attended “ball school.” Here not only was the minuet taught (the principal dance of the day) but the strictest decorum and propriety were also observed. In this way the children early learned the graces and courteous manners demanded of them by their elders.\textsuperscript{26}

At the turn of the century, Saint Louis continued to grow in size and diversity, not only in terms of population and land, but also in religious diversity. It was not long after the United States purchased the Louisiana Territory from the French that American settlers brought new faiths and religious traditions to Saint Louis. Catholicism has remained the dominant religion in Saint Louis from its founding in 1764 to today. However, the influx of southern, eastern, and western settlers in the nineteenth century extended the religious boundaries of Saint Louis and the Midwest.

The first wave of new religion in Saint Louis was Protestantism, which was recognized as the “unorganized religion of the frontier.”\textsuperscript{27} The initial arrival of Protestantism brought parties of Southern Baptists, Methodists, and Presbyterians to the Saint Louis area, and with them came Saint Louis’s first Protestant churches. Religious enterprise recognized ample possibilities for religious growth in the west, which led to the organization of home missions. Settlers from Connecticut and Massachusetts introduced the second tour of religious discovery in 1814 through home missionary

\textsuperscript{25} Coyle, \textit{Portrait of a River City}, 30.

\textsuperscript{26} Ibid.

\textsuperscript{27} H. Paul Douglass, \textit{The St. Louis Church Survey}, (New York: George H. Doran Company, 1924) 29.
societies. Upon their arrival, representatives of these northeastern home missionaries reported Saint Louis as “a town two-thirds Catholic which was very lax in Sabbath observance.” Yet, Saint Louis had already been recognized as a capital of the western frontier – serving as gateway to the west in the late eighteenth century – as it served as the object of thought and concern amongst national religious leaders.

As Protestantism continued to grow in Saint Louis, gathering a larger congregation of Protestant faiths, Catholicism prevailed as the city’s primary religion. The arrival of immigrants from around the world introduced the establishment of immigrant parishes, holding services in different languages, as well as the construction of new immigrant parish churches.

Most of these new immigrants came from countries where the Roman Catholic faith predominates. As early as 1834 the Catholic Church in St. Louis established a service in German language for German immigrants. She has already cared similarly for the religious needs of successive waves of populations, establishing numerous foreign-language churches, with parishes corresponding to the needs of the foreign colonies rather than to the fixed boundaries of the original geographic parishes.

Saint Louis experienced rapid growth for a majority of the nineteenth century due largely to the migration of immigrants to the United States. Serving as home to a mere 700 citizens in 1770, Saint Louis accommodated almost 311,000 people by 1870 and more than 575,000 by 1900.

When St. Louis returned to a period of normal growth after 1880 the nation was no longer getting the same immigrant elements which had come to her in her earlier development. There had been a general checking of immigration from northern European countries, and tides of population from southern and eastern

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29 Ibid., 30.
30 Ibid.
31 Douglass, *Church Survey*, 32.
32 Ibid., 37-38.
European lands were beginning to flow in its place. The percentage of this new strain of immigration, which came to St. Louis, was small compared to the proportion that went to other parts of the country. Its representatives were for the most part Russian Jews and Italians, and to a less extent Greeks, Romanians, and Jugo-Slavs.\textsuperscript{33}

The religious institutions of Saint Louis became an “historic collection rather than a present-day expression of the city’s religious mind and heart.”\textsuperscript{34} The religious communities established throughout Saint Louis brought to the region their own historic backgrounds, created by particular populations of urban and rural upbringing. Each parish celebrated its faith in its own unique way. Being predominantly Catholic, the Catholic institutions in Saint Louis differed from each other through historical events and people. Parishes were centered on the celebration of a particular saint or perhaps a specific event or verse in the Bible. Protestant institutions witnessed similar character variances based on a parish’s country or city of origin.\textsuperscript{35}

Though religion and church was more important to some than others, evidence shows that religious beliefs and disciplines had a very important purpose in the growth of Saint Louis. “For each inhabitant of the city in each epoch of his life the church has a specific message. The city as a whole is the parish of the churches as a whole. Ideally the entire people are its parishioners.”\textsuperscript{36} Saint Louis, built up from a humble trading post with minimal focus on religion, became a Christian melting pot. Though religious disciplines within each denomination may have differed, all faiths could find a home in Saint Louis.

Sometimes the grounds of difference are doctrinal, sometimes ecclesiastical; one denomination has a unique vision of truths to be preached, another a proper form of church government to be maintained. But denominations of exactly identical

\textsuperscript{33} Douglass, \textit{Church Survey}, 32.
\textsuperscript{34} Ibid., 40.
\textsuperscript{35} Ibid.
\textsuperscript{36} Ibid., 42.
doctrine and polity exist side by side. They may express simply different nationalities, as the German and the Danish Lutherans; different histories, as the Northern and Southern Methodists, or different psychologies, as, say, the Congregationalists and Free Methodists.\(^{37}\)

No matter what the differences between denominations may have been, more than forty unique religions were practiced in Saint Louis at the beginning of the twentieth century.\(^{38}\)

Developing an understanding of how religion and particular denominations spread throughout Saint Louis in the nineteenth century is generalized with the westward spread of the city’s limits. Laclède chose to settle his trading post on the west bank of the Mississippi River in the northern Louisiana Territory. Eastward expansion was limited as the bend of the river encapsulated Laclède’s humble trading post and eventual metropolis.\(^{39}\)

The first settlers found their homes closest to the riverbank where market and trade were more prosperous. Settlers arriving later in the nineteenth century settled first along the northwest and southwest banks of the Mississippi, and slowly began expanding farther west.\(^{40}\) By the late nineteenth century, Saint Louis was made up of twelve divisions to accommodate for the 300,000 plus inhabitants of the city. As Saint Louis transitioned from the nineteenth to twentieth century, the city did not experience eccentric growth land wise. Instead development occurred within the boundaries of the

\(^{37}\) Douglass, *Church Survey*, 173.

\(^{38}\) Ibid., 173-174. According to the 1920 Census and Church Survey, forty-six denominations coexisted in Saint Louis. Catholicism was undoubtedly the largest of all denominations in Saint Louis, as it continues to be today. Lutheran, Evangelical, a Methodist variation, a Presbyterian variation, Baptist, and Episcopal made up the “Big Six” religions outside of the prominent Catholic faith; Lutheran (17.4%) and Evangelical (17.1%) were the second and third largest denominations in Saint Louis.

\(^{39}\) Ibid., 55.

city. This same pattern of growth and development was evident in the sprawl of denominations throughout Saint Louis, elaborating the city’s expanding diversity.\textsuperscript{41}

1.4 Purpose

Observing a modern map of Saint Louis, churches or religious sites can be located sporadically throughout the city. There was no particular pattern to the city’s religious development geographically, and no restrictions to site locations for each denomination represented in the city. Therefore parishes established themselves in the center of their parish community, and moved about as their communities grew and new churches were necessary to accommodate the thriving populations. Yet, certain periods of growth demonstrated an unintentional rhythm of development along the west bank of the Mississippi.

From 1870 to 1900, numerous churches were erected in Saint Louis representing a variety of religions. European immigrants constructed churches from a number of different designs and styles reminiscent of historic, cultural, and ethnic designs introduced to the United States. One of the most unique and prominent design elements was that of the church steeple: once the most distinguishable landmarks in seventeenth century England and Ireland. In the last thirty years of the nineteenth century, architects, parishes, and dioceses worked together to recreate the steeple in Saint Louis, incorporating historic backgrounds into the groundwork of this neo-American town. Not only were parishes eager to establish themselves as a dominating religious presence in Saint Louis, but as a distinguishable landmark in Saint Louis’s skyline.

\textsuperscript{41} Douglass, \textit{Church Survey}, 177.
Ten churches from this time period are still recognizable in present day Saint Louis due to their prominent steeples. They not only stand out architecturally, but also stand out along the east edge of the city as their individual locations, viewed together mimic the bend of the Mississippi and its enveloping nature of the city’s center (Figure 1.1). These churches are: Saint James German Evangelical Church, Most Holy Trinity Catholic Church, Zion Lutheran Church, Saint Francis Xavier (College) Church, Saint John Nepomuk Chapel, Trinity Lutheran Church, Saints Peter and Paul Church, Saint Francis de Sales Oratory, Saint Agatha Polish Roman Catholic Church, and Saint Matthew’s United Church of Christ. Together, these ten churches provide an architectural history of the late nineteenth century in Saint Louis, Missouri. They represent the history of their parish and the importance of religion in their respective neighborhoods, as well as the development of religious respect and discipline throughout the city.

It is important to fully understand the history of a city. Not just through its growth and development by means of commercial enterprise, but through the underlying groundwork that united a population. Saint Louis, beginning as a French colony in North America, was transformed into an immigrant-based metropolis. The city’s expansion and development over the past 200 years is a result of the integration of cultures, ethnicities, and religions introduced to the region by its hundreds of thousands of inhabitants.

The purpose of this study is to conduct historic architectural analyses of the ten afore mentioned churches in Saint Louis. Though recognized by their parishioners as important architectural feats and staples in their religious community, they tend to fall out of view of the general public. Saint Louis is home to a large un-churched population, however a church’s history should not be restricted to those that attend church or have
built up their life around a faith or religious morale. It is important, especially for a city with such a rich past like that of Saint Louis, for history to be taught and expressed through all facets of life, ensuring an all encompassing, comprehensive view.

Illustrating late nineteenth century Saint Louis through a looking glass of church architecture and steeples provides a sort of adventure through the city that may have been forgotten in today’s society. Not only does it outline the religious development in Saint Louis and its eventual prominence throughout the city, it also highlights the hidden architecture around which city communities, and in some cases an entire neighborhood, have built their lives and styles of living. Religion is expressed through actions and beliefs, but the architectural design and construct of a church similarly portrays a parish’s commitment to their religious practice.
Figure 1.1. Google Maps: Saint Louis. Locations of the ten analyzed churches in relation to each other, as well as to the greater Saint Louis area. April 22, 2015. Image Credit, Google Maps, 2015.
Chapter 2: Literature Review

2.1 Religious Growth

The early settlers of Saint Louis—a humble trading post in the late eighteenth century—brought their Catholic faith to the northern Louisiana Territory. Laclède laid out his trading post, leaving a space dedicated to religious use.\(^{42}\) Though the intention was to build a church and establish a parish in the small village, it took five years and a new wave of settlers to reintroduce faith to the province. The arrival of Don Pedro Piernas in 1770 tightened the reigns of religious attentiveness in Saint Louis. A church was built on the land Laclède had set aside and services were held on Sundays.\(^{43}\) The Spanish settled in and around Saint Louis to assist in the order of the rising metropolis. However, the French citizens preserved their heritage and religious upbringing, which continued into the nineteenth century.

Shortly after the turn of the nineteenth century, Saint Louis was flooded with American citizens. It did not take long for Saint Louis to be declared an American town. However, the French customs introduced by Laclède and his early settlers remained present, especially in regards to religion and Sunday worship.\(^{44}\) Though Saint Louis remained a French settlement at the arrival of neo-American settlers, new backgrounds and teachings were incorporated into the make-up and framework of the town.

Citizens from New England, as well as citizens from the southeast United States, introduced a more American way of being.\(^{45}\) With the arrival of American settlers the religious system developed a stronghold throughout Saint Louis and introduced a wider

\(^{42}\) Primm, *Lion of the Valley*, 14.
\(^{43}\) Ibid., 22-23.
\(^{44}\) Coyle, *Portrait of a River City*, 30.
\(^{45}\) Douglass, *Church Survey*, 30.
array of practiced religions. As the population grew, Saint Louis delved more deeply into a richly diverse heritage.\textsuperscript{46} Growing into a thriving metropolis of 300,000 in the last decades of the nineteenth century, immigrants, predominantly from Europe, made their way to Saint Louis.\textsuperscript{47} The immigrant population established themselves along the west bank of the Mississippi River, together with the American citizens. Expanding to the west, the new Saint Louis settlers built communities and neighborhoods and established parishes. The incorporation of new religious systems, as well as the diversity of ethnic heritage steered Saint Louis in the direction of religious distinction throughout the city.

The end of the nineteenth century was met with great religious diversity in Saint Louis.\textsuperscript{48} With a total of 106 parishes in Saint Louis, varying in number of parish families, as well as set boundaries, Saint Louis no longer respected one religious system, as it had in the eighteenth century.\textsuperscript{49} There is no question that Catholicism has dominated in Saint Louis.

\textsuperscript{46} Douglass, \textit{Church Survey}, 32.
\textsuperscript{47} Ibid., 32-33.
\textsuperscript{48} Douglass, \textit{Church Survey}. In 1921, a survey was conducted of all the churches in Saint Louis. The survey discusses denominations, Sunday school, parishioners, church sizes, parish boundaries, etc. as it was represented in the early twentieth century. Research has shown that after the first half of the nineteenth century, population growth dropped off in comparison to its previous population boomerism. Though the population growth slowed, it did not reach an abrupt stop, making it difficult to say what was specific to demographics before and after 1900.

The information gathered by Douglass in his survey will serve as the base upon which a general understanding of the girth of religion in Saint Louis had been at the turn of the century. Though the information may not be an exact representation of religion from 1870-1900, it will successfully illustrate the diversity of religious practice in the ever-expanding Saint Louis.

\textsuperscript{49} Ibid., 139. In the 1921 Church Survey conducted by Douglass, 106 parishes were accounted for in the Saint Louis area. The survey was specific to individual parishes as opposed to their individual houses of worship. However, it is suggested by Douglass that each parish had a central, parish location for gatherings within a denomination’s teachings and doctrines. Where some denominations and parishes worshipped in a church, others gathered in a parishioner’s home, or another non-traditional gathering space.
Louis since the city’s establishment as a trading post. However, in 1921 there were six denominational families, introduced through Protestantism, which made up a majority of the remainder of the religious community.\textsuperscript{50} Within these six families were ten smaller denominations (1,000 members each) and seven larger (5,000 plus members each). The big six families include Lutheran, Evangelical, Methodist, Presbyterian, Baptist, and Episcopal, each of which are divided further into relative religious belief systems.\textsuperscript{51}

Together, these seventeen denominations accommodated more than three quarters of the Protestantism in Saint Louis.\textsuperscript{52}

Sometimes the grounds of difference are doctrinal, sometimes ecclesiastical; one denomination has a unique vision of truths to be preached, another a proper form of church government to be maintained. But denominations of exactly identical doctrine and polity exist side by side. They may express simply different nationalities, as the German and Danish Lutherans; different histories, as the Northern and Southern Methodists, or different psychologies, as, say, the Congregationalists and Free Methodists. Undoubtedly, the deep temperamental variations of human nature need to be expressed in original religion in some way or other; but, as the history of religious heritages in St. Louis has shown, the existing denominations are in the main a historic accumulation, reflecting the past far more than the present city.\textsuperscript{53}

With Catholicism at the forefront of religion in Saint Louis, the Lutheran and Evangelical denominations follow as the second and third largest religious belief systems.\textsuperscript{54}

As discussed in the city’s brief history, Catholicism was brought to Saint Louis by the early settlers under the direction of Laclède in 1764.\textsuperscript{55} However, the first Catholic

\textsuperscript{50} Douglass, \textit{Church Survey}, 173.
\textsuperscript{51} Ibid., 174.
\textsuperscript{52} Ibid., 173-174. Protestantism, though its own religious belief system today, began as a wave religions in America. It was the second, only to Catholicism, wave of religion in the Midwest and over time grew to incorporate 106 different religions throughout Saint Louis.
\textsuperscript{53} Ibid., 173.
\textsuperscript{54} Ibid., 177.
\textsuperscript{55} Primm, \textit{Lion of the Valley}, 7.
Church was not built until after the Spanish arrived at the small trading post five years later. The Spanish, responsible for the erection of the first Catholic Church in Saint Louis, reintroduced religious respect to the trading post settlers.\textsuperscript{56} Catholicism grew and developed as Saint Louis established itself as a thriving metropolis. European immigrants intending to practice their Catholic faith without the strict doctrinal boundaries set by their countries of origin settled in and around Saint Louis. Saint Louis was open to all faiths and had a fairly lax approach to how religion should be practiced or recognized within a specific denomination.\textsuperscript{57} This allowed for Catholic communities – as well as communities of other Protestant faiths – to set themselves apart through their heritage or ethnic origins.

It is scarcely too much to say that the present denominational situation is essentially a catch-all, a disorderly array of odds and ends or organizations resulting from the mixture of historic, theological and psychological motives, with no logical or spiritual coherence and with little excuse in contemporary social needs.\textsuperscript{58}

2.2 Lutheran, Evangelical, and Roman Catholic Religions

The denominations represented throughout Saint Louis, and their many congregations and communities are not defined by geographical boundaries. Though established parishes do tend to have boundaries, within which a majority of the parishioners live, the same process does not apply for the growth of a denomination. Upon Laclède’s settlement of the area in the late 1700s, all residences, businesses, and

\textsuperscript{56} Primm, \textit{Lion of the Valley}, 31.
\textsuperscript{57} Ibid.; Douglass, \textit{Church Survey}, 173. Due to the laxity expressed toward religion by the early settlers, as well as the first American settlers who arrived after the signing of the Louisiana Purchase, religious practices were able to start anew and develop over time. The founders of each respective denomination throughout Saint Louis chose their doctrinal restrictions, which were subsequently followed by their congregation.
\textsuperscript{58} Douglass, \textit{Church Survey}, 173.
the religious plot were located closer to the riverbank for easier access to the booming trade business. As American citizens and immigrants flooded the city from the east in the nineteenth century settlement sprawled westward, establishing ethnic- and heritage-specific neighborhoods and communities.  

This was the pattern followed in terms of religious development in the Saint Louis area. New settlers tended to migrate towards citizens of the same origin or heritage. As a greater variety of faiths and denominations became represented within the city, parishes and churches were built in relation to a community’s location. A neighborhood was not designated Catholic, Lutheran, or Evangelical; instead, they were recognized through the heritages represented within a neighborhood’s boundaries. This assorted method of religious settlement throughout Saint Louis was not without issues. However the Archdiocese worked to welcome all faiths and doctrines to the city, establishing a religiously diverse gateway to the west.

2.2.1 Catholicism

At the beginning, Laclède had intended for Saint Louis to become established by means of trade and a respect for religion. Though his intentions were good, they were poorly executed and it took five years before religion worked its way into the architectural framework of the trading post. According to the Archdiocese of Saint Louis, “The settlement of Saint Louis was founded on three pillars: commerce, foreign land agreements and faith in God.”  

Though it took five years for Catholicism to hold some sort of dominance in Saint Louis—brought on by the Spanish—it has served as the

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59 Douglass, Church Survey, 51-52.
primary faith in the city for over 200 years.\textsuperscript{61} In the early 1800s, a new era for the church and the city began with the arrival of Bishop Dubourg – considered the beginnings of a Catholic City.\textsuperscript{62}

Religion—namely Catholicism—became the foundation upon which Saint Louis continued to establish itself as a frontier town. Joseph Rosati replaced DuBourg as Bishop in the 1820s, and it was under Bishop Rosati that Saint Louis became a diocese.\textsuperscript{63}

The establishment of the Saint Louis diocese was the beginning of a new era, however this new era was faced with a few problems. The first problem was too little money for the diocese; the second was too many languages. To deal with a shortage of money, the diocese continued to borrow funds from Europe. As for the issue of language, Bishop Rosati could not do much with the resources and funds available to him. The 1840s,

\textsuperscript{61} “The Frontier of Faith,” last visited April 22, 2015, \url{http://archstl.org/archives/page/frontier-faith-1700-1818}.
\textsuperscript{62} “1818-1843: The Beginnings of a Catholic City,” last visited April 22, 2015, \url{http://archstl.org/archives/page/1818-1843-beginnings-catholic-city-0}. Bishop DuBourg moved to Saint Louis from New Orleans where he had worked as the apostolic administrator. He was responsible for establishing the diocese in Saint Louis, considered the diocese of the “wild west”. Working from the Church of Saint Louis of the French in Rome, Bishop DuBourg spent time recruiting priests and nuns to work in his new diocese; His small group of recruits made there way to Saint Louis in 1816 and began developing their diocese. Bishop DuBourg and a larger group of recruits made their way to Saint Louis in 1817, arriving on the banks of the city in the winter of 1818. Bishop DuBourg served as the city’s first Bishop and earned the respect of the city’s 2,500 residents.

Two short years after his arrival in Saint Louis, Bishop DuBourg built the second Catholic Church in Saint Louis, which came to be known as “DuBourg’s Cathedral” (known today as the “Old Cathedral”). Replacing the first church built by the Spanish in 1770, “DuBourg’s Cathedral” was blessed January 6, 1820. The church was built with the assistance of the citizens monetarily and through discussions of their wants and wishes for a church in their “wild west” diocese. “DuBourg’s Cathedral remains standing close to the west bank of the Mississippi River.

\textsuperscript{63} Ibid. Joseph Rosati was named the first Bishop of the new Saint Louis diocese in 1827. “The new diocese included the state of Missouri, the western half of Illinois, and all American territory west of the Mississippi and north of the state of Louisiana. It was the largest American diocese, equaling in extent all of the other nine dioceses” (Ibid.)
however, introduced a wave of immigration in Saint Louis, bringing with it financial stability and understanding, an influx of citizens, and the establishment of the immigrant church and parish community.64

By 1850, the population of Saint Louis had grown to about 80,000. Though it originally began as a French settlement, it had become a destination for German immigrants.

Many German Catholics came to St. Louis because it offered freedom, good land and the presence of other Catholics. In fact, many Catholic immigrants found their way to St. Louis after being treated badly in other parts of the country. They faced hostility from Americans because they were German just as they had faced hostility from Germans because they were Catholic.65

The largest issue faced with the increasing immigrant population of Saint Louis was that not everyone spoke English. Peter Richard Kenrick, Bishop of Saint Louis after Rosati, worked diligently to establish congregations and parishes where people of the same language could worship together.66 “DuBourg’s Cathedral” had been the only church in Saint Louis until 1840, which was the beginning of a period of rapid church and parish development throughout the downtown area. This called for parish divisions to be put in place by Bishop Kenrick in 1845.67

“On July 20, 1847, St. Louis became the first ecclesiastical province in the middle part of North America.”68 Established as the third Archdiocese in the United States, Bishop Kenrick was instated as the first Archbishop. His job became to travel through his

65 Ibid.
66 Ibid.
67 Ibid. Though the German-speaking churches were not parishes as recognized by Bishop Kenrick, Father Joseph Melcher, Vicar General, served as the German voice for all churches and congregations.
68 Ibid.
sprawling diocese, meeting with and speaking to both Catholic and non-Catholic congregations.\textsuperscript{69} The establishment of Saint Louis as an Archdiocese was met with a wave of immigration, religious banking, and an influx of church and parish construction and development. Though there was still a monetary struggle throughout the city, Archbishop Kenrick established banking programs that benefitted religious projects, such as church construction, allowing for a wave of immigration in Saint Louis. Through this influx of immigration, religious diversity ensued. Churches and parishes specific to various ethnic groups and heritages, each representing a variation of the Catholic faith, or another Christian faith, were simultaneously established.\textsuperscript{70} The Archdiocese continued to grow and thrive throughout the nineteenth century, introducing yet a third era of Catholicism in Saint Louis.\textsuperscript{71}

2.2.2 Lutheranism

Lutheranism was introduced to Saint Louis by way of the German Saxons. In 1838, feeling repressed in their German homeland, unable to express their religious beliefs, the Saxons departed from Germany for North America—a land in which they hoped to find religious freedom. Their journey proved difficult, with one of five ships going down in the open Atlantic; however, the remaining ships made a safe arrival in New Orleans, the last docking in January of 1839. The remaining German Saxons made the voyage up the Mississippi to Saint Louis, facing yet another trying journey.

When the Saxons arrived in St. Louis, they were met with a rather cool and even hostile reception from the Germans already living in the area. This was probably due to the strict religious doctrines espoused by the Saxons and their refusal to

\textsuperscript{69} “1843-1903: The Immigrant Church,” last visited April 22, 2015, \texttt{http://archstl.org/archives/page/1843-1903-immigrant-church-0}
\textsuperscript{70} Ibid.
\textsuperscript{71} Ibid.
submit to the ideals of the Rationalistic Movement prevalent in Europe at the time and favored by the Germans already in St. Louis. These were the “free thinkers” who had no tolerance for the strict doctrines of these conservative Lutherans.\textsuperscript{72}

The Saxons were not only unwelcomed by the German communities already established in Saint Louis, but by other religious groups represented in the city. The silver lining: the parishioners of the Christ Church, an Episcopal congregation, made room for the Lutheran community. They allowed them to worship in the basement of their church until their own church could be built in the South Soulard neighborhood in 1842.\textsuperscript{73}

Shortly after the first Trinity Lutheran church was completed, Pastor Carl Ferdinand Wilhelm Walther, the parish’s second pastor, expressed a wish to develop a body of assistance and encouragement for Lutheran congregations throughout the United States. In 1847 Pastor Walther was given permission to establish a Synod, which came to be known as The Lutheran Church – Missouri Synod.\textsuperscript{74} Called the “Mother Church of Lutheranism,” Trinity Lutheran stood as the staple of Lutheran congregations represented throughout the city and the state of Missouri, and remains as such today.\textsuperscript{75}

2.2.3 Evangelicalism

The nineteenth century wave of Protestantism in Saint Louis brought with it many prominent denominations, including Evangelicalism. Similar to the introduction of Lutheranism to Saint Louis, Evangelical Germans were responsible for establishing the Evangelical Synod of North America in 1840.\textsuperscript{76} Due to struggles of war, destruction,

\textsuperscript{72} Dennis Rathert, \textit{Trinity Lutheran Church: A Pictorial Souvenir}, (Saint Louis: Trinity Lutheran Church, 2000) 2.
\textsuperscript{73} Ibid.
\textsuperscript{74} Ibid., 3.
\textsuperscript{75} Ibid.
\textsuperscript{76} Scott Holl, \textit{A Brief History of the Evangelical Synod of North America}, (Saint Louis: Eden Theological Seminary, 2008) 1.
famine, and taxation in Germany at the beginning of the nineteenth century, Germans were eager to escape their homeland and find a life of freedom and economic opportunity. 77 Stories of America being the idyllic land reached the repressed German population, and travel arrangements were made to journey to the Saint Louis area. 78

As mentioned in the history of Lutheranism in Saint Louis, thousands of Germans boarded ships to cross the Atlantic to America in hopes of finding a free land to practice their religious beliefs without judgment and discipline. As the German Saxons were received with hostility and a less than welcoming spirit throughout Saint Louis’s religious community, the newly established Lutheran community was similarly unreceptive towards the German Protestants. 79 After a brief introduction to the lax, albeit hostile, religious Saint Louis, a group of six German, Protestant clergymen got together to discuss how they and their congregations could be supported “in the midst of a chaotic and hostile frontier environment.” 80

The meeting led to the establishment of the German Evangelical Church Society of the West (Deutsche Evangelische Kirchenverein des Westens) in 1840. The society was renamed the German Evangelical Synod of the West (Deutsche Evangelische Synode des Westens) in 1866, and again in 1872 as the German Evangelical Synod of North America (Deutsche Evangelische Synode von Nord-Amerika); “German” was dropped in 1925. 81

Despite contacts with established German Lutheran and Reformed denominations in the eastern U.S., the frontier isolation of Kirchenverein and cultural differences

77 Holl, A Brief History, 1.
78 Ibid.
79 Ibid.
80 Ibid.
81 Ibid., 2.
with these already assimilated denominations prevented union with them. In addition, the Kirchenverein very early dedicated itself to the idea of a united Evangelical Church that avoided confessional disputes. As it became more established, the Kirchenverein began to take on the attributes of a full-fledged denomination by setting up a seminary (1850), admitting congregations as members, admitting lay delegates to its conferences, and publishing official catechisms, liturgical materials and periodicals. 82

Having led to today’s United Church of Christ, the Evangelical Synod of North America lasted from 1840 to 1934, when it merged with the German Reformed Church. The Evangelical Synod of North America established 35 congregations in Saint Louis. 83

2.3 1870-1900 Churches

2.3.1 Saint James German Evangelical Church

The congregation of Saint James (Jacobi Kirsche) German Evangelical Church was established in 1869. Members of the previously established Friedens Church met with their pastor, J.M. Kopf, to discuss the need for a new church and school in the College Hill neighborhood. 84 After three short years the congregation became a self-sustaining organization, with services held in the school building. Dedicated in 1888, the new Saint James church served its congregation in north Saint Louis for just under a century. Admitted to the German Evangelical Synod of North America in 1912, Saint James’s congregation disbanded in 1979. 85 *Saint James no longer serves as a parish in north Saint Louis. Though the church is a part of the Saint James Community Center in the College Hill neighborhood, it does not serve an Evangelical congregation. A brief

82 Holl, A Brief History, 1-2.
84 Ibid.
85 Ibid.
**History and Architectural Summary of the Building has been written based on information available to the author.**

### 2.3.2 Most Holy Trinity Catholic Church

Most Holy Trinity Catholic Church, named Holy Trinity Catholic Church until 1932, was built between 1898 and 1908. The parish worshiped at two other churches prior to 1898. The first church was a small stone church built in 1848—the year the parish was established. Reverend Theodore Laurensen was the first pastor of the parish in 1849 and was succeeded by a long list of replacement pastors throughout the nineteenth and twentieth centuries. The second church was a larger brick church built on the lot adjacent to the parish’s church today. Located in Hyde Park, the Most Holy Trinity Catholic Church was built for the German settlers of the neighborhood. The wish was expressed for a German heritage church, but a stipulation was made for inclusion of a school. Both the school and the church were built in the early twentieth century and have been adapted over the years to accommodate the growing – though now greatly diminishing – parish and school communities.

### 2.3.3 Zion Lutheran

Zion Lutheran Church was established in the late 1850s as a branch of the united “First Church” of Saint Louis’s Lutheran community. The congregation came to Saint Louis with the German Saxons of the late 1830s and worshipped for the first few decades with the Trinity Lutheran congregation in the Soulard neighborhood. As the congregation grew, the Lutheran community spread throughout the city, and necessitated multiple

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86 *Church of the Holy Trinity*, (Saint Louis: Most Holy Trinity Catholic Church, 1973)

14. Though full construction of the parish was not completed until 1908, the building was in use as early as 1900. The cornerstone was laid in 1908.
churches. Zion Lutheran was built in the Old North Saint Louis neighborhood, under the direction of Pastors C.F.W Walther and W.C. Boese. The church served a congregation of over 1,000 throughout the twentieth century. Today, however, Zion Lutheran has fallen into an unkempt state, reflected by the small congregation and rundown neighborhood.\textsuperscript{87}

2.3.4 Saint Francis Xavier (College) Church

Saint Francis Xavier (College) Church and Parish was the second in Saint Louis, preceded only by the Old Cathedral. The Jesuit congregation founded the parish as a conjunction with Saint Louis College in the 1930s.\textsuperscript{88} The parish welcomed all within the Catholic community to worship in the first modest, parish church. In 1867, as the city, college, and parish grew the decision was made to relocate the church away from the hustle and bustle of the city’s downtown. The parish moved to an area known as Lindell Grove, allowing it to thrive and continue developing over the next century and a half.\textsuperscript{89}

Plans for a grand, Gothic Revival church, defining the neighborhood of Saint Louis’s midtown, were submitted in the 1880s. Construction was completed in three phases and took over thirty years. Though a long process, the exterior and interior structures of Saint Francis Xavier (College) Church were completed in 1914, yet architectural decorations and elements (e.g. stained glass windows) were added later in the twentieth century to heighten the church’s dominating presence in midtown Saint Louis.\textsuperscript{90}

\textsuperscript{87} Stiritz, \textit{St. Louis: Historic Churches & Synagogues}, 64.
\textsuperscript{88} David Suwalsky, S.J., “History,” \textit{St. Francis Xavier (College Church): A Tribute}, directed by Armelia Geier (Saint Louis, MO: Saint Francis Xavier (College) Church, 2010), DVD.
\textsuperscript{89} Ibid.
\textsuperscript{90} Ibid.
2.3.5 Saint John Nepomuk Chapel

The parish of Saint John Nepomuk Church was established in 1854. Located in what used to be the South Soulard neighborhood, the originally Czech church was the first built outside of the Czech Republic as well as the first of its kind in America. The first pastor of Saint John Nepomuk was Father Henry Lipovsky, a native of Bohemia. He was appointed to “attend the spiritual wants of the Bohemians”, serving the population out of a small church on Soulard Street. Father Lipovsky resigned from his post in Saint Louis in 1856 and was succeeded by a Father Francis Trojan for nine years. After twelve years of a wavering community and diminishing parish, Monsignor Joseph Hessoun journeyed to Saint Louis to save the Bohemian community. Monsignor Hessoun brought the Czech community back to life and assisted in the reestablishment of the parish community. Responsible for the 1870 construction of the Saint John Nepomuk Church at its current location, Monsignor Hessoun rebuilt the Bohemian parish. Today, no longer a predominantly Czech parish, Saint John Nepomuk Church has been reinstated as a chapel with less than 100 permanent attendees.

2.3.6 Trinity Lutheran Church

Trinity Lutheran Church, also known as Historic Trinity, was established as the first Lutheran parish in Saint Louis in 1839. In 1838, the Saxons of Germany made the long ocean voyage to New Orleans and journeyed up the Mississippi to find their home in

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91 125th Jubilee of St. John Nepomuk Church, (Saint Louis: Saint John Nepomuk Church, 1979) 28. Originally considered South Soulard, Saint John Nepomuk’s neighborhood location is now considered LaSalle Park. At one point in time, the area was also referred to as Bohemian Hill.
92 Ibid., 93.
93 Ibid.
94 Ibid., 94-97.
95 Ibid., 96.
the burgeoning city of Saint Louis. Trinity Lutheran’s first pastor was O.H. Walther, who served throughout the duration of the German Saxon’s journey from their homeland to Saint Louis. In 1839, C.F.W. Walther began his position as Trinity Lutheran’s pastor, replacing the deceased O.H. Walther (his brother), and he remained with the parish until his death in 1887. The first Trinity Lutheran church was a small stone and brick building erected in 1842. In 1864, the second Trinity Lutheran church was built in the South Soulard neighborhood to serve as the Lutheran home in Saint Louis. The church was built with a 150-foot spire that stood as the tallest spire in Saint Louis for thirty-two years, when it was shortened to 125 feet.

2.3.7 Saints Peter and Paul Church

Founded in 1849, Saints Peter and Paul Church is located in the Soulard neighborhood. The church was built for the German community located in South Soulard. The founder of Saints Peter and Paul church was Father Simon Sigrist, who served as the pastor from 1849 to 1857. The first church was a small wooden church, and was replaced in 1853 by a larger brick church to accommodate the growing community. Succeeding Father Sigrist in 1858, Father Franz de Sales Goller spearheaded the erection

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96 Rathert, *Trinity Lutheran Church*, 3.
97 Ibid., 7.
98 Jose Sanchez and Hilda Willman, *Sanctuary in Soulard: the First 150 Years of Saints Peter and Paul Parish*, (Saint Louis: Saints Peter and Paul Parish, 1999) 10. In 1840, German immigrants made up one third of the Saint Louis population. To accommodate the predominant German heritage, there were two German churches in Saint Louis, neither of them being in the first ward, home of the Soulard neighborhood. Though Saint Vincent de Paul catered to both Irish and German Catholics, the Archbishop wanted to establish a German parish south of Saint Louis. Father Sigrist was chosen to head the parish in 1847 and took his post in 1849.
of the current structure. The cornerstone of the new church was laid on June 12, 1874, and its dedication took place on December 12, 1875.\(^9\)

2.3.8 Saint Francis de Sales Oratory

Saint Francis de Sales Oratory was established as a parish in 1867 by seven German dairymen, former parishioners of Saints Peter and Paul parish in Soulard. A number of Saints Peter and Paul parishioners expressed a wish for a church closer to their homes in Benton Park. The first church was a brick building completed in 1868, though during its construction phase the church was used for services. Throughout the 1870s, the Saint Francis de Sales parish experienced rapid growth and necessitated a larger church. In 1894, Father Lotz—the parish’s third pastor—traveled to Germany to discuss plans for a new stone church. Later that year, construction began on the basement of the new church, however work was halted due to its exponential cost. Construction of the church finally reconvened in 1907 with a few alterations to the original plans. The church stands tall in Benton Park with its 300-foot tall steeple topped with an eighteen-foot tall gold leaf cross, reaching well beyond the surrounding Benton Park neighborhood.

2.3.9 Saint Agatha Polish Roman Catholic Church

The parish of Saint Agatha was founded in 1871. Catholic, German parishioners from Saints Peter and Paul Church in the South Soulard neighborhood felt removed from the church community.\(^1\) Reverend J.A. Stroombergen set out to collect money from the removed families, 200 in total, and collected upwards of $5,000 to put toward a new parish. Reverend Stroombergen was succeeded by Reverend Hy. Leygraaff, responsible

\(^9\) Ibid., 28.
for purchasing a small plot of land on the corner of Ninth and Utah Streets, upon which Reverend Leygraaff built the first church, school, and rectory building.\textsuperscript{101} The first building was replaced by the current structure in 1885.\textsuperscript{102}

2.3.10 Saint Matthew’s United Church of Christ

Established for the distant members of the Saint Marcus Evangelical Church in Saint Louis, Saint Matthew’s was established in 1875. Located in the south part of late 1800 Saint Louis, Saint Matthew’s first church was built and dedicated in 1876.\textsuperscript{103} Reverends Henry Braschler and Henry Drees served as Saint Matthew’s first pastors from 1875 to 1886. As the congregation grew over the next decade, a need for a larger church became eminent in the mid 1880s, and construction on a new, larger church began in 1886. Located in an established, but still developing German neighborhood near Benton Park, construction of Saint Matthew’s was completed in 1889 and was admitted into the German Evangelical Synod of North America that spring.\textsuperscript{104} *Saint Matthew’s no longer serves as a parish in southern Saint Louis according to the United Church of Christ website—formerly known as the Evangelical Synod of North America. A brief history and architectural summary of the building have been written based on information available to the author.*

\textsuperscript{101} Dempsey, \textit{Diamond Jubilee}. The first building built in 1871 was a three-fold construction project. Due to the small number of parishioners at its establishment, there was no need for an overly eccentric church building. Mr. A. Druiding was the architect of the original church. The cornerstone was laid on October 29, 1871.

\textsuperscript{102} Dempsey, \textit{Diamond Jubilee}. The current structure’s cornerstone was laid on April 12, 1885.

\textsuperscript{103} Holl, “Saint Matthew,” \textit{The Stones Cry Out}.

Chapter 3: Historical Methodology

A small Catholic village until the early nineteenth century, Saint Louis was met with a wave of religious diversity and doctrinal discovery, first with Protestantism from the eastern United States, and again with Catholicism and reformed populations from Europe.105 As the city’s population grew rapidly from 1800 to 1860, nearly doubling with each passing decade, Saint Louis became strewn with an assortment of denominations, parishes, congregations, and churches finding a home to worship within the city limits. Though there was some hostility exchanged between denominations, as well as disagreements between various groups of settlers—primarily the European populations—the city has grown to a thriving metropolis built around religious respect, doctrine, and general acceptance.

The goal of this historical study is to historically analyze church structures built between 1870 and 1900. Though a number of the established parishes represented in this study were established earlier in the nineteenth century, their respective churches were built during the last three decades of the nineteenth century. It became evident that as parishes and congregations grew, they were in need of larger houses of worship. Churches built between 1870 and 1900 epitomize the growth and expansion of denominations and religious populations throughout Saint Louis, both pre-existing and newly developed.

3.1 Narrowing the Field

In narrowing and determining the field for this historical analysis, it was important to first identify a significant, structural element shared by all churches included

105 Douglass, Church Survey, 29.
in the study. Similar studies have focused on a single denomination (e.g. Catholic Churches), or perhaps a specific architect. Whatever the central focus may have been, it unified all subjects of the respective study. A similar process of narrowing the field was applied to the early research stages of this analysis. Choosing Saint Louis, Missouri as the center of architectural research and focus, the next step became limiting the many eras of architecture established in the city’s 200 plus years of history. The discernible religious diversity embodied throughout Saint Louis, especially through church architecture, proved to encapsulate a greater history of the city’s development. Due to the extant nature of religious growth in Saint Louis, it became necessary to further narrow the timeline to a significant period of growth and development.

After the turn of the nineteenth century, rapid growth and development was experienced in Saint Louis. For the first half of the century, Saint Louis felt the full effect of boomerism with waves of settlers and religious beliefs flooding into the area. After sixty years of rapid, metropolitan growth, the city returned to a fairly normal rate of expansion. The last three decades of the nineteenth century were a clear reflection of how Saint Louis was affected in the early 1800s, showcasing the continuous religious diversification of this emergent, Midwestern metropolis. As a final means of narrowing the field of research, the central analysis was focused on a specific design element shared by a select number of churches throughout the city. Due to the prominence of religion in the development of Saint Louis, it was necessary to select a symbol of a similar distinguishing nature. The steeple, a staple in church architecture since the sixteenth century, served this purpose through its distinct design, construct and ornamentation, as

106 Douglass, Church Survey, 32.
well as its use as a geographical landmark. This process of narrowing the field has launched an historical analysis through the concept of a modern day steeplechase.

3.2 The Steeple

In sixteenth and seventeenth century England and Ireland, steeples were the most prominent and easily recognizable architectural features; they largely aided the geographical location of churches throughout the English and Irish countrysides. Over time, churches around the world have adopted the steeple into their architectural design, exhibiting dimension and distinction throughout cities and neighborhoods. As steeples of greater prominence became more easily recognizable in various skylines, they have simultaneously aided in distinguishing one church from another. In the seventeenth and eighteenth centuries, steeples served primarily as a church’s geographical landmark. Yet, as activities such as horse races and foxhunts became a prominent form of recreation, the steeple served secondarily as the start and end of a country race. Today, steeplechases have been adapted into a more organized sport of horse races, as well as a track and field event, in which steeples are no longer physically incorporated. However, the steeple remains a common design element in church architecture around the world, serving as a landmark of travel and interest.

Due to Saint Louis’s rich diversity in terms of heritage and religious belief, focusing an historical analysis on a significant design element—as opposed to one religious or ethnic group—allowed for a stronger representation of the city’s roots and development. The steeple is not specific to one religious group or ethnicity, but to a more defined style of architecture. Using the steeple as the basis for an historical analysis

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107 Blew, History of Steeplechasing, 4.
brought together an assortment of churches serving three distinct denominations, as well as an array of historical narrations and illustrations. Once the churches were chosen, the already unifying steeple element laid the groundwork for otherwise unknown, or unrecognized, similarities and patterns.

3.3 Outline of the Historical Analysis

The historical analysis is focused on the unique design and purpose of ten steeples remaining throughout Saint Louis. Though the steeples may have been a twentieth-century addition, the respective church buildings were all built between 1870 and 1900. Before conducting an architectural and ornamentation-based analysis of the churches’ respective steeples, it was important to provide an historical narration and illustration of each church’s parish, heritage, and ethnicity. Each narration discusses the history of the parish, the parishioners’ journey to Saint Louis, settlement in their respective neighborhoods, and their reception by former Saint Louis settlers and established parishes.

Each narration was followed by a summary of the church’s architecture. Largely discussing the church’s architectural style, materials used in construction, and significant details and design elements—ranging from iconography, to the altar, to the stained glass windows—the summary provided a detailed illustration of each church as it stood from 108

Construction on all churches represented in this study began between 1870 and 1900. For a few churches, construction began in the late 1890s and was completed in the early 1900s, however the initial church frame was near enough to completion by 1900 for inclusion in the analytical study. Another church was built before 1870, in the mid 1860s, yet its construction was greatly altered due to a late 1890s tornado. Again, due to its prominent renovations within the 1870-1900 timeframe, the church was included in the study. These churches will be appropriately recognized in the analysis portion of this paper respective of their situational inclusion. Their circumstances do not negatively affect the sample and purpose of this study.
1870 to 1900. Recognizing that many of the churches underwent renovations due to tornadoes in the late 1890s and the early 1920s, a secondary architectural summary was written focusing on significant renovations. Renovations may be strictly structural or based on the interior of a church, however they were limited to how greatly they altered the initial design and layout of each church building.

Once an architectural understanding of each church has been laid out, an analysis of the church steeple was conducted. The steeple analysis was focused on details similar to the architectural summary, such as the architect, style, and materials used. However, due the steeple’s significance in this study, the analysis further outlines the purpose of the steeple (e.g. bell tower) and any prominent and distinguishing ornamentation adorning the exterior façades of the steeple.

After each church building and their respective steeple were analyzed, a concluding comparison of all represented churches was conducted. Though each church is easily distinguishable by their unique and prominent steeple adornment, it is noteworthy to comprehend how they fair in comparison to the others. The purpose of this final comparison is to distinguish the steeples from each other without the distinction of the attached church building. Though similar in construct and design, simple details, embellishments, and ornamentation represented in a steeple completes the overall and unique style of a church’s architecture.
Chapter 4: Saint James German Evangelical Church

Saint James German Evangelical Church
(Saint Jacobi Kirche)(Saint James Community Center)
1507 East College Avenue
Saint Louis, Missouri 63107

4.1 History

In 1869, a group of members from Friedens Church, an Evangelical congregation in north Saint Louis, met with the Friedens pastor to petition for a branch of the parochial school in their immediate neighborhood, Lowell—another north Saint Louis community. Saint James began as a mission congregation working from Friedens Church until the members could support their new home.\textsuperscript{109} A new school was built at DeSoto and McKissock Avenues in March of 1871, and Pastor J.M. Kopf, pastor of Friedens Church, began conducting Sunday evening services in the classrooms. Without a permanent pastor for fifteen years, Pastor Kopf served the growing congregation in north Saint Louis.\textsuperscript{110} In 1886, Reverend C.G. Haas began his role as the congregation’s first full-time pastor and initiated construction of a new church for the growing community. After meeting for services in their school for seventeen years, the church was completed and dedicated in 1888, serving as the new home for the German Evangelical congregation.\textsuperscript{111}

Saint James (\textit{Deutsch Evangelische Saint Jacobi Kirche}) began as a German congregation due to the predominant German heritage represented throughout much of Saint Louis. The Saint James community worked to implement their German heritage into their Christian beliefs and teachings. Saint James was admitted to the German Evangelical Synod in 1912 and remained a small congregation throughout the twentieth

\textsuperscript{109} Holl, “Saint James,” \textit{The Stones Cry Out}.
\textsuperscript{110} Ibid.
\textsuperscript{111} Ibid.
century, reaching 700 members in 1930.\textsuperscript{112} Services were said in German until 1913 when English was introduced in Sunday morning services. From its establishment in 1869 to the congregation’s disbandment in 1979, Saint James served a primarily German, Evangelical community in Lowell. Unfortunately, Saint James closed its doors in 1984 and has since been used for outreach as part of the Saint James Community Center.\textsuperscript{113}

4.2 Construction: Exterior

Construction of Saint James German Evangelical Church was completed in 1888. The congregation hired August Beinke, an architect, of Saint Louis to design and build their house of worship. Beinke began his career as a carpenter in Saint Louis. In 1873, he opened an architectural office in downtown Saint Louis and his practice began to take off. Beinke’s Saint James German Evangelical Church is reminiscent of the Romanesque Revival style—also denoted as a “vigorous Late Victorian interpretation of the Rundbogenstil,” the German counterpart of Romanesque Revival.\textsuperscript{114} Adorned with semicircular arch windows and a steeple centered over the entrance to the church, Saint James represented the emblematic design favored by many nineteenth-century Evangelical churches (Figure 4.1).\textsuperscript{115}

The building is a modest brick structure facing southeast across the Lowell neighborhood, toward the Mississippi River. (To distinguish the church’s four façades more easily, the front, southeast façade will be referred to as the south façade.) Encased entirely in brick with limestone embellishments, the structure is raised above the street on a level, limestone base. From the windows to the ornamentation, Saint James Church

\begin{footnotesize}
\begin{enumerate}
\item Holl, “Saint James,” \textit{The Stones Cry Out}.
\item Ibid.
\item Stiritz, \textit{St. Louis: Historic Churches and Synagogues}, 52-53.
\item Ibid.
\end{enumerate}
\end{footnotesize}
portrays an ease of symmetry, enveloped under a single gable roof spanning the length of the church (Figure 4.1).

The east and west façades are adorned with six symmetrical brick abutments, dividing the exterior walls into five independent, sections. The ten sections—five on the west façade and five on the east—serve as the frame for ten large, semicircular arch stained glass windows. Each window utilizes the rounded arch style common in Romanesque Revival designs. The east and west façades are simple in their brick design and under-embellished in terms of ornamentation and decoration. Each independent section is joined to the gable by means of brick corbelling, which spans between the six abutments on either facade. Painted limestone decorations adorn each of the twelve abutments, establishing dimensional shifts along the east and west façades (Figure 4.2).

The south façade is adorned with two large stained glass windows situated on either side of the church’s steeple. Around each of the semicircular arch windows, limestone decorations embellish the Romanesque Revival elements (Figure 4.3). On either end of the front façade, a brick abutment frames the main entrance, with limestone details situated at prominent dimensional shifts. A compound arch adorns the steeple’s southern façade, with the doors serving as the base of the final arch. Encased in a wooden frame and brick casing, a semi-circular stained glass window is situated atop the entrance serving as the arch’s crown (Figure 4.4). Above the entrance, a central Rose window, framed similarly to the main doors, and embellished with four limestone decorations, adorns the center of the steeple’s south façade. Situated between the Rose window and the main entrance, the church’s German name is engraved in a small, limestone plaque, embedded in the brick exterior (Figure 4.5). A limestone rake embellishes the angle of
the southern façade gable. Each rake, situated on either side of the steeple, results in a limestone finial adorning the southeast and west most abutments, outlining the hard edges of the front façade. Below each rake, an arcaded corbel table, showcasing semicircular arches, provides a transition from the brick façade to the limestone detail above.

An analysis of the interior of the church could not be conducted. The church closed in the late twentieth century due to a disbandment of the congregation. The church is included in this study due to its presence as a gracing feature of the Lowell skyline. The historical and architectural analyses have been conducted to the author’s best ability, with limited resources and a strictly observational view and understanding of the construct of the church.

4.3 Steeple

Saint James’s steeple follows a common design of German Evangelical churches built in the nineteenth century. The steeple’s central location brings definition and dimension to the church’s southern façade. As opposed to a plain, unembellished entrance into a house of worship, the reach of the steeple towards the sky, as well as its extension away from the main building, draws interest and attention to the structure itself. The steeple, easily divided into four independent sections, portrays a unity of various designs and elements to establish a distinguishing element, which represented the Saint James congregation throughout the late nineteenth and twentieth centuries (Figure 4.6).

At the base of the steeple, the first fourth of the tower, the southern façade is built around the building’s main entrance. The brick exterior was constructed around a large semicircular arch encasing a large compound arch, double door entrance. A semicircular arch is situated above the entrance, serving as the crown of the semicircular arch design
of the compound arch element—common in both Romanesque and Gothic Revivals.

Brick abutments are used to add dimension to the hard edges of the steeple, and span the height of the steeple at its east and west corners. Limestone decorations, located about midway along the brick abutments, embellish dimensional shifts in the structure; they similarly indicate the divisions of the steeple’s first two sections. As the steeple appears to be half inside the building, there is about a meter of extension out from the church building’s south façade. Though understated in terms of design and importance, two lancet arch windows span the height of the steeple’s first fourth to introduce more light to the interior of the church’s main entrance (Figure 4.3).

Situated emblematically at the base of the steeple’s second fourth, a plaque adorns the brick façade denoting the German name of Saint James Church as it was known in the 1890s. Above the church’s name, corbelling is used to inset the southern façade around a dominant circular rose window. Four limestone keystones adorn the window at what will be referred to as the four cardinal directions. The corbelling technique is continued around the steeple’s second fourth, adding dimension and definition to the otherwise simplistic design (Figure 4.5).

The steeple’s third fourth is where the square structure can first be seen in its entirety, as the steeple rises out of the church’s gable roof. The south façade is adorned with a semicircular arcade detailing the southern base of the steeple’s third fourth. Above the brick arcade, two louvers, wooden through tradition, are installed in the façade to allow the sound of the ringing bells to drift throughout the neighborhood, as well as to air out the tight steeple spaces. Independent from its neighbor, each window forms a semicircular arch with a limestone keystone situated at the center of the crown. Two
limestone courses, one serving as the windows’ sills, the other dividing the crown from arch’s base, span the lengths of the two semicircular windows adorning each façade. Corbelling is used again as a transitional element from the steeple to the spire adorning the structure (Figure 4.7).

The final fourth of the steeple is the spire. A gable dormer adorns the east, west, north, and south faces of the spire. Though square in base, the spire resembles an octagonal, pyramidal shape. Built into each gable dormer is a smaller louver, more reminiscent of the Gothic pointed arch design. Rising in its octagonal form, the spire narrows and comes together to form a distinguished point. A small iron rod serves as the steeples finial, rounding out the overall Romanesque Revival style and design of Saint James German Evangelical Church’s unique steeple (Figure 4.7).
Figure 4.1. Saint James German Evangelical Church: Church View. View of the church from across College Avenue. February 28, 2015. Image Credit, Rebecca Pressimone.
Figure 4.2. Saint James German Evangelical Church: Eastern Facade. View of the church's eastern façade portraying semi-circular arch windows. February 28, 2015. Image Credit, Rebecca Pressimone.
Figure 2.3. Saint James German Evangelical Church: Southern Facade. View of the southern, front facade of Saint James portraying two semi circular, arch windows, the main entrance and a central rose window. February 28, 2015. Image Credit, Rebecca Pressimone.
Figure 4.4. Saint James German Evangelical Church: Entrance. Close-up view of the church's main entrance set into the building's southern facade. February 28, 2015. Image Credit, Rebecca Pressimone.
Figure 4.5. Saint James German Evangelical Church: Title Stone and Rose Window. Close-up view of the church's ornate rose window and limestone title plaque adorning the center of the southern facade. February 28, 2015. Image Credit, Rebecca Pressimone.
Figure 4.6. Saint James German Evangelical Church: Steeple. View of the church’s steeple from foundation to spire. February 28, 2015. Image Credit, Rebecca Pressimone.
Figure 4.7. Saint James German Evangelical Church: Bell Tower and Spire. View of the top two fourths of Saint James's steeple structure, adorned with louvers and a simple, shingle spire. February 28, 2015. Image Credit, Rebecca Pressimone.
5.1 History

Most Holy Trinity Catholic Church was founded in the town of Breman, north of Saint Louis in the mid-nineteenth century. Named after the city of Breman in Germany, the town became a burgeoning German community established by waves of immigrants looking to make a new life in the Saint Louis area.\(^{116}\) As the city of Saint Louis expanded, it grew to incorporate Breman into its northeast city limits. As more immigrants moved to the area, the community leaders decided it was time to establish a Catholic parish portraying the people’s heritage in their town.\(^{117}\)

In the mid-nineteenth century, Breman was a thriving, German community made prosperous through a number of successful businesses and factories. In 1848, the religious leaders of Breman petitioned the Diocese of Saint Louis for a new parish to administer to the northeast German population.\(^{118}\) The community was granted permission for a Catholic German parish on one condition: with the establishment of a parish comes the establishment of a parish school. Agreeing to the stipulation, the community moved forward with the establishment of their parish and school, laying the cornerstone of the first Holy Trinity Church in 1848, with a dedication in 1849.\(^{119}\)

\(^{116}\) Church of the Holy Trinity, (Saint Louis: Most Holy Trinity Catholic Church, 1973), 9.
\(^{117}\) Ibid.
\(^{118}\) Ibid.
\(^{119}\) Ibid.
Under the direction of Father Theodore Laurensen, appointed first shepherd of the Holy Trinity congregation, the parish grew rapidly through its first seven years. In 1855, the congregation had outgrown their small, stone church, necessitating a larger gathering space.\textsuperscript{120} A second larger church was built in place of the parish’s first parish home. However, to accommodate the growing community, a daughter parish was built a short distance from Holy Trinity, under the title Saint Liborious. Another eight years after that, the church continued growing at an exponential rate and a second daughter parish was built north of Holy Trinity named Holy Cross Parish. Two other daughter parishes branched from the Holy Trinity Parish in the late-nineteenth century.\textsuperscript{121}

The first Holy Trinity Church was replaced by a larger structure during its first forty years of expansion and development (exact date is unknown).\textsuperscript{122} In 1885, after the establishment of four daughter parishes, Holy Trinity’s second church proved too small for the growing parish. Plans were made to build a larger, more elaborate church “that would stand witness to the faith, good works and generosity of the people of the parish, for many future generations.”\textsuperscript{123} The parish’s second church was used until its demolition in 1889, which made way for the new church. Architect, artist, and sculptor Joseph Conradi was hired to design the parish’s third church.\textsuperscript{124} Construction on the grand Gothic structure did not begin until 1898. The exterior construction was completed in 1900 allowing the Holy Trinity parish to move into their new home. Though it took

\begin{flushleft}
\begin{enumerate}
\item \textit{Church of the Holy Trinity}, 12.
\item Ibid., 14.
\item Ibid.
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another eight years for the church’s completion and dedication, services and meetings were held amidst the interior construction.¹²⁵

Designed in the Gothic Revival style, the church was complete with symmetrical steeple’s ornamenting the structure’s east façade; one served as a bell tower (north), the other as an aesthetic addition (south). For seventeen years the Holy Trinity parish worshipped happily in their massive Gothic Revival, located in what has become Saint Louis’ Hyde Park neighborhood.¹²⁶ The parish and surrounding community, however, were met with devastation in 1927, when a tornado tore through the area and destroyed the church’s westward extension. The steeples and east entrance were left unharmed after the storm, however the sacristy and altar were demolished.¹²⁷ A large, circular tower, distinguishing the interception between the transept and the church’s west end, was forced through the church, destroying the exterior façade, as well as the interior decorations, designs, and iconography. Though distraught by the destruction, the parishioners worked together to rebuild their house of worship. Following the original plan, minor alterations were made to make reconstruction easier—such as eliminating the western tower, and lowering the ceiling of the church’s transept.¹²⁸

In the 1930s, the parish added “Most” to their title, common among many churches at the time. The Most Holy Trinity Catholic Church remained a prominent church for the German community throughout the twentieth century. Unfortunately, with the introduction of an interstate dividing the Hyde Park neighborhood, the once prosperous town of Breman became a ghost town of abandoned manufacturing plants,
factories, and businesses. Parishioner numbers began to dwindle, and the church has been renovated to accommodate a smaller parish community. Though no longer serving a predominantly German community, the parish and school have continued to serve the Catholic community of Hyde Park through the twenty-first century. The structure remains a strong representation of the Gothic Revival style, as well as the skill of nineteenth century architect Conradi.

5.2 Construction: Exterior

Construction of the Most Holy Trinity Catholic Church began in 1898. After ten years of unceasing work, the building was dedicated in 1908. With the completion of the exterior structure in 1900, the parishioners moved into the shell of their future parish home and held services amidst the interior construction. (A 1927 tornado all but destroyed the original Holy Trinity Catholic Church. Though similar to the original church’s design, the reconstruction altered some of the structural components. These alterations are discussed further in the Renovations section later in this chapter. The architectural analysis provides architectural details of the church as it stands today.)

Most Holy Trinity Catholic Church, a large Gothic Revival structure in the Hyde Park neighborhood, faces east overlooking the Mississippi River. The church is a steel structure with a limestone veneer on the exterior and interior of the building. The church is symmetrical in design, construct, and ornamentation through a traditional Gothic Revival cross plan, with an intersecting transept separating the barrel vault at the church’s west end from the remainder of the church. Built atop a limestone base, three grand

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129 Information gathered from an interview with the parish director.
staircases adorn the base of the church’s west façade, each staircase leading to one of three entrances into the church’s narthex and nave.

A gable roof extends the length of the church, resulting in a semi-conical roof over the barrel vault, which concludes the church’s west extension. Another gable roof runs the length of the transept, intersecting the main gable roof. Two large steeples, symmetrical in design and construct, are situated at the church’s northeast and southeast corners. West of each steeple, lean-to roofs, extending the length of the church below the main gable roof, and the width of each steeple, cover the northern and southern most naves of the church’s interior. Each roof ranges from the steeples’ west façades, to the transept, and continues west of the transept toward the barrel end of the structure. Copper rakes are used to outline the ridges and valleys of the gable roofs, as well as some elemental details adorning the lean-to roofs (Figure 5.1).

The east façade, looking across the Mississippi River, is adorned with three entrances. The central most entrance serves as the primary entrance into the church. Two large wooden doors are situated at the back of a compound pointed arch. A pointed arch niche is situated above the doors with a limestone statuette filling the open space. Three pointed arches form the compound arch element set into the exterior façade. Serving as the base of each arch, two colonettes—one on either side—form the base of the three individual pointed arch elements within the compound arch. The six colonettes are crowned with a Corinthian style capital. Extending out from each capital is an archivolt, which defines the intrado of the individual arch crowns. A limestone gablet extends from the church’s limestone façade above the central entrance. Detailed with clover designs cut into the gable, the defining piece extends to a point adorned with an elaborate
limestone finial. Two limestone abutments extend the height of the compound arch entrance on either side of the exterior arch. Limestone decorations are embedded in each abutment bringing definition and dimension to the transition from the outdoors to the holy interior. On either side of the elaborate central entrance, a small pointed arch window is set into the limestone veneer with limestone voussoirs and sills forming each window’s casing (Figure 5.2).

Above the central entrance, a pointed arch arcade, made up of three arches, is situated upon a limestone course. Limestone piers serve as the colonettes between each arch, forming the arcade design; each pier is crowned with a Corinthian style capital. A simple archivolt defines the intrado of the three pointed arches, with a simple limestone voussoir encasing the arches’ crowns. Above the window arcade, another pointed arch arcade spans the width of the façade, and is continued across the façades of the northeast and southeast steeples. A detailed, limestone course runs directly above and below the arcade adding definition to the division between the gable and main façades. Situated in the center of the gable façade is a rose window detail cut out of the limestone veneer. There is no window in this circular decoration, however it reflects the design and style of traditional Rose windows adorning Gothic Revival churches. Corbelling outlines the angles of the gable roof below the eaves. A simple cross finial sits at the edge of the main gable’s ridge, completing the central section of the western façade (Figure 5.3).

Two steeples, one at the northeast corner of the church, the other at the southeast corner, frame the central entrance of the western façade. The two steeples are symmetrical in construct and design, and are each adorned with a secondary entrance into the church’s main vestibule. Framing the central section of the east façade, the
ornamentation of the two steeples is a continuation of the central, featured decorations. Each steeple extends slightly beyond their respective façades—east for both, and north or south based on their corner locations. The steeple structures extend from a square base, and form a square tower above the angles of the main gable roof, where the four exposed façades are symmetrically decorated (the symmetrical ornamentation and orientations will be discussed further in the Steeple section of this chapter) (Figure 5.1).

The north and south façades are divided into two sections by their respective lean-to roofs. A limestone abutment extending above the lean-to roof, with an angelic finial crown, further divides the lower half of each façade into two sections. Below each roof, four pointed arch stained glass windows are set into the limestone veneer, two on either side of the limestone abutment. Encased in limestone voussoirs and sills, each window is embellished with a limestone sash adding detail to the exterior of each window. A symbol representative of the Holy Trinity adorns the crown of each window as an elaboration of the limestone sash. Two circular Rose windows adorn the western façade above the lean-to roof, below the main gable roof’s eave. Corbelling defines the transition from the limestone façade into the eaves above. Copper rakes adorn all intersections between the roofs and the limestone façades (Figure 5.4). West of the transept, the lean-to roofs continue on the north and south façades of the church, ending before the church’s barrel vault element. A single pointed arch window adorns both the lower and upper portions of the façade. Each window is adorned with a limestone sash similar to those adorning the façade east of the transept (Figure 5.5).

A tertiary entrance adorns the base of the transept’s northern façade, with a limestone staircase leading to the doors. Set into the limestone façade, the entrance is
adorned with a limestone carving forming the crown of the pointed arch. Limestone colonettes define the pointed arch on the exterior façade, bringing dimension to the unembellished intrado of the entryway. A simple archivolt extends from the Corinthian style capital crowning each of the colonettes, forming the Gothic pointed arch. A gablet extends from the façade above the entrance. Limestone rakes define the angles above the entrance and are crowned at the point with an ornate, limestone finial. A single flower decoration adorns the gable of the entrance gablet. Two limestone abutments frame the tertiary entrance, and are crowned with pyramidal pilasters, each topped with a smaller limestone finial (Figure 5.6).

On either side of the transept’s entrance, a series of three pointed arch windows—not an arcade—as well as a circular decoration symbolic of a Rose window adorn the limestone façade. Dividing the main transept façade in to two parts, a heavily decorated, limestone course extends the width of the façade; floral details adorn the bottom of the course, with a limestone lattice detail ornamenting the top. Above this course, a large Rose window is set into the limestone veneer. Circular limestone details encase the circular window, with an elaborate limestone sash defining the window in multiple sections, with a smaller circular window at the center. Corbelling transitions the transept façade into the gable, with a limestone course establishing a division between the two independent façades (Figure 5.6).

Three pointed arch windows form an arcade situated at the base of the gable façade. Simple piers create divisions between each window with limestone voussoirs embellishing the crowns of each arch. Corbelling is used again to outline the angles of the gable roof. A large cross finial adorns the peak of the gable façade on both the north and
south ends of the transept. The south façade of the transept shares the same design and
detailing as the gable and upper half of the transept’s north façade with the exception of
the tertiary entrance, located on the transept’s north façade. Pointed arch windows adorn
the south façade of the transept (Figure 5.6).

Five sections form the barrel end of the church. Each section is adorned with one
of five windows. A single circular window, detailed with a limestone sash, adorns the
west most section of the barrel and the church. The four remaining façades are each
adorned with a large pointed arch window, encased in limestone sills and voussoirs.
Corbelling continues from the north and south façades, further defining the transition
between façade and roof (Figure 5.7). (Extra structures surrounding the barrel end of the
church enclose the interior sacristy and part of the sanctuary. The structures share the
Gothic Revival elements adorning the bulk of the church. Hip and lean-to roofs cover
these independent structures, making them appear as appendages to the main church
building. They are not individually analyzed in this study.)

5.3 Construction: Interior

The interior of the church is richly decorated in the Gothic Revival style. Two
arcades divide the church’s nave into three sections, extending from the transept to the
narthex. A series of unembellished columns and piers bring division and detail to the
grand Gothic space. Each column and pier has a steel sub structure encased in plaster
painted to reflect the limestone veneer on the exterior façades. Each pier is crowned with
a Corinthian style capital, with liernes extending out to form the vaulted ceiling. A series
of pilasters, adorning the west and east walls of the transept, form a similar vaulted
ceiling over the west end of the church (Figure 5.8).
Beyond the transept is the barrel vault, similarly adorned with pilasters and liernes to form an independent vaulted ceiling above the altar. The walls of the barrel vault are adorned with four pointed arch stained glass windows, and a painting of the crucifix ornamenting the western most end of the church. A baldequin is situated within the barrel vault, providing a cover for the church’s primary altar (Figure 5.9). Two secondary altars can be found adorning the west wall of the transept, one on either side of the central nave. Semicircular niches are cut into the walls, providing a more private space for each secondary altar—resembling the space around the central altar (Figures 5.10).

A pointed arch arcade details the interior walls of the church below the vaulted ceiling. Emil Frei stained glass windows, situated in pointed arch frames, as well as circular Rose windows, adorn the interior walls of the church, illuminating the north and south naves of the church (Figures 5.11). Throughout the church, the floor is a combination of wood and terrazzo. Terrazzo extends down the central nave from the narthex to the final, or east most, pew. Wooden flooring covers the remainder of the main floor. Darker in stain and color, the floor contrasts the bright ceiling, which is a lighter, monotone wash extending over the church, defined only by liernes and ribbing. Statuettes and Stations of the Cross adorn the walls of the church establishing the religious, symbolic nature of the building’s interior. A balcony extends the width of the church across the building’s eastern end. Though left unused, the balcony provides a transition in height between the lower ceiling above the narthex and the grandeur of the church’s nave (Figure 5.12).
5.4 Renovations

A tornado tore through the Hyde Park neighborhood in 1927, devastating the Most Holy Trinity Catholic Church parish. The church remained fairly in tact after the storm, with the eastern end taking the bulk of the damage. The church’s barrel vault was reduced to a heap of rubble, as well as the large circular tower adorning the transept. The church was rebuilt in its original image, with the exception of the removal of the large, circular tower atop the transept. The interior of the church undertook a majority of the renovations. The original altar, destroyed in the storm, was replaced with a smaller less ornamented piece. A baldequin was installed in the new barrel vault, providing a more private space at the west end of the church. The ceiling extending over the interior transept was lowered in the reconstruction, redefining the spaces on both the east and west ends of the church. As the surrounding neighborhood began to move away, and the construction of Interstate-70 drove businesses to other parts of town, the parish began to diminish. The twentieth century took a weathering toll on the building’s interior. However, parishioners today are working to reintroduce life into the expansive Gothic Revival building through interior redesigns.

5.5 Steeples

The exterior frame of the church, a steel structure with limestone veneer, was completed in 1900. The two steeples dominating the northeast and southeast corners of the east façade were a part of the original structure, and have remained unaltered over the past century. The structures are symmetrical in design and construct as they grace the church’s Gothic Revival exterior and extend high above the Hyde Park neighborhood. The northeast steeple was used exclusively as a bell tower, and continues to serve as a
bell tower today. The southeast tower was built as an aesthetic element, completing the symmetrical layout and construction of the church in its entirety (Figure 5.1).

The east façade of both steeples are adorned with symmetrical, secondary entrances to the church’s main vestibule. Each entrance is set back into the limestone façade with a limestone pointed arch frame. A stained glass window with an ornate, limestone sash concludes the crown of the pointed arch entrance. Two limestone colonettes, each crowned with a Corinthian style capital, serve as the base for the pointed arch archivolts adorning the intrado of the exterior pointed arch design. A limestone gablet extends out from the steeples’ eastern façade, reaching above each entrance and distinguishing the space below. A single flower design adorns the gable above each entrance below the gable’s peak. Two limestone abutments, frame the entrances, resulting in pyramidal pinnacles crowned with small, elaborate, cross finials. A short distance above each entrance, a limestone course separates the base of the steeple from ornamentation and details adorning the remainder of the structure (Figure 5.13).

Above the limestone course, a pair of pointed arch windows adorns the eastern façade. Limestone colonettes divide the windows and serve as the base for the archivolts crowning the pointed arch design. Above both pairs of windows, a pointed arch arcade embellishes the limestone façade, continuing the ornamentation of the east façade’s central most section. The arcade is continued around all exposed sides of both steeples, ending at the intersection of the roof on the western façade. The arcade ornamentation divides each steeple into two sections: the base, which is a part of the main church structure, and the bell tower, which stands as an independent tower above the church’s gable roof (Figure 5.14).
Adorning the north façade of the northeast steeple, and the south façade of the southeast steeple are two extensions resembling a bay window. Though the structures are similar, they extend different heights, and are ornamented in relation with their use. The southern façade of the southeast steeple is simpler in design and ornamentation. The bay window accessory, consisting of five façades, is adorned with eight lancet arch stained glass windows, established in three pairs and two singles. A single limestone colonette divides each of the three pairs of lancet arch windows, with limestone voussoirs embellishing the lancet arch design in the limestone façade. Limestone corbelling defines the eave below the structure’s conical, lean-to roof. A simple copper finial adorns the peak of the roof, extending above the limestone course continued from the steeple’s east façade. Above the bay window addition, a pair of pointed arch stained glass windows adorns the façade. A limestone sash divides each window in half. Three colonettes serve as the base of pointed arch crowns forming the stained glass window design, with embellishing pointed arch crowns (Figure 5.15).

The structure attached to the north façade of the northeast steeple is taller than that of the opposite structure, however it shares the same structural features including five façades, and a conical, lean-to roof. A simple entrance adorns the base of the bay window addition with a pointed arch crown situated above. A gablet ornamented with a single flower decoration and a limestone finial at the peak, extends over top of the single door entrance. Five pointed arch windows adorn the façades, above the entrance (the pointed arch detail behind the gablet disappears into the limestone façade); Limestone voussoirs embellish the crowns of each pointed arch detail. A limestone course adorns the bay window addition above the five pointed arch elements (Figure 5.16).
Five lancet arch windows span the remainder of the bay window element’s height. Two limestone courses divide the lancet windows in half, embellishing their great heights with a limestone clover decoration, detailed with corbelling above and below. Above the crowns of each window, a fourth and final limestone course divides the main bay window structure from the conical, lean-to roof, which is embellished with copper rakes and ornamentations (Figure 5.17). While the northern bay window addition encases a spiral staircase leading up to the church’s attic, as well as access to the bell tower, the southern addition is likely a means of following symmetrical construct and ornamentation.

Above the limestone arcade establishing the shift from structural base to prominent bell tower and spire, a clock adorns each of the steeple’s exposed façades (the northeast steeple’s south façade, and the southeast steeple’s north façade face the church’s gable roof and cannot be seen by passers by, therefore not necessitating a clock). Each clock is framed by a simple limestone colonette on either side. Two lancet arches are cut into the limestone façade on either side of each clock, further embellishing the limestone exterior. A corbelling detail runs above each clock, establishing the transition into the narrower bell tower above (Figure 5.18). Each façade of the bell tower is adorned with a copper grate—similar to a louver—framed in a limestone pointed arch ornamentation, left open to the outdoors to allow the sounds of ringing bells sound through the neighborhood, as well as to allow air to flow through the tight spaces (Figures 5.19 and 5.20). Lancet arches frame each pointed arch louver, one on either side of the design. A gablet extends above each pointed arch crown with a clover detail adorning the gable façade. A dimensional rake outlines the gablet’s angles, adorned with an ornate finial at the peak (Figure 5.20).
Rising from each of the steeple’s four corners is an octagonal, limestone pinnacle, adorned with small clover details as well as a series of pointed arches defining the transition into the octagonal, pyramidal finials. The spire of each steeple extends upwards from behind the four uppermost gablets. A hexagonal, pyramidal structure, the limestone spire is adorned with two series of six small openings: the first is a series of rounded arches, the second, a series of triangular openings. The spire narrows to a point adorned with an elaborate, limestone finial. Most Holy Trinity Catholic Church remains today as a prominent example of the Gothic Revival style, keeping ties to the first parishioner’s Germanic heritage (Figure 5.21).
Figure 5.1. Most Holy Trinity Catholic Church: Church View. View of Most Holy Trinity from the northeast corner of Mallinckrodt and North Fourteenth Streets. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 5.2. Most Holy Trinity Catholic Church: Primary Entrance. View of the church's main entrance, centered in the building's eastern facade. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 5.3. Most Holy Trinity Catholic Church: Central, East Facade. View of the exterior adornments and ornamentations centered above the church’s main entrance. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 5.4. Most Holy Trinity Catholic Church: Northern Facade. View of the northern facade between the northeast steeple and the northern transept. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 5.5. Most Holy Trinity Catholic Church: West End. View of the northern lean-to roof as it extends west beyond the northern transept. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 5.6. Most Holy Trinity Catholic Church: Transept's North Facade. View of the northern facade of the church's intersecting transept toward the main structure's west end. April 18, 2015. Rebecca Pressimone.
Figure 5.7. Most Holy Trinity Catholic Church: Barrel Vault Exterior. View of the exterior barrel vault structure concluding the western extension of church construction. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 5.8. Most Holy Trinity Catholic Church: Interior Nave. View of the northern section of the interior nave portraying an arcade of columns and piers. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 5.9. Most Holy Trinity Catholic Church: Altar and Baldequin. View of the central altar and distinguishing baldequin situated in the barrel vault on the church’s western end. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 5.10. Most Holy Trinity Catholic Church: North Nave Section and Secondary Altar. View of the northern secondary altar from the choir loft across the northern most nave section. February 26, 2015.

Image Credit, Rebecca Pressimone.
Figure 5.11. Most Holy Trinity Catholic Church: Rose Window. One of four Emil Frei rose windows adorning the top of the central nave’s interior. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 5.12. Most Holy Trinity Catholic Church: Center, East Balcony. View of the central balcony section, extending into the central nave establishing a more impactful transition from the narthex to the nave. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 5.13. Most Holy Trinity Catholic Church: Secondary Entrance. View of the east façade's secondary entrance set atop the foundation of the northern most steeple—also used as a bell tower. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 5.14. Most Holy Trinity Catholic Church: Lower Steeple Ornamentation. View of the southern steeple's east facade (design and ornamentation is symmetrical to the northern steeple). April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 5.15. Most Holy Trinity Catholic Church: Southern Bay Window. View of the southern steeple's southeast façade, adorned with a large, single-story, bay window structure. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 5.16. Most Holy Trinity Catholic Church: Northern Bay Window Entrance. View of the entrance adorning the base of the northern steeple's bay window addition. April 18, 2015. *Image Credit, Rebecca Pressimone.*
Figure 5.17. Most Holy Trinity Catholic Church: Northern Bay Window Structure. View of the main extension of the northern steeple's northern bay window addition. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 5.18. Most Holy Trinity Catholic Church: Steeple Clocks. View of the transition between the main steeple structures and their crowning bell towers, defined by gold and limestone clocks set into the limestone façades. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 5.19. Most Holy Trinity Catholic Church: Bell Tower Interior. View of the interior of the bell tower portion of the northern steeple. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 5.20. Most Holy Trinity Catholic Church: Bell Tower Exterior. View of the exterior of the northern steeple’s bell tower section. February 26, 2015. *Image Credit, Rebecca Pressimone.*
Figure 5.21. Most Holy Trinity Catholic Church: Spire. View of the limestone spire adorning the northern steeple—symmetrical with the southern steeple’s spire. February 26, 2015. *Image Credit, Rebecca Pressimone.*
Chapter 6: Zion Lutheran Church

Zion Lutheran Church
2500 N 21st Street
Saint Louis, Missouri 63106

6.1 History

The congregation of Zion Lutheran began as a part of the Trinity Lutheran community. The earliest parishioners came over with the German Saxons who traveled from Germany in the late 1830s, eager to make a new life for themselves in the developing Midwest. The first community of German Saxons worshipped as part of the Trinity Lutheran congregation for the first twenty-odd years in the Soulard neighborhood. In the mid to late 1850s, however, members of the Trinity Lutheran congregation decided to branch off and begin their own congregations in different neighborhoods and towns around Saint Louis. Four independent congregations were established under “Generalgemeinde”, or “united congregation”. They were respectively known as Immaunel, Holy Cross, Trinity, and Zion.

The four parishes shared Pastor C.F.W. Walther of Trinity Lutheran for the first few years. A horse and carriage was purchased for Pastor Walther to transport him between churches for the numerous Sunday services. Though worshipping in four different locations, the congregations were considered a unified community. Additional pastors were hired by each congregation, and rotated pulpits under the direction of Pastor Walther. The shared congregation, titled the “First Church”, consisting of four districts, lasted until 1888. Though the wish to end the unified community was first expressed in 1865, the ultimate end came shortly after Pastor Walther’s death in 1887.
The first church of the Zion Lutheran congregation was built north of Saint Louis in 1860. Though Pastor Walther was the director of the “First Church” the three new districts hired their own, on sight pastors. Zion Lutheran called Pastor W.C. Boese in 1860 to be the first official pastor of the district. The first Zion Lutheran church was small, but served the congregation well for over thirty years. In 1894, the congregation outgrew their first church building and hired Alb Knell, the architect, and J.H. Drees, the builder, to design and construct their current church, dedicated in 1895, under the direction of the church’s fourth pastor, Pastor Charles F. Obermeyer.\footnote{Stirtiz, \textit{Historic Churches & Synagogues}, 64.}

Services in Zion Lutheran were said in German until 1913, after which all services were said in English. Zion Lutheran Church is an active member of the Missouri Synod, established by Pastor Walther in the late 1800s. Though now serving a congregation much smaller than for which the church was built, the church has fallen into slight disarray. Unkempt on the exterior and interior alike, the church does not well reflect its history and role as one of the first churches of the Missouri Synod. Regardless of its condition, Zion Lutheran stands tall in what is known today as Saint Louis Place, in Old North Saint Louis.\footnote{Research used for this section was gathered from an unpublished source emailed to me by Kevin Rogers, an employee of Zion Lutheran.}

6.2 Construction: Exterior

Zion Lutheran Church, built in 1895 by Alb Knell and J.J. Drees, is a large Gothic Revival church. Though not a traditional barrel vault plan, the church follows a cross plan established by an intersecting transept towards the church’s east end.
The church’s main structure follows a symmetrical plan, made slightly asymmetrical by the northwest steeple and north second story balcony. The steeple extends from the church’s northwest corner, with a covered walkway extending from the steeple to the transept, secondarily serving as a balcony. The church’s basement serves as a gathering space for the congregation’s Bible Study and Sunday Breakfasts, which can be entered from the church’s northeast corner, adding to the asymmetry of the overall plan (Figure 6.1).

A further aspect of asymmetry depicted on the church’s exterior is a use of materials. The building is a brick structure with a limestone veneer used to add definition and interest to the exterior structure. The veneer covers a majority of the church’s exterior, encasing the east and north façades and the steeple. The west and south façades are exposed brick. It is unknown whether this was intentional or not. However, the application of the limestone veneer appears to have reached a semi-completed appearance, perhaps to be completed in the future (Figure 6.2).

A gable roof extends over the central church structure and intersects with a gable roof extending over the transept. Denoting the center of the gable roofs’ intersection is a small copper spire. Extending from an octagonal base, the spire is ornate in decoration and style. Eight copper, pointed arch louvers divide the copper element into two sections: the base and the spire. Each louver is situated beneath a copper gablet. The spire extends to a point from behind the gablet elements, enveloped in a textured copper as it narrows to a point distinguished by a copper, cross finial (Figure 6.3).
The church’s east façade is adorned with two, identical entrances atop the structure’s limestone foundation. Each entrance is a broad, pointed arch, double-door, situated at the back of a compound arch design. The doors are red are topped with a red pointed arch crown. A series of five pointed arches narrow in around each double door entrance. Each arch is formed with a single, smooth, limestone archivolt, outlining the crown and overall shape of the pointed arch designs.

Ornamenting the extrado of the exterior most pointed arch in the compound feature is a series of limestone decorations, discernible in terms of symbolic significance, perhaps as an elaboration of the Gothic Revival style. A decorative limestone course spans the width of the two entrances above the compound arch design (Figure 6.4).

A large limestone sill is situated atop the decorative course, serving as the base of a large, pointed arch stained glass window. Two limestone decorations, centered above each entrance, are set into the limestone sill, re-distinguishing the points of the entrances below. The pointed arch stained glass window dominates the upper half of the west façade. Limestone sashes define the ornate design of the stained glass windows. Limestone voussoirs embellish the crown of the pointed arch window. A decorative, limestone archivolt establishes the extrado of the pointed arch design, formed by the voussoirs. Limestone decorations similar to those around each entrance define the archivolt. A limestone embellishment extends above the point of the arched window, concluding in a limestone cross detail adorning the limestone veneer of the west façade. Two limestone abutments frame the entrances and the central stained glass window, spanning from the limestone base to the crown of the window’s design. Each abutment is concluded with a
limestone pinnacle, crowned with a more ornate limestone finial. A third limestone abutment extends between the two entrances, concluding in the sill of the large window above. Four lancet arch windows adorn the west façade, two on either side of the entrance and window elements. Each window is complete with its own limestone sill, and limestone voussoirs embellishing the crown of the lancet arch design. The west façade is completed with a limestone finial adorning the west peak of the gable roof (Figure 6.5).

Though fairly similar in design, the north and south façades provide the church with a symmetrical structure, however their designs and materials are different. The south façade of the church is exposed brick, divided into four equal sections by three brick and limestone abutments. Two rows of four windows define the church’s south façade. Separated by the brick abutments, each section of the façade is adorned with two windows, a lower semi-arched window, and an upper pointed arch window. The lower windows are simple, double-hung windows of plain glass allowing pure light to flood the interior space. The upper windows are more ornate stained glass windows defining the church’s interior. Each window crown is outlined with brick voussoirs. A limestone keystone denotes the point of the upper, pointed arch stained glass windows. The western end of the church is outlined with a limestone abutment, completing the end of the limestone veneer (Figure 6.6).

The church’s north façade begins east of the church’s dominant, steeple structure, erected at the northwest corner of the building. A covered walkway spans the distance between the steeple and the transept. The church’s north façade is
adorned with two rows of windows similar to the south façade—pointed arch windows up top, and semi-arch windows below. A second-story balcony, covering the walkway below, divides the rows of windows. Two limestone abutments establish three longer sections along the façade, which are further divided by the intersecting balcony. The abutments extend above the gable roof’s eave, concluding in square limestone pinnacles, crowned with pyramidal, limestone finials. Each of the three pointed arch windows is embellished with limestone archivolts forming their respective extrados. The archivolts extend into limestone details embellishing the point of each arch design, and crowned with limestone finials above the gable roof’s north eave. An ornate, limestone parapet defines the north eave and the top of the façade, joining the pointed arch ornamentations to the limestone abutments as they extend above the church (Figure 6.7).

The limestone walkway is enclosed with a limestone façade, interrupted with three pointed arch openings—a central entrance and two pointed arch windows. The lack of doors and windowpanes allows the walkway to serve as a covered porch. All three arches are adorned with limestone voussoirs and limestone decorations defining the arches’ extrados. Limestone details extend above the central points into the balcony’s parapet, identically to the parapet element adorning the northern eave. On either end of the walkway, is an entrance into the church, one through the intersecting transept, and the other through the steeple (Figure 6.8).

East of the transept, the second-story parapet continues above the church’s northeast most entrance. A pair of pointed arch windows, embellished with
limestone voussoirs, adorns the northeast façade of the main structure. An entrance into the church's basement is situated at the northeast base of the church, forming the base of a tall pointed arch design. Above the simple double door entrance, “Sonntag's Schule” translated from the German as “Sunday School” embellishes the limestone veneer adorning the brick structure beneath. Above the German text, a pointed arch stained glass crown completes the long pointed arch design. Limestone voussoirs outline the entire pointed arch feature, embellished with limestone decorations around the arch’s extrado. Another limestone detail, like those west of the transept, extends above the pointed arch window, intersecting with the limestone parapet above. A limestone abutment spans the height of the northeast addition, concluded with a limestone pinnacle and finial (Figure 6.8).

(The north and south façades of the church’s transept are the most symmetrically designed aspects of the church in terms of exterior architecture. Though one façade is enveloped entirely in a limestone veneer, and the other is exposed brick, all elements resonate on both façades, with the exception of specific limestone detailing present only on the north façade (Figure 6.9).)

A large pointed arch, stained glass window, similar to the one adorning the center of the front, east, façade, is situated in the center of both transept façades. Though they both have a limestone sill serving as their base, the northern window is embellished with limestone voussoirs around the crown and a defining limestone archivolt forming the extrado of the pointed arch element. The archivolt continues in an ornate limestone decoration, further establishing the point of the arched feature, concluded with a limestone finial impressed into the limestone veneer.
Three semi-arched windows are situated below each pointed arch stained glass window. Six windows in total, each window is embellished with brick and limestone voussoirs, respectively, and a limestone sill. Four lancet arch windows define the façades, two on either side of the four central window features. Each window has a limestone sill and is embellished with limestone or brick voussoirs. Four abutments, two used as east and west framing elements, and two framing the central window features, add definition to the north and south façades of the transept. The innermost abutments on the north façade are crowned with limestone pinnacles and finials on either side of the central window's pointed arch crowns; the outer abutments are unornamented in comparison (Figures 6.9).

The transept’s east façades, north and south of the central church structure, are adorned with a pointed arch stained glass window towards the top of the facade. The southeast façade is also adorned with a semi-arched window towards its base, ornamented with brick voussoirs. This similar style and set up is applied to the west façades of the transept. The north end of the transept is further ornamented with limestone abutments extending from the base of the church to above the eaves forming limestone pinnacles and finials on and above both the east and west façades. The limestone parapet is continued only on the northwest eave of the transept’s gable roof.

6.3 Construction: Interior

The church’s interior is a large, open plan, uninterrupted by structural elements. Extending out from a semi circular altar situated at the church’s east end, the pews reflect a semi circular arrangement (Figure 6.10). Above the altar, on the
church’s eastern wall is an ornate, Rose window (Figure 6.11). Pointed arch stained glass windows adorn the top halves of the interior walls, flooding the interior space with colorful light. Plain glass windows adorn the bottom halves of the interior walls as a means of introducing brighter light to the interior (Figure 6.10). Large pointed arch stained glass windows adorn the north and south walls of the church’s intersecting transept, depicting elaborate pictures of religious stories and people important to the congregation (Figure 6.12). Spanning over the west end of the nave is a balcony with extra seating for the Lutheran congregation. Below the balcony are the church’s narthex and three entrances into the nave. The lower ceiling over the narthex establishes a greater transition from the outside to the inside, denoting the interior as a holy place for worship. Lacking piers, pilasters, and columns, the ceiling is defined by simple ribbing, which forms a structural element that appears to be an entity separate from the over all construction of the church. The ceiling mimics the gable design, instead of the traditional Gothic vaulted ceiling (Figure 6.13).

6.4 Renovations

Steel shoring is attached to the south façade of Zion Lutheran church. Though research has not been found depicting when this structural support was added, it can be determined as a later addition to the church. Perhaps due to settling issues, the steel shoring is counteracting the weight bearing down on the church’s south façade. No other additions have been recorded or can be determined in the church. Due to its poor condition and lack of maintenance, the church appears to have been unaltered, with the exception of new carpeting and minimal cleaning (Figure 6.14).
6.5 Steeple

Erected at the church’s northwest corner is a tall, brick and limestone steeple. Part of the original construction, the Zion Lutheran steeple distinguishes the church in Old North Saint Louis. Though the neighborhood is run down and has become a smaller community, the steeple continues to serve as recognition of one of the Lutheran congregation’s original holy centers. Appearing as an appendage to the main church structure, the steeple establishes asymmetry around and throughout the church. The northern and western façades are the only two façades of the square structure exposed from base to spire. The eastern and southern façades share in symmetrical ornamentation above the gable roof, where the structure transitions into a bell tower (Figure 6.15).

A smooth limestone course encircles the base of the steeple on all exposed façades. Single pointed arch windows adorn the base of the north and west façades of the steeple above the course. The west window is lower than the north, likely due to a spiral staircase on the interior winding up to the bell tower. Each small window is embellished with limestone voussoirs around the pointed arch crowns, and is situated atop a limestone sill. Above the height of the church’s north balcony, pairs of pointed arch windows adorn the east, north, and west façades, following the same design style from the windows below (Figure 6.16). Adorning the east façade, below the respective pair of pointed arch windows, is a door onto the balcony. The door is situated at the base of a pointed arch element, with a glass, pointed arch crown situated on top of the door’s frame. A second limestone course encircles the whole of the steeple above the pairs of pointed arch windows. Another single pointed arch
window ornaments each of the limestone façades, denoting the end of the main steeple structure (not pictured).

Limestone abutments frame each façade of the steeple’s structure, extending from the limestone foundation to the base of the louver windows establishing openings in the bell tower. A limestone course spans the width of each façade, between the limestone abutments, denoting the base of the steeple’s bell tower section. All four façades of the steeple are adorned with a large pointed arch louver. The louvers allow air to flow through the tight space within, as well as allow the sounds of ringing bells to flow throughout the surrounding community. Each louver is embellished with limestone voussoirs, and an ornate limestone detail concluded with a limestone finial, elaborating the point of the bell tower’s openings. Limestone courses, spanning the width of each façade between the limestone abutments, separate the finials from the louvers’ embellished points. Limestone pilasters frame each of the louver windows from their sill to the conclusion of the limestone façades. With a limestone pendant defining the base, each pilaster spans the remaining height of the limestone application, concluding in an independent pinnacle and finial (Figure 6.17).

Centered above each louver is an extension of the limestone façade, representative of a gablet. Centered in each gablet element is a small pointed arch opening embellished with limestone voussoirs and a limestone sill. Framing pilasters from the louvers below extend along either side of each gablet, continuing the use as a framing element. Each pilaster is crowned with a pyramidal, limestone finial. At the northwest, southwest, and southeast corners of the steeple, the
limestone abutments are crowned with square, limestone pinnacles, each adorned with a limestone finial (Figure 6.18).

Establishing the steeple’s northeast corner is a tall, corner turret tower, extending from the limestone foundation to the height of the limestone gablets, which form a parapet around the structure’s copper spire. The turret tower is unembellished in terms of decoration and ornamentation around the main structure. Lancet arch details are cut into the limestone façade, which span the total height of the bell tower louvers (Figure 6.17). A limestone course encircles the tower towards the top, above a series of limestone gargoyles reaching out from the limestone façade. Forming a more pronounced octagonal structure, the limestone façade is adorned with eight lancet arch details, one on each façade. A limestone gablet extends above each lancet arch detail, forming a parapet around the corner turret’s spire. Alternating angles of copper are layered over the eight sections of the turret’s spire. A simple copper finial crowns the spire’s peak (Figure 6.18).

A larger, yet similarly designed spire, reaches above the main church structure, extending from the center of the northeastern steeple. Also established in eight sections, alternating angles of copper details are layered around the steeple’s spire, adding definition to the simple structure. Narrowing through height to a point, an ornate copper finial crowns the spire’s point. The limestone and brick church is itself a distinguishable feature in the Saint Louis Place neighborhood, however the definable copper spire completes the Lutheran congregation’s home (Figure 6.19).
Figure 6.1. Zion Lutheran Church: Church View. View of the church from the northwest corner of Benton and Twenty-First Streets. February 28, 2015. Image Credit, Rebecca Pressimone.
Figure 6.2. Zion Lutheran Church: Exterior Materials. View of the transition between the exterior limestone veneer and exposed brick facade along the church’s southern facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.3. Zion Lutheran Church: Secondary Spire. View of the secondary spire adorning the central intersection between the main and transept gable roofs toward the church’s east end. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.4. Zion Lutheran Church: Primary Entrances. A close-up view of the two, central entrances situated atop to the church’s limestone foundation, adorning the west facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.5. Zion Lutheran Church: West, Front Facade. View of the east facade from the foundation to the main gable roof's, western finial. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.6. Zion Lutheran Church: Southern Facade. View of the exposed brick, southern facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.7. Zion Lutheran Church: Northern Facade. View of the limestone veneer, northern facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.8. Zion Lutheran Church: Northeast Entrance. View of the northeast entrance situated toward the eastern end of the church, east of the transept's north extension. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.9. Zion Lutheran Church: North Transept Facade. The northern and southern transept facades are symmetrical in layout, however the northern facade is more elaborately ornamented due to its limestone veneer embellishments. (Only the north transept facade will be pictured.) April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.10. Zion Lutheran Church: Interior Vestibule. View of the church's interior from the northeast corner toward the southern wall. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.11. Zion Lutheran Church: Rose Window. Close-up view of the church's Rose window ornamenting the eastern wall. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.12. Zion Lutheran Church: North Transept Wall. Interior view of the transept's northern wall, adorned with a three part, pointed arch stained glass window and three, plain, double-hung windows below. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.13. Zion Lutheran Church: West Balcony. View of interior balcony spanning the width of the church on the main vestibule's western end, establishing a more elaborate transition from the lobby to a sacred space. April 18, 2015. *Image Credit, Rebecca Pressimone.*
Figure 6.14. Zion Lutheran Church: Disrepair. View of the wear and tear evident throughout the church, largely amongst the interior space. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.15. Zion Lutheran Church: Steeple. View of Zion Lutheran's steeple extending from its limestone foundation at the building's northwest corner. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.16. Zion Lutheran Church: Steeple Base. View of the steeple's bottom portions depicting pointed arch windows and limestone courses. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.17. Zion Lutheran Church: Steeple's Bell Tower. View of the bell tower section dominating the steeple between the structural base and the distinguishing spire. April 18, 2015. *Image Credit, Rebecca Pressimone.*
Figure 6.18. Zion Lutheran Church: Northeast Turret. Close-up view of the pyramidal, copper crown, or spire, complete with lancet arch details and defining, limestone gargoyles. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 6.19. Zion Lutheran Church: Spire. Close-up view of the main steeple's spire, distinguishing the overall structure of Zion Lutheran. April 18, 2015. Image Credit, Rebecca Pressimone.
Chapter 7: Saint Francis Xavier (College) Church

Saint Francis Xavier (College) Church
3628 Lindell Boulevard
Saint Louis, Missouri 63108

7.1 History

Saint Francis Xavier (College) Church was founded in conjunction with Saint Louis College in the 1830s. In 1836, the Jesuits petitioned Bishop Joseph Rosati to establish a new parish to serve the growing Irish population, and were granted permission to establish the first English-speaking parish in the city and the second public church. The parish was first established in Saint Louis’ downtown area on the corner of Ninth and Washington Streets. A modest church, built with the college buildings in the 1840s, served the earliest congregation at this site for twenty years. In 1867, as the city continued to grow and business and industry moved closer to the College Campus, the Fathers of the College began to wonder if they were in the right place. The decision was made to move the college to a less urban area, and with it moved the College Church.

The College and parish moved to an area known as Lindell Grove in midtown. Though the parish moved to Lindell Grove, construction on a new church did not begin until 1883, when the parish had sufficient funds to build the church. The College and church leaders knew it would be a long project, since they only built when they had the money. The cornerstone was laid in 1883 for the new church knowing full well that it would take time to complete.

132 http://www.slu.edu/college-church/who-we-are/early-history
133 St. Francis Xavier (College Church): A Tribute
134 St. Francis Xavier (College Church): A Tribute
135 St. Francis Xavier (College Church): A Tribute
was going to be a lengthy project. To ease the process of construction, the church was built in three phases, each phase adding to the grandeur of the College Church today.\footnote{St. Francis Xavier (College Church): A Tribute 136}

Thomas Walsh was hired as the architect of the new Saint Francis Xavier Church. His plans depicted a large English Gothic style church with a grand nave and sanctuary, and an elaborate steeple.\footnote{St. Francis Xavier (College Church): A Tribute 137} Perceived as wishful thinking, few people thought the steeple addition would ever be completed. Walsh oversaw the construction of the church’s first phase, but passed away before the second phase of construction began. Henry Switzer, a Chicago architect, took over the project in the late 1880s, supervising construction of the upper church’s exterior and interior. Father Henry Bronsgeest was appointed pastor in 1888, and oversaw the completion of the new Saint Francis Xavier (College) Church in 1914.\footnote{St. Francis Xavier (College Church): A Tribute 138}

The first phase of construction, completed in 1884, was what is known as the Lower Church. The interior furnishings of the old church in the city’s downtown were moved to the Lower Church.\footnote{St. Francis Xavier (College Church): A Tribute 139} Though considered the basement of the church, the Lower Church was a full size building, and it served the Saint Francis Xavier parish until the completion of the second phase of construction, the Upper Church, in 1898. The Upper Church consisted of the church’s central nave, narthex, sacristy, and sanctuary as they stand today.\footnote{St. Francis Xavier (College Church): A Tribute 140} Services were held in the Lower Church throughout the second phase of construction. Upon completion in 1898, services were moved into the Upper Church. The church remained a large English Gothic structure without a steeple for close to thirty
years.\textsuperscript{141} In 1912, however, the third and final phase of construction began, erecting a tall prominent steeple on the church’s northwest corner. Construction of the steeple took two years and signified the completion of Saint Francis Xavier (College) Church.\textsuperscript{142}

7.2 Construction: Exterior

(Construction of Saint Francis Xavier (College) Church was completed in three distinct phases over a thirty-year span. Though each section is separated by significant spans of time, the analysis will look at the church as a whole and as it stands today.)

Saint Francis Xavier College Church is built in the English Gothic style. Though Gothic churches are traditionally symmetrical in design, structure, and ornamentation, a single steeple extends above the church at its northeast corner, establishing an asymmetrical design. The structure is brick with a limestone veneer and wooden trusses forming the gable roof, following a barrel vault layout. A transept intersects the main church structure east of the barrel end of the church, running below the central gable roof. A lean-to roof extends from the church’s north and south façades covering the north and south interior sections of the nave. A series of gable dormers and gablets adorn the lean-to roofs, each ornamented with copper rakes and copper, cross finials. Below the roof, adorning the church’s primary façades, limestone abutments bring definition and dimension to the church’s exterior, with smooth limestone courses and details dividing each façade into multiple sections (Figure 7.1).

The church’s east façade is adorned with three entrances along its base—one primary and two secondary. A large Gothic steeple rises above the main church structure, distinguishing the northeast corner of the church. The east façade, established in three

\textsuperscript{141} St. Francis Xavier (College Church): A Tribute
\textsuperscript{142} St. Francis Xavier (College Church): A Tribute
sections, is ornamented in a symmetrical manner, though the main structure, and overall façade are asymmetrical. The church’s primary entrance is situated in the center of the east façade’s base, with a large limestone stairway leading into the narthex. The entrance is situated at the back of a compound arch inlaid in the limestone façade. A series of three, limestone arches form the compound arch element adorning the central, eastern façade. Limestone colonettes serve as the bases of the exterior arches. Limestone archivolts extend from the capitals of each colonette, forming the crowns of the pointed arches. The fourth arch forms the limestone casing of the church’s primary entrance. A shorter pointed arch opening shortens the entryway into the church’s interior. Limestone colonettes and archivolts form the opening with a plain limestone crown filling the crown of the main pointed arch. The double door entrance is situated at the back of an elaborate limestone casing, with a pointed arch crown, ornamented with a clover design, situated on top of the doors (Figure 7.2).

Encasing the entire compound arch design is a limestone gablet. The gablet structure is detached from the east façade, adding dimension to the structure’s entrance. Smooth limestone rakes embellish the edges of the rough limestone façade. A detailed limestone pediment defines the peak of the gablet’s façade. A symbol representative of the Holy Trinity is cut into the pediment of the gablet. With limestone rakes outlining the angles of the gablet, the element is crowned with a copper cross finial (Figure 7.3).

On either side of the central gablet feature, an arcade of three, pointed arches adorns the east façade of the church. Four colonettes establish the three pointed arches as individual elements. Limestone archivolts extend from each colonette to form the crown of each pointed arch. A limestone sill, formed by a limestone course spanning the width
of the east façade’s central section, serves as the base for each arcade detail. A gable façade, formed by another gablet element, extends above the pointed arch arcades adorning the north and south sides of the church’s central entrance. A limestone course separates the gable from the remainder of the eastern façade. A perforated pediment adorns the peak of the gable façade, with another limestone course spanning the width of the gable below. Divided into thirds, the bottom most third of the gable façade is adorned with two limestone clover details, inlaid in the limestone façade. Situated between the first and second thirds of the gable façade is a limestone floral detail embedded in an ornate oval decoration. The final third of the façade is a limestone pediment, perforated with a central floral detail (Figure 7.3).

The church’s main façade shifts west, into the church, behind the central gable feature. A large pointed arch design ornamennts the church’s east façade. Limestone voussoirs and archivolts define the pointed arch crown adorning the church’s limestone exterior. The church’s central rose window is situated within this pointed arch design. Framed in a circular, limestone casing, a limestone sash establishes an intricate Gothic design for the prominent Rose window, complete with clover designs around the outer edge of the design, small circular details, and a larger, more ornate clover design at the center. A series of circular details adorn the limestone pointed arch façade Figure 7.4).

Above the pointed arch detail, a limestone course divides the gable façade from the main east façade. A series of five, limestone pointed arches, forming an arcade detail, embellishes the base of the gable. The three central arches encase louvers, allowing air to flow into the attic of the church. Limestone voussoirs embellish the crowns of the five pointed arch details. A second limestone course spans the width of the gable façade
above the arcade ornamentation. A limestone circular detail, outlined in limestone vousoirs, embellishes the uppermost section of the gable façade. An ornate copper, cross finial crowns the peak of the east gable façade, at the east end of the gable roof’s ridge (Figure 7.5).

Spanning the height of the east façade’s central section, along the southern extension, is a large limestone abutment. Framing the south edge of the central section, the abutment is ornamented more simply than the central, east façade. A lancet arch window, embellished with a limestone voussoir, is inlaid in the abutment’s bottom most section. Above the small window, a limestone statue is situated in a limestone niche. Colonettes extend along the height of the statue, with a gablet and archivolt extending from the capitals to form a pointed arch crown. Another limestone gablet extends above each statue feature. Atop the broad limestone abutment is an expansive, decorative limestone pinnacle. The base of the pinnacle is ornamented with limestone statues and decorations, defining the transition from abutment to pinnacle crown. The pinnacle extends into a simple limestone structure, topped with a conical crown. A copper cross finial adorns the limestone pinnacle, completing the south frame of the central, east façade (Figure 7.6).

Two secondary entrances frame the central most section of the church’s east façade. The northern, secondary entrance is situated at the base of the church’s grand steeple. Though symmetrical in design to the southern entrance, separate analyses will be conducted for each (the north section of the eastern façade will be analyzed in the Steeple section of this chapter).
The eastern façade’s southeastern section, adorned with a secondary entrance at the base, is stepped back from the central façade and primary entrance into the church. Mimicking the design and ornamentation of the church’s central entrance, the secondary entrance is encased in a broad limestone frame. A detailed, limestone crown is situated atop the secondary entrance, forming the pointed arch shape. The single pointed arch entrance is embellished with limestone colonettes and archivolts on the façade encasing the doors. A thick limestone voussoir defines the arch design’s extrado. A gablet façade, similar in design to the central entrance gablet, forms around the secondary entrance, detached from the main façade above the physical entrance. Limestone rakes define the angles of the gablet façade, with a detailed limestone pediment adorning the façade’s peak. A copper cross finial crowns the peak of the gablet structure (Figure 7.7).

A stout, pointed arch design, divided into three separate windows by an elaborate limestone sash, adorns the limestone façade behind the gablet structure. The pointed arch element encases two, smaller pointed arch stained glass windows and a single window with a floral design. The main pointed arch element is encased in a narrow limestone voussoir, distinguishing the feature apart from the extensive limestone façade. A gable façade extends above the pointed arch feature, establishing the end to the southeast section of the east façade. A limestone pediment, ornamented with a simple Gothic clover in the center, defines the uppermost section of the gable façade. Outlined with limestone rakes along the angles of the façade, an ornate copper cross finial adorns the peak of the southeast gable. Framing the southeast end of the east façade is a limestone abutment, which spans the height of the façade to just below the southeast gable façade’s pediment. A triangular, limestone finial crowns the top of the limestone abutment (Figure 7.7).
The north and south façades, distinguishing the church’s great length, are symmetrical in design and ornamentation with the exception of the church’s steeple located at the east end of the north façade. A series of pointed arch windows, set into the limestone veneer exterior, adorns both the north and south façades. Limestone abutments define each façade as a series of limestone frames encasing the elaborate pointed arch windows. Running along the base of the northern and southern façades are a series of pointed arch window pairs—distinguishing what was the lower church in the mid-to late-nineteenth century. The extrados of each pair of windows are embellished with limestone voussoirs (Figure 7.8). A limestone course runs the width of the façade just above the lower church windows, providing an ornamented transition into the upper church. Above the lowest course is a second, narrower limestone course serving as the base for all limestone abutments extending above the northern and southern façades. Each abutment is a decoration of rough and smooth limestone and is adorned with a triangular limestone crown (Figure 7.9).

Dominating each individual section, a large pointed arch stained glass window is set into the limestone exterior atop a limestone sill. Simple limestone sashes detail each window, establishing three pointed arches and a series of variations on the clover design common in the Gothic Revival style. An unornamented limestone archivolt outlines the extrado of each window. Below each window’s sill is a series of three triangles, embellishing the limestone exterior, situated atop a third, even narrower limestone course spanning the width of the north and south façades. Above each window is a limestone gablet, extending above the façade’s lean-to roof. Smooth limestone rakes define the angles of each gablet, with an adorning copper finial at the peak. A limestone course
establishes a pediment design at the top of each gablet façade, which is embedded with a circular limestone detail (Figure 7.10).

The gablets’ pediments and the abutment caps extend above the eaves of the north and south lean-to roofs, with gable dormers extending out from the limestone gablets, intersecting the roof. A series of individual dormers span the width of the lean-to roofs situated directly above the gablet dormers. The dormer façades are defined with limestone sashes forming a variation of the Gothic clover. Each dormer—the gablets and the individual gable dormers—adorning the north and south façades are crowned with a simple copper finial. Above the lean-to roofs, pointed arch outlines are set into the upper portion of the northern and southern façades. Framed in smooth limestone, each arch is formed around a floral stained glass window. Above the floral windows, a limestone corbel spans the width of the façade below the gable roof’s eaves, which are defined with a copper rake (Figure 7.11).

The transept extends through the church below the gable roof and the upper façades of the north and south façades. A double gable extends over the transept on either side of the church’s central structure. A pointed arch window embellished with a limestone sash, and situated below a limestone gablet similar to those adorning the north and south façades, distinguishes the transept’s east façades on the north and south sides of the main church structure. A tertiary entrance is situated below the window on the transept’s northeast façade. A large limestone staircase rises up to the entrance from Lindell Boulevard north of the church. The entrance is framed in a semi-pointed arch limestone casing. Limestone colonettes serve as the base frame for the entrance’s archivolt (Figure 7.12).
The north and south most facades of the transept are adorned with two pointed arch stained glass windows similar to those on the church’s main north and south façades. Decorated with elaborate limestone sashes, limestone archivolts embellish the extrados of both pointed arch stained glass windows. Limestone courses run around the transept’s three exposed facades, on either side of the church. A smooth and rough limestone abutment divides the transept’s north and south facades into two, symmetrical sections. Atop the central abutment, a definitive copper finial spans from the abutment to just below the twin gable roof’s valley. Each half of the primary façade is adorned with a prominent pointed arch stained glass window, with a smaller window, of the same design and construct, situated in the gable façade. All four windows sit atop a large limestone sill with definitive limestone casings framing the windows’ designs. Limestone rakes outline the angles of the twin gable roof forming two prominent peaks. Each peak is adorned with a detailed, copper cross finial (Figure 7.13).

West of the transept, situated between the transept and the barrel vault at the church’s west end, are two, supplementary towers—one on either side of the main church structure. Semi-octagonal in structure, the exposed façades of each tower are adorned with small lancet arch windows to break up the heavy limestone exterior. A conical roof, raised from an octagonal base, adorns both of the supplementary towers. Limestone gable dormers add definition and detail to the unembellished roof structure. A copper rake outlines the eaves of the roofs and a copper cross finial crowns the peak of each structure (Figure 7.14).

The barrel vault end of the church—establishing the church’s west extension—is covered with a semi-conical roof, extending from the main gable. Copper rakes outline
each of the five sections of the semi conical roof, with a copper rake extending around the roofs eaves continued from the main gable; limestone corbelling details each façade below the eave, similarly continued from the north and south façades. A single gable dormer adorns each of the semi-conical roof’s sections. Similarly divided into five independent sections, limestone abutments outline each of the barrel vault’s façades. A single pointed arch window, with a distinguishing limestone sash embellishes each of the five, barrel vault sections (Figure 7.15).

7.3 Construction: Interior

The interior of Saint Francis Xavier College Church is an elaborate example of the English Gothic style. The church’s nave is divided into three sections by two long arcades, each spanning the length of the church from the altar in the church’s barrel vault, to the narthex spanning the width of the church’s east end. Limestone, pointed arch archivolts extend from the Corinthian style capitals adorning red marble pillars, which serve as the base structures for the two arcades (Figure 7.16). Shorter vaulted ceilings, formed by liernes extending from the interior arcades and the exterior walls, encompass the exterior, nave sections. Elaborate stained glass windows, designed by Emil Frei and company, installed in the 1930s, adorn the interior walls, each embellished with an ornate limestone sash and a simple limestone frame (Figure 7.17). The Stations of the Cross adorn the lower portions of the interior walls, establishing a transition from the unornamented base to the heavily detailed and decorated vaulted ceilings.

Above each exterior nave section, a semi-enclosed walkway runs the length of the church from the transept’s western wall to the narthex. A smaller, pointed arch arcade opens each walkway to the central nave. A series of three arches, forming individual
arcades within the more expansive design feature, is situated above each of the central nave’s main pointed arches. A pier pilaster establishes the individual arcades towards the top of the nave. A limestone pendant extends below each pier pilaster toward the marble columns forming the base of the main arcades. The pier pilasters extend between the three pointed arch arcades and intersect with a limestone course, spanning the lengths of the church, at the respective Corinthian style capitals. Each pier extends into several liernes, which reach across the barrel vault ceiling, establishing ribbing details, which define the highest point of the interior structure. A single rib spans the length of the vaulted ceiling, uniting all rib and lierne details extending from the upper pier pilasters (Figure 7.18).

The west end of the church expires into the defining barrel vault structure. Five pointed arch stained glass windows adorn the barrel vault above the church’s ornate, central altar. Pier pilasters frame each window as three liernes extend from each to form an elaborate star vault design. Below the barrel vault stained glass windows, detailed limestone courses provide a transitory element between the plain walls hidden by the grand altar and the highly intricate stained glass windows (Figure 7.19).

A large Rose window adorns the east end of the central nave, which continues over the main vestibule’s small balcony. Designed as a space separate from the main interior of the church, the window allows light from the morning sun to cascade over the balcony into the central nave. Details of liernes continue into this separate space to embellish the eastern end of the vaulted ceiling. The main structure and face of the church’s expansive, vaulted ceiling is painted white as a contrast to the darker, checkered flooring. The many ribs and liernes are a darker color to effectively highlight the detailed
vault structure and ornamentation. The darker color also reflects, in a way, the detailed checkering of the church’s flooring (Figure 7.20).

7.4 Steeple

Saint Francis Xavier’s steeple dominates the church’s northeast corner. Its design was intended to draw attention to the parish and the University, rising high above the surrounding midtown neighborhood. The base of the steeple was built with the Upper Church, completed in 1898, with the bell tower addition constructed from 1912 to 1914. A steeple was included in Thomas Walsh’s original plans from the 1860s, however it was not built with the upper church due to budgetary constraints. In 1912 construction on the steeple—resembling the structure designed by Walsh—began and took two years for completion, with a 1914 dedication.

The steeple structure, from base to spire, is designed and ornamented in tune with the bulk of the church’s exterior structure. The steeple’s north and east façades are exposed through the entire expansion of the exterior structure. Where the steeple extends above the north lean-to roof and the central gable roof, the tower resembles an ornate square structure with symmetrical designs and heavily ornamented façades (Figure 7.21).

The bases of the north and east steeple façades are adorned with two symmetrical, secondary entrances. Each entrance is situated at the back of a limestone lancet arch frame. Limestone colonettes and archivolts define the exterior arch of the entrances. A limestone, pointed arch crown, adorned with a Gothic floral stained glass window, is situated above each of the secondary entrances. Limestone voussoirs embellish the extrado of each pointed arch design. A limestone gablet encases the pointed arch design.

143 St. Francis Xavier (College Church): A Tribute
144 St. Francis Xavier (College Church): A Tribute
framing both secondary entrances at the base of the steeple. Limestone rakes outline the angles of the gablet façade. A detailed limestone pediment adorns the top of each gablet façade below the peak. A simple copper cross finial crowns the peak of each limestone gablet (Figure 7.22).

Behind the secondary gablet entrances, a pointed arch window adorns the limestone façade, similarly encased in its own gablet façade. A pointed arch stained glass window, ornamented with an elaborate limestone sash distinguishing three separate windows—two pointed arches and a variation of the Gothic clover design—is fixed at the back of a compound arch design. Unembellished in terms of archivolts, the compound arch design is visible through a layering of smooth limestone to distinguish the pointed arch extrados in the design element. A limestone voussoir encases the exterior pointed arch extrado. A limestone course runs behind the compound arch element at the interior point of the pointed arch design, distinguishing the gable façade apart from the façade below. A limestone pediment, embellished with an inlaid clover detail, crowns the peak of the gable façade. Limestone rakes outline the façade’s angles (Figure 7.22).

A lancet arch stained glass window adorns the main façade on either side of the gablet façade. A series of four limestone courses form the sill of each window. A limestone sash divides each pointed arch element into three separate window designs, two lancet arches and a clover variation. Limestone voussoirs embellished the pointed arch crowns of each pointed arch feature. Between the two crowns on each façade, a limestone niche is set into the exterior veneer and adorned with a limestone statuette. A limestone pendant extends below each niche, mimicking the point of the gable framing the niches’ crowns. A limestone course runs through each niche distinguishing a shift in
the steeple structure’s overall dimension, as well as the transition from structural element to bell tower (Figure 7.23).

Where the steeple transitions from base structure to bell tower, the steeple’s four façades become exposed, sharing in symmetrical designs and ornamentations. A design element resembling the corbelling technique, allows for a shift of the façade towards the interior of the steeple structure. Embellished with smooth limestone, the narrowing transition is crowned with a series of four lancet arch windows, serving as the bases of larger lancet arch window features. Limestone colonettes frame each of the windows, serving as the bases for archivolts defining the lancet arch crowns. Above the pairs of lancet arch windows, a series of three, pointed arch crown details—one series above each window—embellishes the limestone façades situated beneath the sills of the lancet arch louvers above (Figure 7.24).

Louver windows fill in the top halves of the larger lancet arch designs adorning the façades of the bell tower, allowing the ringing bells within to be heard across the neighborhood, as well as to allow the tighter steeple structure to air out. A limestone archivolt embellishes the intrados of the lancet arch design, distinguishing the louver opening from the general design element. Colonettes are situated within the larger lancet arch feature to establish an individual frame encasing each louver. On the bell tower’s main facades, taller colonettes span the height of the lancet arch design from the pairs of lancet arch windows below, to the limestone archivolts adorning the crown of the exterior lancet arch. A limestone gablet façade extends above each louver, detailed with a small clover design. A small copper finial adorns the peak of each gablet façade (Figure 7.25).
Framing the north and east façades of the steeple from the base of the structure to just below the spire are two limestone abutments. Defining transitions in the exterior façades, as well as highlighting the prominent Gothic design elements adorning the towering structure, the abutments end below the detailed, and greatly ornamented spire crowning the steeple. Similar limestone abutments adorn the south and west façades where they extend through the church’s roofs, becoming exposed for ornamentation and embellishment. As the steeple becomes a symmetrical, square tower, two limestone abutments frame the central decorations and embellishments of each façade. All abutments come to an end below the distinguishing spire structure. Signifying the end of each abutment, a limestone niche is cut into the framing façade, and is filled with a limestone statuette. Two simple gablets crown the top of each abutment, the first situated above the niche and the statuette, the second above the first gablet and extending to a point, crowned with a simple copper finial (Figure 7.25).

A detailed limestone course encircles the top of the bell tower structure, dividing the spire from the bell tower. Round limestone pinnacles define the structure’s four, main corners. Built up from individual octagonal bases, each pinnacle is adorned with lancet arch details, one cut into each of the eight façades. A small gable crowns each of the pinnacles’ façades. Behind the eight miniature gables, the pinnacles’ conical spires extend to a point, crowned with a small copper finial. Extending between the pinnacles, a simple limestone parapet, adorned with lancet arch elements, encases the base of the central spire. Centered above the bell tower’s four façades is a limestone gable, acting as a part of the parapet. Outlined with limestone rakes, a black and white clock defines the
center of each gable façade. Three lancet arch details embellish the façades below their peak, crowned with a more elaborate and ornate copper cross finial (Figure 7.26).

The steeple’s spire extends from an octagonal base centered above the structure. Rising in eight individual façades, gable dormers add definition to the otherwise unembellished structure. Behind the finials of the four gable façades, limestone, hip dormers are framed around pointed arch, copper louvers, airing out the narrow space within. Limestone hip roofs adorn each dormer, crowned with a simple copper finial. The four façades without hip dormers are ornamented, toward the top of the spire, with small gable dormers completely open to the interior of the spire. Limestone gable roofs extend over each pointed arch opening. The highest peak of the spire, as well as the entire church structure, is crowned with a simple black cross, distinguishing the prominent, attention drawing steeple of Saint Francis Xavier College Church (Figure 7.27).
Figure 7.1. Saint Francis Xavier (College) Church: Church View. View of Saint Francis Xavier from the southeast corner of Lindell Boulevard and Grand Street. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 7.2. Saint Francis Xavier (College) Church: Primary Entrance. View of the main, central entrance adorning the church’s east façade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.3. Saint Francis Xavier (College) Church: Primary Entrance Gablets. View of the featured gablets over the east facade's central entrance. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.4. Saint Francis Xavier (College) Church: Central Rose Window. Focused view of the pointed arch feature behind the central entrance's gablets on the east façade encasing the church’s Rose window. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 7.5. Saint Francis Xavier (College) Church: East, Central Gable Façade. View of the central gable façade extending above the church's east, central entrance. February 28, 2015. Image Credit, Rebecca Pressimone.
Figure 7.6. Saint Francis Xavier (College) Church: Southeast Limestone Abutment. A limestone abutment frames the southern extension of the central section of the east facade. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 7.7. Saint Francis Xavier (College) Church: Southeast Secondary Entrance. View of the southeast most entrance into the church, situated atop the southeast limestone foundation. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.8. Saint Francis Xavier (College) Church: Northern Facade. View of the church's northern facade running along Lindell Boulevard. April 18, 2015. Image Credit: Rebecca Pressimone.
Figure 7.9. Saint Francis Xavier (College) Church: Lower Church Windows. View of what used to be the Lower Church's windows, which now allow light into church's basement spaces. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.10. Saint Francis Xavier (College) Church: Northern Facade Section. Individual view of the northern facades many sections, portraying a pointed arch window with an individual gablet. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.11. Saint Francis Xavier (College) Church: Northern Facade Floral Windows. View of the floral windows adorning the upper sections of the northern and southern facades. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.12. Saint Francis Xavier (College) Church: Northeast Transept Facade. View of the northeast facade of the church's intersecting transept. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.13. Saint Francis Xavier (College) Church: Transept's Northern Facade. View of the transept's northern facade facing Lindell Boulevard. April 18, 2015. *Image Credit, Rebecca Pressimone.*
Figure 7.14. Saint Francis Xavier (College) Church: Western Supplementary Towers. View of the supplementary towers situated between the transept's west facades and the barrel vault end of the church concluding the church's western extension. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.15. Saint Francis Xavier (College) Church: Barrel Vault. View of the exterior barrel vault concluding the western extension of the church. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.16. Saint Francis Xavier (College) Church: Central Interior Nave. Westward view of the church's central nave section, portraying the defining marble arcades. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 7.17. Saint Francis Xavier (College) Church: Emil Frei Stained Glass Windows. View of one of many Emil Frei stained glass windows defining the interior walls of the church. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.18. Saint Francis Xavier (College) Church: Vaulted Ceiling and Enclosed Walkways. View of the top of the upper church, portraying the central vaulted ceiling design and two enclosed walkways spanning the length of the central nave. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.19. Saint Francis Xavier (College) Church: Altar and Barrel Vault. View of the primary altar situated in the center of the interior barrel vault. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.20. Saint Francis Xavier (College) Church: Eastern Rose Window and Balcony. Eastward view of the Rose window adorning the center of the east wall, and the central balcony extending into the nave. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.21. Saint Francis Xavier (College) Church: Steeple. View of the church's steeple from the southeast corner of Lindell Boulevard and Grand Street. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 7.22. Saint Francis Xavier (College) Church: Steeple Base. View of the base of the steeple portraying the northern and eastern secondary entrances. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 7.23. Saint Francis Xavier (College) Church: Steeple Above the Entrances. View of the eastern steeple facade directly above the secondary entrance, portraying twin pointed arch windows. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 7.24 Saint Francis Xavier (College) Church: Bell Tower Base. View of the pointed arch windows and limestone corbelling transitioning into the steeple's bell tower section. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.25. Saint Francis Xavier (College) Church: Bell Tower. View of the steeple's bell tower section defined by distinguishable louvers. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.26. Saint Francis Xavier (College) Church: Bell Tower Gablets. View of the limestone gablets extending above the bell tower’s four facades, each adorned with a black and white clock. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 7.27. Saint Francis Xavier (College) Church: Steeple's Spire. View of the steeple's limestone spire distinguishing the dominant church below. April 18, 2015. *Image Credit, Rebecca Pressimone.*
Chapter 8: Saint John Nepomuk Chapel

Saint John Nepomuk Chapel
1625 South 11th Street
Saint Louis, Missouri 63104

8.1 History

A Czech parish from the beginning, Saint John Nepomuk Church was established for the Bohemians fleeing their homeland in the mid-nineteenth century. Dominated by the Hapsburg Dynasty and their Austrian Empire, the Bohemian colony was repressed and greatly punished for their beliefs and culture. In 1848, Bohemian Patriots fought to regain control of their land and achieved two victories: the first being the emancipation of peasantry from serfdom; and the second being a change in emigration, making it easier and less costly for Bohemians to cross the border. These successes allowed for the Bohemian colony to break free of Austria’s grasp and make their way to America.

News of the California Gold Rush filled European papers. It became clear that the United States was a land of growth and opportunity, and the Bohemians began their travels to the unsettled land in Mid-America. Their journey crossed the Atlantic Ocean to New Orleans, a prominent city south of their destination, and continued north along the Mississippi River to Saint Louis, “a frontier metropolis that was the gateway to the West.” The first small wave of Bohemian settlers arrived just south of Saint Louis in Frenchtown, known today as LaSalle Park. The neighborhood was made up of a strong

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146 Ibid.
147 Ibid.
148 Ibid.
149 Ibid. Bohemian Hill is close to what is now the Soulard neighborhood. Though considered a part of LaSalle Park, some do refer to the area as part of south Soulard.
French and German community, with catholic churches serving communities of German, Irish, French, and African-American heritage. Feeling at home in the neighborhood, able to communicate with the German immigrants, as well as sharing their political and religious beliefs, the Bohemian colony settled just north of the growing German parish of Saints Peter and Paul.¹⁵⁰

Though the Bohemian colony felt at home in the German neighborhood, they longed for their own Czech parish with traditions and understandings rooted in their heritage. Henry Lipovsky, a Bohemian novitiate, moved to the area in 1850 and entered a seminary. In three years, Lipovsky was ordained a priest and moved to the Frenchtown area to work at Saint Mary of Victories Parish.¹⁵¹ A Bohemian by birth, the new Bohemian colony swarmed to Father Lipovsky as their religious leader in a new land. After a year at Saint Mary of Victories, Father Lipovsky was charged with the spiritual care of the Czech immigrants and together they established the first Czech parish outside of Bohemia, Saint John Nepomuk.¹⁵² In 1854, the Bohemians began work on their parish on the western edge of Frenchtown. Land in the southern most ward of the city’s six, was donated to the Bohemians for their church by Father Francis Renaud. The first church was completed in 1855 and Father Lipovsky said the first mass in April of that year.¹⁵³

Over the next fifteen years, the Bohemian community experienced exponential growth in the Frenchtown neighborhood as the parish changed hands three times. Father Lipovsky recognized he did not have the patience for a church at the beginning, which

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¹⁵⁰ Ibid.
¹⁵¹ Ibid., 4-5.
¹⁵² Ibid., 7.
¹⁵³ Ibid., 8.
lead to his resignation in 1856. Father Francis Trojan succeeded Father Lipovsky and after eight years found himself at odds with the parishioners, leading to his request for transfer in 1864. The parish was left without a pastor for a year and a half, closing the doors of the church until a new pastor could be found. Father Joseph Hessoun, a Bohemian priest, answered the prayers of the Bohemian community and assumed his position as pastor in 1865. Though a struggle at first, Father Hessoun was credited with the reintroduction and reestablishment of Saint John Nepomuk in Saint Louis.

Under the direction of Father Hessoun, numbers began to rise, and the area around Saint John Nepomuk Church became a primarily Bohemian community, earning it the name “Bohemian Hill.” The original church no longer housed Father Hessoun’s expanding community, and a new church was commissioned and built in 1870. At the corner stone laying celebration, two English-speaking newspapers announced, “Bohemian Hill had become a substantial and distinctive ethnic community.”

Throughout the remainder of the nineteenth century, the parish of Saint John Nepomuk continued to thrive in its development as Saint Louis’ Bohemian community. In the early 1890s, the Bohemian parish grew to over a thousand families and no longer fit within the small church on Bohemian Hill. A new parish, Saint Wenceslaus, built on the initiative of Father Hessoun in 1895, sprung from Saint John Nepomuk’s success, and was situated south of Bohemian Hill.

154 125th Jubilee of Saint John Nepomuk Church, 93.
155 Ibid., 94.
156 Ibid., 96.
157 Harris, Bohemian Hill, 25.
158 Ibid.
159 125th Jubilee of Saint John Nepomuk Church, 39.
After thirty years of success and progress, Saint John Nepomuk’s Church and parish were greatly devastated by a tornado that tore through Saint Louis in 1896. The church was reduced to a heap of rubble in a matter of minutes, however Father Hessoun was undaunted.\footnote{160} Days after the tornado, Father Hessoun made arrangements with the men of the parish to rebuild their fallen house of worship. In less than a year, the men and boys of the parish worked together to clear the wreckage and rebuild the church, the school, and the rectory, all of which had been greatly damaged in the storm. The new church was dedicated in March of 1897, and great celebrations were held throughout Bohemian Hill and the Soulard neighborhood.\footnote{161}

Saint John Nepomuk Church served its parish faithfully for several decades. Sadly, with the industrialization of Saint Louis, the parish was met with diminishing attendance in the late twentieth century. Parish boundaries were greatly altered and parishioners began to move away. Saint John Nepomuk’s parish status was reduced to a daughter church of Saint Vincent de Paul. Now called Saint John Nepomuk Chapel, the church serves the Soulard and Saint Louis visitors and drifters, holding mass on Saturday evenings as well as Sunday mornings.\footnote{162}

8.2 Construction: Exterior

In 1870, Father Hessoun commissioned and oversaw construction of a new church for the Saint John Nepomuk parish. Built by the parishioners, the 1870 church was a grand, brick structure dominating the Eleventh Street and Lafayette Avenue block. Due to

\footnote{160} 125\textsuperscript{th} Jubilee of Saint John Nepomuk Church, 40.  
\footnote{161} Ibid.  
\footnote{162} Recalled from an interview with Deacon Mike of Saint John Nepomuk Chapel. February 26, 2015.
the 1896 tornado, Saint John Nepomuk was rebuilt almost in its entirety in 1897.\footnote{Nini Harris, \textit{Bohemian Hill}} (Though the new church was built in the likeness of the old church, materials and structural elements used in 1897 were likely more modern than what was available twenty-seven years before. This architectural analysis defines the materials used in the 1897 rebuild.)

Saint John Nepomuk Chapel sits upon a limestone foundation, establishing a level site for construction. The brick, Gothic Revival church is a brick structure with steel reinforcement.\footnote{Though there is no supportive research stating that the church is structured with a steel frame, the material and construct is very similar to that of the Most Holy Trinity Catholic Church, built at the same time. It is likely, as this was the earliest introduction of steel framing into construction, that both churches shared this interior structure and were veneered in a similar manner.} In 1896, a tornado devastated the Soulard neighborhood, destroying a majority of the residential and commercial buildings. Saint John Nepomuk Church was reduced to a pile of rubble, along with the rectory and neighboring school, yet the church’s east, front façade was left standing (the steeple had been lifted by the tornado and deposited on the school down the street). The east façade is embellished with lighter, yellow brick, used in a variety of decorations and details. Details include voussoirs around windows, the main entrance, and statuette niches; transitional corbelling above the main entrance; and simple crosses embellishing the top half of the façade. Other decorative materials include limestone blocks, accentuating the shifts in brick framing abutments adorning all façades; and copper rakes, which outline the eaves, dormers, gables, and valleys of the roofs (Figure 8.1).

The church’s east façade is divided into three sections by the church’s prominent steeple, which extends to the limestone foundation by means of brick and limestone
abutments (Figure 8.2). On either side of the central steeple structure, a secondary entrance is set into the brick structure, at the back of a Gothic pointed arch frame. A pointed arch stained glass window forms the crown of each secondary entrance, which is framed in red brick and embellished with yellow brick around the pointed arches’ extrados. A red and yellow course divides the entrances and foundation from the main expanse of the church’s exterior structure. Each course envelopes the crown of each secondary entrance, forming a rectangular façade around the points (Figure 8.3).

A brick lancet arch niche is inlaid in the brick exterior above each entrance with a limestone statue set into the open space. Each niche is outlined with yellow brick and limestone voussoirs, and a limestone keystone at the point. A simple yellow brick cross details the façades above each brick niche. Mimicking the angles of the gable roof, a corbistep, corbelling detail defines the tops of the north and southeast façades. Rising slightly higher than the roof, a brick parapet, detailed with semi-circular arches, extends from the north and southeast corners towards the base of the bell tower portion of the central steeple structure (Figure 8.4). Framing the east façade, two brick and limestone abutments extend from the limestone base to the base of the steeple’s bell tower extension. A brick pilaster tops each abutment detail, and is crowned with a copper conical finial, forming miniature spires at the church’s north and southeast corners (Figure 8.2).

The church’s main, central entrance, on the east, front façade is situated beneath a gablet façade. The entrance is framed in a brick, pointed arch casing, ornamented with limestone archivolts and colonettes on the exterior façade. A wooden and glass pointed crown is situated above the entrance, completing the grand entrance. Encasing the
limestone archivolts and colonettes is a large yellow brick voussoir, concluded by a limestone keystone at the point (Figure 8.5). The angles of the gablet façade above the entrance are defined by a yellow brick corbistep, corbelling detail with limestone rakes forming the gablet roof. Directly above the point of the gablet façade, a long, lancet arch stained glass window is inlaid in the brick exterior. The crown of the window is embellished with yellow brick voussoirs, joined at the point by a limestone keystone. A simply adorned, yellow brick gablet extends above the stained glass window, crowned with a limestone finial at the point. A series of five semi-circular arches define the transition between the main central façade and the bell tower above (Figure 8.6).

Seven stained glass windows adorn both the north and south façades of the church building. Evenly spaced across the brick exterior between the front, east façade and the east façades of the intersecting transept, the windows are established within independent sections of their respective façade. Brick abutments span the height of the north and south façades from the limestone foundation to the main gable, framing the facades’ seven sections. Otherwise lacking in ornamentation, brick corbelling spans the width of each façade, situated beneath the gable’s eaves, used as a transitional element from the brick façades to the gable roof (Figure 8.7).

The transept and main altar were added after the destruction caused to the church in 1896. The added spaces elongated the main structure, adding a total of thirty feet to the church’s length. A gable extended over the length of the transept, intersecting the main structure’s gable roof. A large pointed arch stained glass window defines the north and south façades of the transept addition, which extend a short distance beyond the main structure. The brick abutment details continue to the western ends of the transept, framing
the façades of the transept. Brick corbelling in two applications divide the transepts’ main façades from the gable façades and limestone courses divide the gable façade from the transepts’ main façades. A limestone course serves as the sill for three pointed arch windows. Corbistep corbelling and limestone rakes outline the angles of the gable façades (Figure 8.8).

8.3 Construction: Interior

The church’s interior is a similarly strong representation of the Gothic Revival style. Two, pointed arch arcades extend the length of the church from the narthex to the transept, establishing the nave into three sections (Figure 8.8). Piers replace the columns in each arcade, and are each crowned with a Corinthian style capital. Liernes extend from each capital across the ceilings of the nave, forming the ribbing of the vaulted ceiling design. Cross decorations detail the major intersections across the central nave ceiling. The ceiling is a wash of the same color, with liernes serving as the only defining features (Figure 8.9). The floor is a poured terrazzo reflecting the color of the ceiling.

More visible from the church’s interior, the church is enveloped in grand Emil Frei stained glass windows. Along the north and south lengths of the church is a fenestration of seven stained glass windows installed in 1929 as a celebration of Saint John Nepomuk Church’s diamond jubilee (Figure 8.10). Two larger pointed arch windows adorn the north and south walls of the transept (Figure 8.11). A central rose window, and a series of supplementary windows below are located high above the altar (Figure 8.12). The church’s east wall is ornamented with a long, pointed arch stained glass window portraying Mary, the Mother of God (Figure 8.13). Each window depicts a story from the Bible, focusing primarily on miracles accomplished during the life of the
Son of God. As it was a Czech parish, parishioners worked with Emil Frei Sr. and his son Emil Jr. to emphasize the Czech and Bohemian heritage through their stained glass architecture.\textsuperscript{165} A number of the windows have Czech phrases inscribed through them, while others subtly depict their homeland. The windows work as a central, architectural element, or feature, used to unite all design aspects of the Gothic Revival church.

8.4 Renovations

Saint John Nepomuk has not undergone any major renovations since its reconstruction in 1898. Though following a similar plan as the 1870 church building, addition of the transept and the altar were made in 1898 to enlarge the interior space. The transept spans the width of the church on the building’s west end, and the altar space extends beyond the transept. The transept and altar spaces added a total of thirty feet to the building’s length, necessitating an additional gable to be applied over the new space. The gable roof was adorned with a small, wooden steeple mirroring the distinguishing nature of the large, brick steeple above the church’s east façade.

The most prominent renovation in the 1898 church was the installation of the Emil Frei windows. The building was initially fitted with plain glass panes in place of all the windows. As a celebration of Saint John Nepomuk’s diamond jubilee, the parish commissioned decorative, stained glass windows to replace all of the church’s 1898 windows. The windows depicted religious stories as told in the Bible, as well as illustrating significant saints honored by the Bohemian community. As each stained glass window was designed independently of the others, together they told the story of the parish’s journey through Christ, from their homeland to Saint Louis. These windows

\textsuperscript{165} Diamond Jubilee: celebration marking a church’s anniversary of 75 years.
were especially unique due to Emil Frei Sr.’s incorporation of Bohemian history, like the skyline of Prague, into the illustration and narration of religious stories and miracles.

8.5 Steeple

Saint John Nepomuk Chapel is adorned with two steeples: one distinguishing steeple centered above the building’s main eastern façade, and another, smaller steeple centered over the 1898 transept at the building’s west end. The smaller steeple was an addition to the church after the destruction caused by the late nineteenth century tornado. The smaller steeple, a wooden, octagonal prism rising from the gable roof, is centered over the church’s transept and altar areas. The wooden prism concludes in eight points, extending into an octagonal, pyramidal spire. Copper rakes outline the eight independent sections of the spire as they narrow over the wooden steeple below. A copper finial adorns the tip of the spire, and is embellished with flourishes of three-dimensional, petal decorations, followed by a series of geometric shapes, fading into the uppermost point of the spire. Though small, the steeple introduces a sense of religious hierarchy to be found within the church below (Figure 8.14).

The second, larger steeple is centered above the building’s eastern façade, the only portion of the church that remained standing after the 1896 tornado. The steeple was included primarily as a bell tower for the church. The tower houses three bells brought over from old Bohemia in Europe. Still serving as a bell tower today, only one bell rings every hour. Unfortunately, the steeple was not unharmed in the storm, as it was effortlessly lifted from its perch and tossed casually onto the neighboring school building. Built in the likeness of the 1870 steeple, Saint John Nepomuk’s distinguishing steeple stands tall above the Bohemian Hill area—today known as LaSalle Park. Cutting into the
main peak of the primary gable roof, the steeple was designed to appear as a continuation of the church’s eastern façade. With a width greater than the entry doors, brick abutments span beyond the height of the gable to continue the steeple down to the church’s concrete and limestone base (8.1).

The steeple’s main façade, situated above the main structure is flush with the church’s east façade. The steeple itself can be divided into thirds and is built upon a square, brick base—the steeple’s first third. At the base of each of the steeple’s four façades is a small, circular window, with a clover design formed by a wooden sash. Four brick abutments embellish the steeple’s four corners, the east most abutments continuing from the ornamentation of the front, east façade. Just above the windows, a limestone course is used to detail the steeple’s transition into a more narrowed expanse of the tower—the second third, or bell tower (Figure 8.15).

Constructed primarily out of brick, the second third of the steeple is embellished with a more detailed design, magnifying the use and importance of the bells within. The second third of the steeple was designed in eight distinct sections: four predominant faces, dominated by a louver, allowing the bells to ring loudly through the neighborhood, and four pinnacles, the east two concluding the primary abutments of the front façade’s cubical base. All four cylindrical pinnacles are adorned with copper, conical, finials, mimicking the general design of the larger steeple above. Along both sides of the copper finials are limestone colonettes. Eight distinguished points, varying in height and angle, adorn the eight sections of the steeple’s second third. Copper rakes detail each of the points above their respective face, creating yet another transition into the steeple’s final third—the spire (Figure 8.15).
Forming the steeple’s final third, the eight faces defined around the bell tower are pulled together and narrowed to establish the church’s towering spire. Copper rakes outline the eight sections of the roof. The four larger faces are interrupted by smaller louvers, used as a secondary escape for the toll of the bells, and a means of airing out the tight steeple interior. All eight faces intersect with a conical, copper ornament. Similar to the design of the smaller steeple, copper flourishes adorn the ornamented spire. Symbolizing the purpose of the building, and its use as a gathering space for Catholics throughout Bohemian Hill and Saint Louis, a gold leaf cross stands true atop the Saint John Nepomuk Church steeple (Figure 8.15).
Figure 8.1. Saint John Nepomuk Chapel: Church View. View of Saint John Nepomuk Chapel from the southeast corner of Lafayette Avenue and Eleventh Street. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 8.2. Saint John Nepomuk Chapel: East, Front Façade. View of the east façade from foundation to gable. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 8.3. Saint John Nepomuk Chapel: Secondary Entrance. View of the east facade's northeast, secondary entrance—symmetrical with the southeast entrance. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 8.4. Saint John Nepomuk Chapel: Northeast Secondary Entrance Facade. View of the east facade details extending above the church's secondary, northeast entrance. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 8.5. Saint John Nepomuk Chapel: Primary Entrance. View of the east, central entrance situated atop the limestone foundation at the base of the east, front facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 8.6. Saint John Nepomuk Chapel: Central East Facade Details. View of the east facade extending between the primary entrance and the steeple's bell tower. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 8.7. Saint John Nepomuk Chapel: Southern Facade. View of the church’s southern facade, symmetrical to the northern facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 8.8. Saint John Nepomuk Chapel: Transept. View of the church's intersecting transept's southern facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 8.9. Saint John Nepomuk Chapel: Interior. View of the church’s central nave and definitive plaster, pier arcades. April 18, 2015. Image credit, Rebecca Pressimone.
Figure 8.10. Saint John Nepomuk Chapel: Emil Frei Stained Glass Window. View of one of the many stained glass windows adorning the interior walls of the chapel. February 26, 2015. *Image Credit, Rebecca Pressimone.*
Figure 8.11. Saint John Nepomuk Chapel: Transept Stained Glass Window. View of one of two transept windows adorning the northern and southern walls of the interior transept section. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 8.12. Saint John Nepomuk Chapel: Altar and Rose Window. Situated at the western end of the church is an ornate wooden altar and decorative Rose window set into the western most wall of the church's interior. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 8.13. Saint John Nepomuk Chapel: Mary Stained Glass Window. View of the pointed arch stained glass window adorning the church's eastern most wall. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 8.15. Saint John Nepomuk Chapel: Primary Steeple and Bell Tower. View of the church’s steeple, portraying the bell tower and the distinguishing spire. April 18, 2015. Image Credit, Rebecca Pressimone.
Chapter 9: Trinity Lutheran Church

Trinity Lutheran Church
812 Soulard Street
Saint Louis, Missouri 63104

9.1 History

Amidst turmoil and religious disagreement in Germany in the early 1800s, the German Saxons were berated for their non-conforming religious beliefs and teachings. Never wholly welcomed in their homeland, the Saxon community expressed a wish to find a new home where they would be warmly received and invited to practice their religion. In 1838, a group of close to 700 German Saxons left their home around Dresden, in the Kingdom of Saxony. The first leg of their journey was by river to the port of Bremen in Germany. From there, the Saxons boarded five small ships and sailed across the Atlantic Ocean bound for New Orleans. The five ships, named Copernicus, Johann Georg, Amalia, Olbers, and the Republik, were not unscathed by the treacherous journey across the icy Atlantic. The smallest of the five ships, the Amalia, carrying fifty-six passengers, went down off the coast of France due to a violent storm; all passengers were lost. The four remaining ships arrived safely in New Orleans, with the last ship, the Olbers, arriving on January 20, 1839. The German Saxons of Dresden arrived in a new land, which they intended to make their permanent home, yet their journey was not over.

Rumor of opportunity and available land in the young city of Saint Louis, north of New Orleans along the Mississippi River, had spread throughout the world. Religious

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167 Ibid.
168 Ibid.
groups removed from their homelands in Europe made the journey to Saint Louis in order to establish new lives for their congregation. Eager to feel welcomed and unpressured in terms of religious doctrine, the Saxons embarked on the final leg of their trip. Boarding a steamer, yet another perilous journey was undertaken as they traveled north up the Mississippi. Braving the cold winter temperatures and rocky venture aboard an unstable steamer, the Saxons arrived in Saint Louis, ready to begin their new lives.\textsuperscript{169}

Much to their disbelief, the German Saxon group was met with a hostile reception from the settled German community of Saint Louis. The Saxons left their homeland to escape the strict doctrines set forth by the dominant religion of Catholicism, yet they were received by the same struggles that forced them to leave Germany and Europe. It was not just the German congregations who disapproved of the newly arrived Saxons, now referred to as Lutherans, but other religious groups already established in the city. Rejected by so many, the German Lutherans were welcomed by a group of parishioners belonging to the Episcopal Christ Church.\textsuperscript{170} The Christ Church parishioners invited the German Lutherans to worship in the basement of their church until they were able to build a church of their own. The German Lutherans worshipped at the Christ Church for three years before they purchased a plot of land in the Soulard neighborhood and built Trinity Lutheran church in 1842.\textsuperscript{171}

Pastor O.H. Walther was installed as the first official pastor of the Trinity Lutheran congregation in June of 1839. Sadly, the young pastor lost a battle with typhoid fever and passed away two years after his instatement. Fortunately for the new

\textsuperscript{169} Rathert, \textit{Trinity Lutheran Church}, 2.
\textsuperscript{170} Ibid.
\textsuperscript{171} Ibid., 3.
congregation, his brother C.F.W. Walther took over as pastor for Trinity Lutheran. During the first several years of Pastor Walther’s instatement, members of the congregation moved across the city and established their own churches. The Trinity Lutheran congregation now worshipped in four separate locations, yet they all shared one pastor.\textsuperscript{172} The Lutheran congregation worshipped at the four locations, sharing Pastor Walther for the duration of his forty-six years of service. After his death in 1887, the four churches established themselves as independent congregations in the Saint Louis area.\textsuperscript{173}

During Pastor Walther’s tenure, he oversaw the construction of Trinity Lutheran Church in Soulard, and helped establish a Lutheran community throughout the growing metropolis of Saint Louis. As his congregation grew and earned recognition as a dominant religion in Saint Louis, Pastor Walther reached out to other Lutheran pastors to discuss the need for a body offering assistance and encouragement to congregations nationwide. Intending to establish a united group of Lutherans from all parts of the United States, Pastor Walther earned the respect and permission necessary to form a Synod. In 1847, Pastor Walther journeyed to Chicago and formed The Lutheran Church – Missouri Synod.\textsuperscript{174}

Trinity Lutheran Church, known respectfully as “Historic Trinity” or “Old Trinity”, is renowned as the “Mother Church of all Missouri Synod Lutheran congregations.”\textsuperscript{175} In turn, Pastor Walther is remembered as one of the fathers of Lutheranism in America, as well as “perhaps the greatest Lutheran theologian since the

\textsuperscript{172} Rathert, \textit{Trinity Lutheran Church}, 3. This divided, but united, congregation is called “Gesamtgemeinde”, which translates to “united or joint congregation.”

\textsuperscript{173} Ibid.

\textsuperscript{174} Ibid.

Reformation.” Pastor Walther worked diligently to integrate his Lutheran doctrine in the religious diversity of Saint Louis as others had done across the country. The congregation of Trinity Lutheran endured hardships and struggles as they journeyed from Germany to America, where they were received with hostility and religious disputes. Yet, they were able to persevere and make a home for themselves in the growing city of Saint Louis, serving as a staple for Lutheran congregations for years to come.

9.2 Construction: Exterior

The first church building for the Trinity Lutheran congregation was a modest, wood and stone structure in the LaSalle Park and Soulard area south of downtown. The small structure served the growing population for twenty years. However, Saint Louis was met with a wave of German immigrants in the 1850s, and the small, Lutheran congregation quickly outgrew their humble beginnings. The congregation came together and decided it was time to invest in a new church that would accommodate their bourgeoning congregation. A lot was purchased and gifted to the congregation to assist in the development of a new church. Members of the congregation raised $113,000 to be put toward a building fund. In 1864, the congregation’s dream church was erected in the Soulard neighborhood. Built in the Gothic Revival style, the church was adorned with a 150-foot tall steeple, the largest in Saint Louis at the time. The steeple served as a clock tower, as well as a bell tower, housing five large bells brought to America by the German Saxons twenty-five years prior. The building was a large brick structure with seating for 1,400 members.

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Trinity Lutheran’s second church stood proudly in the Soulard neighborhood for just over thirty years when destruction struck the south Saint Louis neighborhoods. A tornado devastated the area in 1896, destroying everything in its path, including Trinity Lutheran Church. The spire was thrown across the street, windows were blown to pieces, the roof caved in, and portions of the walls had crashed down. With the church in ruins, the congregation had to act quickly to rebuild their house of worship. A smaller version of the 1864 church was erected in its place by the end of 1896, and it was in this building that the Trinity Lutheran congregation has prospered through the twentieth and twenty-first centuries (Figure 9.1).

The 1896 Trinity Lutheran Church is of Gothic Revival style and ornamentation. The structure, raised up on a concrete base, is built entirely of brick with limestone details and decorations embellishing different characteristics of the exterior façades. The church is situated on the southwest corner of Eighth and Soulard Streets facing east across the Soulard neighborhood, looking toward the Mississippi River. A 125-foot steeple dominates the east façade (shortened from the original 150-foot steeple in its reconstruction due to money and time). Adorning the north and south ends of the east façade—on either side of the steeple—is a narrow, lancet arch stained glass window. Designed with in a Gothic pointed arch element, each window is framed with alternating red and yellow brick voussoirs. Reflecting the arch of the window, a stone decoration embellishes the window’s extrado (Figure 9.2).

A limestone course runs along the façade on either side, serving as an extended sill. At the base of the steeple, a large double door entrance is embedded into the brick façade beneath a large, pointed arch brick casing. A stained glass window is situated atop
the main entrance completing the pointed arch design. High above the entrance, another large pointed arch stained glass window adorns the façade, allowing light to flood through the interior of the steeple, illuminating the church’s interior Rose window (further analyzed in the Steeple section of this chapter). The north and southeast corners of the east façade are adorned with brick abutments, detailed with limestone decorations. Above the eaves, the brick abutments extend into pinnacles topped with conical, decorative finials (Figure 9.3).

A transept runs along the west end of the church. Each of the transept’s façades, north and south, is adorned with three windows, one large pointed arch window in the center, and two lancet arch windows on either side. Limestone courses run below each window as the respective sills. The two lancet arch windows span the majority height of the transept façade. The central window is situated beneath an independent brick gable with a gable dormer extending from the transept’s main façade. Set back into the brick façade, the large window’s extrado is framed in brick. Between the window frame and the pointed arch impressed into the north and south brick façades, a limestone border mimics the arc of the pointed arch design—this border similarly adorns the individual lancet windows on either side of the center window. Above the gable dormer, a circular louver is situated below the gable’s eaves, allowing air to flow through the attic space within (Figure 9.4).

On the church’s north façade, extending from the transept below the center window is a secondary entrance to the main vestibule. A double door entrance is situated at the end of a short passageway from the street to the nave. Encased with an exterior brick veneer, a large double door entrance adorns the north façade of the passage. Two
brick pinnacles embellish the northeast and west corners of the passage, each crowned with a simple finial. The north façade extends into a brick gable, outlined with a metal rake and adorned with a finial along its gable ridge. The rake continues along the edges of the roof. On the east and west facades, a small pointed arch window adorns the passageway complete with a limestone sill (Figure 9.5).

Between the front, east façade and the transept, which extends beyond the north and south facades, two brick abutments divide each façade into three independent sections. Each abutment is adorned with three limestone details, distinguishing dimensional shifts. The first of the three façades along the north and south lengths of the church is adorned solely by a limestone course, which runs the extension of the façade from the northeast and southeast corners to the transept. The second and third sections are each adorned with a large, lancet arch stained glass window. Below the eaves, at the top of the north and south façade, corbelling acts as a transition between the brick façades and the gable roof above (Figure 9.6).

9.3 Construction: Interior

The interior structure is a large, open plan extending out from an octagonal altar. Sloping from east to west, the church leads you toward the altar space (Figure 9.7). The interior of the pointed and lancet arch windows are bright stained glass depictions of people and stories important in the Lutheran faith (Figure 9.8). Columns and arcades do not divide the interior of the church into individual naves or sections, allowing the church to be one, unified space. Pilasters with liernes reaching across the vaulted ceiling adorn the interior walls. Balconies are situated halfway up the east and west ends of the church interior, adding a change in ceiling height, and separating secondary spaces from the
primary church vestibule (Figure 9.7). Looking east from the altar, a large Rose window adorns the upper most portion of the east wall. Not visible from the outside, the rose window signifies the purpose and meaning of the building. The large pointed arch stained glass window adorning the exterior façade of the steeple allows light to travel through the steeple’s interior and illuminate this religiously significant decoration (Figure 9.9).

9.4 Renovations

Trinity Lutheran Church underwent major renovations during their 1896 reconstruction. The church was built shorter in length, reducing the overall seating capacity by 200—1,400 originally, 1,200 throughout the twentieth century; the steeple was also shortened by twenty-five feet. The undeveloped land served as grounds for an added parsonage, now a parish house with offices and meeting rooms. The interior materials and layout of the church’s interior have been redone many times over the past century, including the removal of some of the pews, reducing seating capacity to 1,100.

9.5 Steeple

A steeple reaching 150 feet was included with the original Trinity Lutheran church built in 1864. The steeple was the tallest in the Soulard neighborhood, until surpassed by Saints Peter and Paul Church down the street. Unfortunately, the 1896 tornado tore apart the original structure and steeple, and as a part of the rebuild the congregation chose to built twenty-five feet shorter due to money and time. The steeple is situated atop the church, centered on the gable roof. Built as an independent structure above the narthex of the church, the steeple appears to extend to the concrete base upon

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178 Ibid.
which the church is situated (Figure 9.10). Centered at the steeple’s base is the church’s main entrance. Two large doors form the bottom portion of the pointed arch installation, with a floral stained glass window representing the crown of the pointed arch. An archivolt adorns the extrado of the pointed arch entrance, with a stone and brick casing built around the door and window. A limestone gable extends above the entrance, distinguishing it independent from the steeple structure above. A limestone cross is carved into the pediment of the gable, and a simple finial stands atop the east peak of the gable’s ridge (Figure 9.11).

A limestone course encircles the steeple above the finial adorning the grand, main entrance, extending back to the intersection between the main façade and the steeple structure. Using the limestone course as a sill, a large pointed arch window adorns the steeple’s east façade casting light into the interior of the steeple. Alternating lengths of yellow brick serve as the voussoirs around the window’s arch. Distinguishing the window below, limestone mimics the pointed crown of the stained glass window (Figure 9.12).

Above the large pointed arch window, the steeple takes on a full square shape nestled into the gable roof. A limestone course runs the length of the north, south, east, and west façades. Again, using the course as a sill, each façade is adorned with an arcade of three pointed arch louvers. Each arcade is embellished with yellow brick, distinguishing the louvers from the red brick façade. Within this section of the steeple, the five bells brought to America from Saxon Germany are hung to sound across the Soulard neighborhood before and after Sunday services. Above each louver arcade, a corbel table transitions the steeple into the spire structure (Figure 9.13).
A gable dormer adorns the north, south, east and west facades of the steeple’s spire section. Built into each dormer façade is a pointed arch louver, allowing for greater airflow into the spire and attic spaces. Each louver is adorned with a clover design below the crown, which is mimicked in the façade by means of a limestone decoration. On either side of each louver, a brick colonnette, with a limestone base and capital, frames the gable dormer. A single finial adorns each of the gable dormer’s ridges. Four pinnacles embellish the conclusion of the steeple’s four corners. Each adorned with an octagonal finial, similar to the construct of the spire above, the pinnacles extend to just below the gable dormers. The spire extends toward the sky from an octagonal base. Midway up the north, south, east, and west facades, a gablet brings definition to the otherwise simplistic steeple extension. The spire narrows to a point, and is adorned with an ornate finial, concluding the distinguishing steeple of Holy Trinity Church (Figure 9.13).
Figure 9.1. Trinity Lutheran Church: Church View. View of Trinity Lutheran from across South Eighth Street. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 9.2. Trinity Lutheran Church: Front, East Facade. Southeastward view of the front facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 9.3. Trinity Lutheran Church: Southeast Pinnacle. View of the southeast pinnacle crowning the southeast brick abutment framing the front facade (symmetrical to the abutment adorning the northeast corner.) April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 9.4. Trinity Lutheran Church: Northern Transept Facade. View of the transept's northern facade off of Soulard Street. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 9.5. Trinity Lutheran Church: Northern Transept Entrance. View of the church's northern transept entrance. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 9.6. Trinity Lutheran Church: Northern Facade. View of the church's northern facade, focused on the section between the front facade and northern transept extension. February 25, 2015. Image Credit, Rebecca Pressimone.
Figure 9.7. Trinity Lutheran Church: Interior Vestibule. View of the church's octagonal altar and semi circular pew arrangement. February 27, 2015. *Image Credit, Rebecca Pressimone.*
Figure 9.8. Trinity Lutheran Church: Stained Glass Window. View of the interior illumination of Trinity Lutheran's stained glass windows adorning the interior walls. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 9.9. Trinity Lutheran Church: Rose Window. View of the church's interior Rose window as seen from the steeple's independent, interior structure. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 9.10. Trinity Lutheran Church: Steeple. View of Trinity Lutheran's steeple from the northeast corner of Eighth and Soulard Streets. February 25, 2015. Image Credit, Rebecca Pressimone.
Figure 9.11. Trinity Lutheran Church: Main Entrance. View of the church's main entrance centered on the front, east facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 9.12. Trinity Lutheran Church: Steeple's East Facade. View of the steeple's east facade above the church's main entrance. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 9.13. Trinity Lutheran Church: Bell Tower. View of the steeple's bell tower section and adorning spire, distinguishing the height of the church. April 18, 2015. Image Credit, Rebecca Pressimone.
10.1 History

In 1840, Saint Louis’s population had grown to over 16,000 due to the burgeoning German communities throughout the area.\textsuperscript{179} A decade later, a census revealed the population had grown to nearly 78,000; One third of the population, and one half of all the Catholics in the city were German born. In all of Saint Louis, there were only two German parishes: Saint Mary of Victories and Saint Joseph’s. Other Catholic parishes administered to the German immigrant population, but the Germans preferred to have a parish that represented their heritage and personal religious doctrine.\textsuperscript{180}

As is the case for many of the mid to late nineteenth century churches in Saint Louis, the German community of the first ward—six wards in total—expressed interest in a church and parish closer to their neighborhood in the city’s southern district.\textsuperscript{181} In an attempt to honor the wishes of the predominant German population, Father Joseph Melcher was sent by Bishop Kenrick to Europe in 1846 to recruit German priests able and willing to lead new German congregations. Father Melcher met a twenty-five year old Simon Sigrist in a diocesan seminary in Strassbourg, and brought him to Saint Louis for his ordination and assistance in establishing a new German parish.\textsuperscript{182} In 1849, Saint Louis was promoted to an Archdiocese and Archbishop Kenrick commissioned Father

\textsuperscript{179} Sanchez and Willman, \textit{Sanctuary in Soulard}, 8. The German population of Saint Louis had grown 400 percent in the previous decade.
\textsuperscript{180} Ibid., 10.
\textsuperscript{181} Ibid.
\textsuperscript{182} Ibid.
Sigrist to found a parish in the first ward. On June 17, 1849 Father Sigrist founded Saints Peter and Paul Parish.  

At the time of its establishment, parishioner numbers increased rapidly for the new Saints Peter and Paul Parish. The first church was built at the corner of Seventh and Allen Streets and faced Eighth Street on the church’s west side. A small structure with a wooden frame, the first church building served as the Parish home for four short years. After two years, it was clear that the wooden structure would not accommodate the rapidly growing parish for long. In October of 1851, the cornerstone was laid for a new brick church on the same site. Built at a cost of $18,000 and paid for by the parishioners, the new Saints Peter and Paul church was completed and dedicated in 1853, two short years later.  

Father Sigrist served the congregation for just short of a decade, as he led the parish into financial despair. In determining how to go about their financial crisis, the Saints Peter and Paul congregation became divided, as some parishioners wanted Father Sigrist to remain their pastor, and others wanted the assistant pastor, Father Franz de Sales Goller, to assume the role. Proposals were made to the Archbishop arguing both sides of the conflict. However, Father Sigrist was reassigned to a parish in Indianapolis, and Father Goller was promoted to head pastor in 1858, serving as pastor until his death fifty-two years later in 1910.  

The second church building served as parish home for the Saints Peter and Paul congregation for twenty years. In the early 1870s, Father Goller and his parishioners

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183 Sanchez and Willman, Sanctuary in Soulard, 10.  
184 Ibid.  
185 Ibid.  
186 Ibid., 11.
decided it was time for a new church that could accommodate the growing congregation. Father Goller contacted German architect Franz Georg Himpler to develop some designs for the new parish church. Himpler was renowned for his New York church designs, claimed by some as, “…clearly intended to function as medieval cathedrals: they were social and visual focal points of their towns or neighborhoods.” Himpler traveled to Saint Louis in 1872 to begin planning and sketching the new Saints Peter and Paul Church for Father Goller. His design was accepted in 1873, and the cornerstone was laid in 1874. The church was ready to be used in 1875, though much interior work was yet to be completed.

Interior work continued within the church well into the 1890s. The parishioners were paying off debts on the church construction and interior furnishings rapidly, as Himpler continued to embellish the church with elements of the congregation’s German Heritage. In 1896, a tornado tore through the Soulard neighborhood, tearing the roof of Saints Peter and Paul Parish from its structure. Though devastated, Father Goller was prepared for the worst. The day after the storm, a contractor was hired to repair the damage. Within a year, the church was fully functioning again. Undergoing a series of renovations throughout the twentieth and twenty-first centuries, Saints Peter and Paul Parish has remained a proud community and structure in the Soulard neighborhood (Figure 104).

Father Goller was greatly revered for everything he achieved during his role as pastor of Saints Peter and Paul Parish. Responsible for organizing the parish school and

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187 Sanchez and Willman, Sanctuary in Soulard, 27.
188 Ibid.
189 Ibid., 28-30.
190 Ibid., 31.
erecting the current church, which was dedicated in 1875, Father Goller is renowned as one of the most important people in the parish during his life, and after his death.\textsuperscript{191} The parish still serves the Catholic community of the Soulard neighborhood today. Though the parish has diminished in size, and the interior has been redesigned to accommodate a smaller congregation, the church has remained a strong symbol of Gothic church architecture in the Soulard neighborhood.

10.2 Construction: Exterior

Saints Peter and Paul Parish is a large limestone church with black, limestone trim embellishing all facades. The church faces west, looking across the Soulard neighborhood. Asymmetrical in plan with a 214-foot steeple located at the southwest corner of the church, Saints Peter and Paul is designed and ornamented as a strong representation of the Gothic Revival Style. Though ornamented to appear symmetrical, the church follows an asymmetrical plan (Figure 10.1).

The church’s roof is a traditional gable roof extending the length of the main building, with an intersecting gable running along the transept. Above the northern and southern facades, extending roughly ten feet into the gable design, the roof transitions into a flat roof. A gable dormer extends north from the main gable above the church’s northwest corner. Though not symmetrical, the gable dormer reflects the extensive steeple extending from the church’s southwest corner. With copper rakes outlining the eaves and ridge of the gable dormer, a small pyramidal, spire extends from the center of the dormer’s ridge.

\textsuperscript{191} Sanchez and Willman, \textit{Sanctuary in Soulard}, 12.
Built in the traditional Gothic Revival cross plan, the church’s east end is formed by a prominent barrel vault, which is adorned with a semi conical roof, extending from the main gable roof form. Two limestone towers are situated at the intersection of the barrel vault and transept façades. Enveloped by the church’s main structure, visible in the church’s interior structure and ornamentations, the two towers are adorned with roofs similar to that over the barrel vault. Notable as semi conical roofs, the structures portray elements of a lean-to roof or a hip roof, extending from the main limestone façades.

The west façade of Saints Peter and Paul church is designed in three sections, with an entrance adorning each section (Figure 10.2). Though the sections are asymmetrical in plan, the north and southwest sections are symmetrical in terms of the entrances. Each of the two entrances are set into the limestone façade under the crown of a Gothic, pointed arch. Forming the crown is a decoration of black limestone trim with a gold, clover decoration set in the center. White limestone colonettes serve as the base of the pointed arch element on either side of the entrance. Gold Corinthian capitals crown the colonettes, and serve as the base from which black limestone archivolts extend to form the pointed arch crown. Ornate gold decorations embellish the black limestone archivolts around the secondary entrances. The northwest entrance is situated farther into the limestone exterior than the southwest entrance, establishing more of a compound arch design framing the entrance. The only difference this introduces between the two entrances is a second set of white limestone colonettes, and an additional black limestone archivolts (Figure 10.3).

(The southwest section of the west façade is a part of the church’s steeple. A more complete analysis of the architecture and ornamentation pertaining to the steeple will be
summarized in more detail in the Steeple section of this chapter). The northwest section of the western façade is simple in design and ornamentation above the gable entrance. A black limestone course, spanning the width of the northwest façade, divides the section in half. A pointed arch stained glass window arcade adorns the façade above the course. Black limestone encases the window arcade, designed as a series of three pointed arches. Four colonettes support the three pointed arch archivolts, each crowned with a simple Corinthian capital to embellish the arcade. Limestone voussoirs are used as an enhancement to the black limestone extrados. Above the window arcade, the limestone façade extends into a gable, separated by a black limestone course. A small circular window is centered in the gable’s limestone façade. Black limestone rakes outline the gable’s angles, adorned with a black limestone finial at the peak, extending to the flat roof above. A pointed arch arcade, consisting of six pointed arches and spanning between the gable façade and the church’s northern flat roof, completes the northwest section of the west façade (Figure 10.4).

A gable dormer extends over the northwest corner of the church, balancing the dominant southwest steeple structure. East of the dormer and steeple adorning the west roof, the church takes on a more symmetrical design. A single gable runs the length of the church, intersected by a gable over top of the transept, and resulting in a semi conical roof. West of the transept, five dormers are equally spaced across the flat roof portion of the northern and southern roofs. At the intersection of the main and transept gable ridges rises a small spire built upon an octagonal base (Figure 10.4). Copper rakes embellish all ridges, valleys, and eaves of the roofs.
The center section of the western façade is heavily ornamented in the Gothic Revival style with black limestone details and decorations. Similar to the north and southwest entrances, the central entrance is situated at the back of a large pointed, compound arch element. Black limestone is used to form additional gable ornamentation, encasing the pointed, compound arch entrance. Two black limestone abutments frame the gable façade ornamentation. The entrance, adorned with a plain limestone crown, similar to the main exterior façade, forms the interior pointed arch of the compound arch element; a simple black limestone cross ornaments the contrasting white limestone crown. Limestone colonettes serve as the piers for the three exterior arches of the compound arch design. With simple gold, Corinthian capitals adorning the tops of the six colonettes, black limestone archivolts form the intrados of the pointed arches. The exterior most archivolt, similar to the north and southwest entrances, is adorned with an ornate, gold ornamentation. A black limestone gable extends above the compound arch entrance, with a clover detail cut out to reveal the white limestone underneath. A series of six pointed arches is similarly cut into the black limestone, running behind the gable façade, forming a simple arcade, which spans the width of the compound arch feature encasing the entrance. A black limestone course spans the width of the center section separating the entrance from defining ornamentations above (Figure 10.5).

Embellished entirely with black limestone, a large pointed arch window dominates the center of the western façade above the main entrance. Centered in the top section of the pointed arch element is a large stained glass Rose window, with four pointed arch windows filling the arch design below. A thick, black limestone archivolt embellishes the pointed arch along the arch’s intrado. Limestone voussoirs outline the
crown of the pointed arch element embellishing the limestone façade. An arcade consisting of four pointed arches is situated above the sill of the elaborate pointed arch feature. Each pointed arch window within the overall design of the center façade is adorned with a gablet, each of which works into the arcade design. Above the arcade, the circular Rose window is framed entirely in a black limestone casing. The archivolt design adds dimension to the ornamentation of the pointed arch feature (Figure 10.6).

Three black limestone courses divide the span of the central section of the western façade. One course spans the width of the façade below the pointed arch element—acting as the sill—the other is through the dominant façade feature—though only visible on the white limestone façade on either side of the dark ornamentation. A third course divides the gable façade from the heavily embellished façade below. Just above the third course, an arcade of three, pointed arches is cut into the limestone façade. The arcade is trimmed in black limestone, with white limestone voussoirs embellishing the arches’ extrados. Between the arcade and the peak of the gable façade, a small circular detail is cut into the limestone façade. Though traditional in Gothic church architecture, the gable’s west peak is not adorned with an ornate finial; instead a series of limestone decorations outline the gable’s angles, distinguishing the gable apart from the dark gable roof (Figure 10.7).

Between the steeple and the transept, four black limestone abutments divide the façade into five sections. Black at the base, the color fades with height, likely due to weathering over the past century. Adorning the top of each abutment is a limestone, pyramidal finial. Centered in each of the five sections along the north and south façades is a large stained glass pointed arch window, with black limestone casing and limestone
voussoirs outlining each arch’s extrado. A black limestone course, spanning the width of each façade, is situated below the five windows’ sills (Figure 10.8).

The transept extends slightly beyond the north and south façades of the church. Framed in black limestone abutments, the north and south façades of the transept encase two long lancet arch windows. Similar in design to other pointed arch windows, black limestone forms the window’s casing, with limestone voussoirs adorning the crown of the arch. A black limestone course runs below the sill of each window adorning the transept’s northern and southern façades. Another course divides the gable façade from the transept’s remaining façade, similar to the definition on the church’s front, western façade. An arcade of three, pointed arches is situated just above the gable’s course, trimmed in black limestone. A circular detail is cut into the limestone façade above the arcade, below the gable’s peak. A cross finial adorns the peak of the transept’s north and south façades (Figure 10.9).

East of the transept, the main church building extends toward Seventh Street, extending into the round design of the barrel vault plan. Two cylindrical additions are situated between the transept and the barrel end of the vaulted church building. Each addition is adorned with two lancet arch windows and black limestone abutments defining individual sections of the cylindrical façade. A semi conical roof adorns each of the additions. The barrel vault is ornamented similarly to the cylindrical additions on the north and southeast ends of the main structure. Black limestone abutments define the five individual sections of the barrel structure. Each façade is adorned with a tall lancet arch window framed in black limestone casing. A black limestone course encircles the base of the cylindrical additions, as well as the barrel vault, dividing the ornamented façade from
the simpler base of the structures. Completing the exterior structure, copper cross finials adorn the peaks and ridges of the three semi-conical roofs (Figure 10.10).

10.3 Construction: Interior

Saints Peter and Paul’s interior is a strong representation of the Gothic Revival style incorporating the Gothic pointed arch, a vaulted ceiling, and arcades dividing the nave of the church into three sections. Two arcades span the length of the church’s nave, from the altar to the narthex. Plaster piers serve as the bases for the pointed arch archivolts defining the central arcades. A Corinthian style capital adorns each pier. Liernes extend from the capital of each pier to form the ribbing of the definitive, Gothic vaulted ceiling. The vaulted ceiling details become more pronounced over the east end of the church, defining the importance of the central altar, and the two secondary altars north and south of the barrel vault (Figure 10.11).

Emil Frei stained glass windows adorn all interior façades of the nave (Figure 10.12). A Gothic, clover design embellishes the crown of each pointed arch window. The three altars are situated at the east end of the church. The main altar sits within the east, central barrel vault. Directly behind the central altar is a painting of the Holy Spirit encased in a pointed arch frame. Four pointed arch stained glass windows, adorning the barrel vault’s four interior walls, allow light to shine through the east end of the building. The two secondary altars are situated north and south of the main altar, one in each tower addition, situated between the church’s transept and barrel vault. Two additional pointed arch windows embellish the façades behind the secondary altars, encased in limestone sills and voussoirs (Figure 10.13).
In the late 1800s, the parishioners of Saints Peter and Paul Parish paid for and installed pews to seat upwards of 2,000 people in the church. Four columns of wooden pews filled the nave from the altar to the narthex. The pews added a darker contrast to the lighter colored piers, archivolts, and vaulted ceilings. The liernes and ribbing are painted gray to elaborate the intricate star vault design. Simple, decorative paintings embellish the ceiling between the liernes, drawing attention along the length of the church from entrance to service, which is held at the church’s east end (Figure 10.14).

10.4 Renovations

Over the past century, Saints Peter and Paul Church have undergone numerous renovations. Excluding the reconstruction of the church after the 1896 tornado, which involved largely structural refurbishment, the church underwent a number of interior renovations to make the building more maintainable for the much smaller community. As the city grew, more churches were built and people began to move away from the once prominent German neighborhood and parish. No longer requiring seating for 2,000 people, the pew layout of Saints Peter and Paul transitioned into a circular, more private arrangement (Figure 10.15). The hard floors were covered in a red carpet, which runs through the central nave and around the more privatized arrangement of the church’s east end. A wooden altar is used for more intimate services, though the large marble altars remain in their respective vestibules. The remainder of the church is used for public and private meetings or gatherings during the week and after weekend services. The original baptismal font is built into the floor towards the western end of the nave, and is still used for baptisms today (Figure 10.16). A balcony is situated above the main entrance,
establishing a more dramatic transition into the great expanse of the Gothic Revival interior (Figure 10.17).

10.5 Steeple

The 1875 construction of Saints Peter and Paul Parish included a towering 214-foot steeple at the building’s southwest corner. The steeple is a square structure extending beyond the west and south façades of the main building. Though appearing as a structure independent from the main church building, the steeple is built into the exterior façade, hiding the north and east façades. The west and south façades are ornamented in the Gothic Revival style (Figure 10.18). (Due to their unique ornamentation, each of the steeple’s ornamented façades will be analyzed individually. Where the steeple becomes a square structure rising above the church’s gable roof, the analysis will address the symmetrical ornamentation adorning all four façades.)

One of the church’s secondary entrances is situated at the base of the steeple’s west façade (discussed in the Construction: Exterior section of this chapter). One of four black limestone courses runs behind the entrance, suggesting a separation between the entrance’s gablet and the doors below. The section above the doors is unembellished in terms of Gothic Revival elements. The second course extends the width of the façade a short distance above the gablet, creating fairly equal sections among the façade. Two pointed arch windows are situated midway between the second and third courses spanning the width of the façade. Forming a small arcade, colonettes with Corinthian style capitals serve as the bases for the crowns of the arches, formed by black limestone archivolts. The windows are encased in a black limestone frame with simple archivolts adorning the extrados. Limestone voussoirs embellish the crowns of each pointed arch.
window. Between the third and fourth courses, a single pointed arch stained glass window embellishes the façade. Similarly encased in a simple black limestone frame, limestone voussoirs enhance the pointed arch window’s extrados (Figure 10.19).

An independent façade extends between the black limestone abutments framing the steeple’s southern façade. A small rectangular window, with a black limestone casing adorns the bottom portion of the façade. Towards the top of the extended façade, a pointed arch window, with a similar black limestone trim, adorns the limestone exterior, embellished with limestone voussoirs around the pointed arch window’s crown. Black limestone details the corners of the extended façade. A semi-conical roof, similar to those situated over the east end of the church, crowns the extension of the steeple’s south façade. A black limestone course divides the asymmetrical ornamentation of the steeple’s south façade from the symmetrical decoration adorning all exposed façades above. A single pointed arch window, adorned with black limestone casing and limestone voussoirs, which embellishes the pointed arch crown, is situated between the south façade’s first and second black limestone courses (Figure 10.20).

Above the single pointed arch window adorning the west and south façades the northern and eastern façades of the steeple ascent through the church’s gable roof. With all four façades exposed, symmetrical ornamentations encircle the steeple’s square structure. A black limestone course encircles the square steeple above the west and south pointed arch windows. Above the encircling course, a black limestone arcade, consisting of five Gothic pointed arches, adorns the limestone façade. The outermost arches are outlined in black limestone, with the white limestone façade exposed behind the ornamentation. Six colonettes connect the five pointed arch crowns to form the arcade,
each adorned with a small, Corinthian style capital. A black limestone casing, which is embedded in the limestone façade, forms the central arch. A small stained glass window is situated on the interior wall of the steeple, peering out through the black casing. Limestone voussoirs ornament each of the pointed arch crowns (Figure 10.21).

The black limestone abutments framing the west and south façades expire on either side of the arcade. Due to weathering, the black detail of the limestone decorations fades away toward the height of the steeple, resulting in a monotone, yet heavily ornamented and distinguishable bell tower. Above the limestone abutments, the roughness of the exterior transitions into finished limestone blocks. Above each of the black limestone arcades, a detailed limestone course signifies the end of the steeple’s main structure. Above the detailed course, the steeple narrows around the bell tower portion of the structure. Adorning all four façades of the bell tower is a lancet arch louver. Each louver is encased in a smooth limestone casing, with a gablet extending above the bell tower section of the steeple; an ornate cross finial adorns each of the four gablets. Each louver is framed with smooth limestone abutments, extending above the bell tower section of the steeple. Four limestone pinnacles, extending the height of the bell tower, distinguish four supplementary façades. The four limestone pinnacles are adorned with intricate limestone finials (Figure 10.22).

A limestone rake encircles the top of the bell tower, defining the end of the main structure and the start of the church’s prominent spire. The limestone abutments from either side of the louvers result in small finials above the limestone rake. Behind the twelve finials crowning the steeple’s four main façades extends the church’s distinguishing spire. An octagonal prism, the spire rises in eight separate, yet cohesive,
sections. Detailed copper rakes define each section of the spire as they narrow to a prominent point. A gable dormer, fitted with a pointed arch louver, is situated toward the base of the spire on the north, south, east, and west most sections. Copper rakes and pediments add definition to the simple dormers, which allow the sounds of ringing bells to sound out through the neighborhood, similarly to the louvers below. A series of eight smaller louvers, trimmed with copper, encircle the spire above the gable dormers, allowing for better air circulation in the tight structure. As the spire extends to a single point, a gold leaf cross finial crowns the structure, concluding the German, Gothic Revival Saints Peter and Paul Parish Church (Figure 10.22).
Figure 10.1. Saints Peter and Paul Church: Church View. View of Saints Peter and Paul from the southwest corner of Eighth and Allen Streets. February 25, 2015. *Image Credit, Rebecca Pressimone.*
Figure 10.2. Saints Peter and Paul Church: Western Facade. View of the western facade adorned with three entrances, one primary and two secondary. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 10.3. Saints Peter and Paul Church: Northwestern Entrance. View of the northwestern, secondary entrance adorning the west, front facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 10.4. Saints Peter and Paul Church: Northwestern Facade. View of the west facade as it extends above the northwestern, secondary entrance. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 10.5. Saints Peter and Paul Church: Central, Primary Entrance. View of the church's primary entrance, centered in the western facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 10.6. Saints Peter and Paul Church: Exterior Rose Window Detail. View of the pointed arch design situated atop the church’s primary entrance, encasing the church’s Rose window. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 10.7. Saints Peter and Paul Church: Central Western Facade. View of the western facade’s central section from the primary entrance to the gable roof’s peak. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 10.8. Saints Peter and Paul Church: Southern Facade. View of the southern facade between the southwest steeple and the church's intersecting transept. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 10.9. Saints Peter and Paul Church: Southern Transept Facade. View of the church's intersecting transept's southern facade, situated toward the east end of the church. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 10.10. Saints Peter and Paul Church: West Barrel Vault and Supplementary Towers. View of the west end of the church, portraying a prominent barrel vault structure concluding the church’s eastward extension and supplementary towers. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 10.11. Saints Peter and Paul Church: Interior Nave. Westward view of the church's central nave, defined by two plaster, column and pier arcades. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 10.12. Saints Peter and Paul Church: Emil Frei Stained Glass Window. One of many stained glass windows adorning the interior walls of Saints Peter and Paul, all designed by Emil Frei. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 10.13. Saints Peter and Paul Church: Primary Altar and Interior Barrel Vault. View of the church's western barrel vault, enveloping the primary altar (the church was under maintenance at the time this photo was taken). February 26, 2015. *Image Credit, Rebecca Pressimone.*
Figure 10.14. Saints Peter and Paul Church: Vaulted Ceiling. View of the church's expansive vaulted ceiling, defined by liernes and elaborate paintings. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 10.15. Saints Peter and Paul Church: Circular Set-Up. View of the renovated interior arrangement, done so for a smaller congregation. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 10.16. Saints Peter and Paul Church: Baptismal Font. View of the church's original Baptismal Font, built into the floor towards the central nave's west end. February 26, 2015. *Image Credit, Rebecca Pressimone.*
Figure 10.17. Saints Peter and Paul Church: West Balcony. View of the church's west balcony, establishing a transition from the narthex to the grand nature of the church. February 26, 2015. Image Credit, Rebecca Pressimone.
Figure 10.18. Saints Peter and Paul Church: Steeple. View of the church’s steeple, dominating the church’s southwest corner. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 10.19. Saints Peter and Paul Church: Steeple's Western Facade. View of the steeple's western facade from above the secondary entrance to below the steeple's bell tower. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 10.20. Saints Peter and Paul Church: Steeple's Southern Facade. View of the steeple's southern facade adorned with an extended facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 10.21. Saints Peter and Paul Church: Steeple's Bell Tower Base. View of the steeple's detailed facades situated below bell tower. April 18, 2015. *Image Credit, Rebecca Pressimone.*
Figure 10.22. Saints Peter and Paul Church: Bell Tower and Spire. View of the steeple's bell tower and spire, distinguishing the grand Saints Peter and Paul structure. April 18, 2015. Image Credit, Rebecca Pressimone.
11.1 History

Saint Francis de Sales Oratory was established as Saint Francis de Sales Parish in 1867.¹⁹² A group of seven German dairymen, parishioners at Saints Peter and Paul Church in South Soulard, got together to discuss the possibility of establishing a parish in Benton Park. In the early- to mid-nineteenth century, the Benton Park area would have been in the early stages of development with plenty of land to the west for farming and growth. In the late-nineteenth century, Benton Park consisted of brick houses, shops, and storefronts with apartments above.¹⁹³ Craftsmen, such as bakers, dairies, and grocers, settled the area and worked diligently to establish themselves in the growing metropolis. Before the introduction of public transportation throughout the city, it was increasingly difficult for residents to travel to their distant parishes. It was evident that a church was needed to serve the city’s southernmost Catholic community.¹⁹⁴

Shortly after an appeal was made to establish a parish in Benton Park and approval was granted, a pact of land was purchased at Gravois and Allen streets and construction began on a new church. In less than a year, the parish’s first church, a modest brick building, was erected.¹⁹⁵ During the parish’s first year, member numbers reached upwards of 800, due to its dedication to the German language. Numbers grew

¹⁹³ Ibid.
¹⁹⁴ Ibid.
¹⁹⁵ Ibid.
slightly through the 1870s and 1880s and were believed to have reached at least 1,000 parishioners. At this time, Saint Francis de Sale’s third pastor, Father John Peter Lotz, began making plans to build a more elaborate church to serve the German Catholics of Benton Park and south Saint Louis.196

Father Lotz traveled to Berlin in 1894 to consult with German architect E. Seiberts about the design of his new church. The plans were elaborate indeed, with plans for a 350-foot center spire, two large supporting towers, two smaller towers over the transepts, two additional spires and elaborate finials.197 Unfortunately, the plans proposed to the parish by Father Lotz were far more costly than the $135,000 earmarked by the parish’s building committee. Excavation began on Father Lotz’s grand church’s basement when reality set in and it was realized that the church went well beyond the means of the parishioners.198 It was decided that the basement would be finished and roofed so that it could serve as a church until a decision could be made regarding how to proceed with construction of the new building.199

Before construction on the basement was completed, Saint Francis de Sales was met with torment and sorrow. In 1896, a tornado swept through the area and destroyed the parish’s original church.200 A few years after the storm, Father Lotz passed away leaving the plans for a new church in the hands of his successor, Father Frederick G. Holweck. Though the parish was devastated, a light appeared on the horizon as Father

197 Ibid.
198 Ibid.
199 Ibid.
200 Ibid.
Holweck made plans to complete construction of the new church.\textsuperscript{201} Affordable alterations were made to Father Lotz’s original plans; inexpensive materials such as brick, limestone and terracotta were used in place of the cut stone; the transept towers and smaller spires were eliminated; and the main spire was shortened to 300 feet, topped off with a 12-foot iron cross (replaced in 1952 by an 18-foot gold leaf cross due to rust). The new church was dedicated in 1908.\textsuperscript{202}

Saint Francis de Sales parish served the Benton Park community for over 100 years. In 2005, the Archdiocese of Saint Louis closed the parish, and it was consolidated with another neighborhood parish. The church building and campus were given to the Institute of Christ the King Sovereign Priest to maintain and administer the sacraments according to the 1962 Roman Missal.\textsuperscript{203} The Most Reverend Raymond L. Burke, Archbishop of Saint Louis, erected the church as an Oratory, renaming the church Saint Francis de Sales Oratory.\textsuperscript{204} The church now serves the entire archdiocese of Saint Louis and is the center of the Extraordinary Form of the Roman Rite.\textsuperscript{205}

11.2 Construction: Exterior

Construction of Saint Francis de Sales Oratory, as it stands today, began in 1898. Due to budget constraints, construction was halted shortly after it began and was not continued until 1907 under the direction of a new, local architect Viktor Klutho.\textsuperscript{206}

\textsuperscript{202} Ibid.
\textsuperscript{203} Ibid.
\textsuperscript{204} Ibid. Oratory signifies a place of prayer, but technically it means a structure, other than a parish church, set aside by Ecclesiastical authority for prayer and the celebration of Mass.
\textsuperscript{205} Ibid.
\textsuperscript{206} Ibid.
German architect, E. Seiberts, and Father Lotz drew up plans for the new church amassing close to $500,000, nearly five times the amount the parish could afford. After nine years, Klutho submitted plans for a less expensive version of Seiberts and Father Lotz’s grand church.\textsuperscript{207} Though still going over budget at the request of the parish, Klutho designed and built an impressive, Gothic revival church out of grey brick and limestone, with copper adornments and ornamentation on the exterior.\textsuperscript{208}

Saint Francis de Sales Oratory is another strong example of the Gothic Revival style, with a long barrel vault floor plan intersected by a prominent transept towards the church’s west end, situated upon a large limestone base. A long gable roof extends over the central vaulted structure, culminating in a semi-conical roof above the church’s barrel end. Another gable roof runs the length of the transept, intersecting the main roof. A small spire extends above the gable roofs, denoting the central intersection. A series of gable dormers adorn the two primary gable roofs, as well as the roof above the church’s barrel end. Below the east extension of the gable roof, a flat roof extends over the main vestibule’s north and south interior, nave sections. The main structure closely resembles the Gothic Revival cross plan. Exterior ornamentations—including round towers adorning the western end of the church, three steeple’s built in front of the church’s eastern façade, and various other exterior additions—add definition and dimension to the otherwise straightforward Gothic Revival plan (Figure 11.1).

The church’s east façade is enhanced with three steeples—one central steeple extending above the Benton Park neighborhood, and two secondary steeples framing the


\textsuperscript{208} Ibid.
ornate, central structure. The secondary steeples appear as structural extensions of the east façade, which is hidden by the three prominent towers. Each tower, built up from an octagonal base, is constructed of grey brick, and adorned with limestone decorations. A secondary entrance is set into the base of each steeple, atop the building’s limestone base, with a limestone staircase. A limestone course serves as the entrance’s lintel, with grey brick forming the jambs. Set into the grey brick façade, a pointed arch crown defines each entrance’s gablet. A limestone clover detail embellishes the center of the pointed arch crown, and brick voussoirs accentuate each arch’s extrado. Two brick abutments frame each secondary entrance with limestone pinnacles paralleling the gablet above. A pointed arch detail is cut into each of the pinnacles’ four façades, crowned with a limestone pyramidal, finial crown (Figure 11.2).

A limestone course encircles both secondary towers just above the entrance’s gablet. A single lancet arch, part ornamentation and part window, adorns the five exposed façades of each tower. A limestone sill adorns the base of each arch. At about the midway point, another limestone sill establishes the transition between the decoration above, and the window below. Unembellished glazing is situated within the top half of each arch. Fluted archivolts adorn the arches’ intrados, which extend the length of the lancet arch details. A simple limestone keystone adorns the point of each lancet arch window. Another limestone course defines a shift in the towers’ façades. Rising from the limestone course, a pair of brick and limestone pointed arches details the brick exterior. A limestone colonette, crowned with a Corinthian capital, divides the two pointed arch details. A limestone keystone distinguishes the point of each arch. Another limestone course divides eight gables from their respective façades. Copper rakes outline the angles
of each gablet, as the towers’ conical roofs extend to a point adorned with a copper finial. The east façade’s central most section is dominated by the church’s steeple, which will be discussed in a later section (Figure 11.3).

Continuing with the symmetrical design and layout of the Gothic Revival church, the north and south exterior façades are similarly adorned with heavy Gothic elements. Four brick abutments, embellished with limestone decorations—one at the midway point, and another serving as the crown—establish four individual sections of each façade. A large pointed arch stained glass window, embellished with limestone sashes forming floral patterns and supplementary pointed arch designs, adorn the upper portion of the façades’ four sections. The bottom portion the north and south façades is adorned with the occasional unembellished pointed arch window. Limestone corbelling details the top of each façade below the flat roof’s eave, outlined in a copper rake (Figure 11.4).

The church’s south façade is more heavily ornamented than the northern, due to the immediate adjacency of the neighboring parsonage on the lot north of the church. A stout brick tower extends from the south façade’s second section. An octagonal structure, brick abutments frame the structure’s eight façades. A single pointed arch window adorns the three southern most façades, framed in a limestone casing with brick voussoirs embellishing the pointed arch. A limestone course crowns each of the brick façades below the eaves of the structure’s roof, defined with a copper rake. A copper finial adorns the point of the short tower’s conical roof (Figure 11.5).

Angled between the building’s south façade, and the transept’s east façade is an extension of the church’s main structure. Angled toward the southeast, a tertiary entrance adorns the limestone extension. A limestone staircase leads to the unobtrusive double
door entrance. A compound pointed arch crown is situated atop the tertiary entrance; Brick archivolts form the two pointed arches creating the compound arch element. A limestone sash embellishes the plain limestone crown situated at the back of the pointed arch design. Brick voussoirs adorn the compound arch extrados with a simple limestone keystone detailing the outermost point of the pointed arch design. Two brick abutments frame the tertiary entrance and extend above the angled façade, each crowned with a limestone pyramidal finial. A gablet extends above the tertiary entrance, outlined with limestone rakes, and adorned with an elaborate limestone finial. A simple clover detail ornaments the brick gable above the entrance (Figure 11.6).

The north and south façades of the church’s transept are framed with brick abutments spanning the height of the transept’s façades. A grand pointed arch stained glass window centrally adorns each façade. An elaborate limestone sash and foil embellish the exterior of each window. A brick archivolt defines the intrado of the façade’s pointed arch, which is embellished with four rows of brick voussoirs, and completed with a single limestone keystone at the point. Two limestone courses run the width of the transept’s north and south façades—one beneath the window and one above. The top course divides the gable from the main façade. Two small, pointed arch stained glass windows, adorned with simple limestone sashes, are situated just above the limestone course. A symbol representative of the Holy Trinity is cut into the peak of the gable façade (Figure 11.7).

Adorning the bottom portion of the transept’s southern façade is an entrance into the basement of the church. Encased in a large limestone gable, the entrance is situated at the base of the lancet arch design. Limestone details embellish the crown of the pointed
arch façade, which is outlined with a simple limestone archivolt. Limestone rakes outline the angles of the gablet extending from the southern façade, adorned with a clover detail towards the peak of the gable. An elaborate limestone finial adorns the gablet’s peak.

Two pointed arch windows adorn the façade on either side of the gablet, each embellished with brick voussoirs and a limestone keystone (Figure 11.8).

West of the transept, the church’s barrel vault is adorned with seven lancet arch windows evenly spaced around the exterior façade—one window at the west end of the barrel vault, the other six spaced along the north and south façades. Limestone sashes embellish the exterior of each window, with a limestone keystone forming the point and a limestone sill serving as each window’s base. Brick and limestone abutments define the façades encasing each lancet arch window. Brick corbelling outlines the top of the façades, embellishing the transition from façade to roof below the gable and conical roofs’ eaves. A stack of copper and limestone courses outline the eaves (Figure 11.9). (A series of brick structures are situated around the west end of the church’s main structure. Appearing as appendages to the main Gothic Revival style, creating bulk around the barrel vault uncharacteristic of the architectural style, these additions have been left out of the analysis.)

11.3 Construction: Interior

The church’s nave is divided into three sections by two Gothic, pointed arch arcades. Where in many churches, the side naves are significantly shorter than the central nave, the ceiling in Saint Francis de Sales Oratory is the same height, with the exception of the vaulted peaks. The piers of the arcade—replacing the more straightforward column—are encased in plaster and formed by geometric—square and cylindrical—reeds
extending toward the simple, Corinthian style capitals. Established through color and shape, the individual sections of each pier reach beyond their respective capitals, forming the liernes across the vast, vaulted ceiling. The north, south, east, and west reeds—square, gray liernes—form the main pointed arch vaults across the central nave and between the piers; all remaining reeds form the definitive ribbing, establishing a star shaped vault pattern throughout the church (Figure 11.10).

Between the many ribs and liernes, the vaulted ceilings are hand painted in a muted—perhaps due to time and exposure to light—floral pattern. The continuous pattern covers a majority of the ceiling, including the three nave sections. However, where the transept and the central nave intersect is a painting depicting angels in joyful chorus. Reflecting the importance of the holy space and different aspects of the mass, the angels are singing psalms, which are depicted on ribbons held by each angel (Figure 11.11).

Introducing light from the outside in, stained glass windows line the walls of the church interior. The windows were installed in 1908 with the completion of the church, and were designed by the Emil Frei Company. Each depicting a religious figure or story, the windows were paid for and designed by the parishioners; essentially those with money could purchase a personalized window. Adding to the personalization of the church for the German population of Benton Park in the early twentieth century, the names of the parishioners are inscribed in their respective windows, showcasing the main contributors of the project (Figure 11.12). Another aspect of the German heritage is the inscription of Bible verses in German on the floor of the altar.

The main altar is a large, ornate structure situated in the barrel vault end of the church (west end). Original to the 1898-1908 church, the altar is marble and ornamented
with accents of gold, numerous statues, and numerous Gothic elements, ultimately uniting the Gothic style expressed throughout the church (Figure 11.13). Secondary and tertiary altars, four in total, are situated in the church’s transept, two on either side of the central barrel vault. The altars serve no purpose in a traditional mass; they were brought into the church after being saved from church’s being closed or torn down (11.14).

Opposite the grand altar, a balcony, used as the choir loft, extends over the church’s east entrances, establishing a grand entrance from the lower ceiling in the narthex, to the expansive nature of the church’s nave. A large organ is divided on either side of the balcony, allowing light from the east stained glass window to flood into the church, which is centered on the main steeple’s east façade (Figure 11.15).

11.4 Steeple

Ascending from the center intersection of the gable roofs is a small, secondary steeple. Extending above the roofs from an octagonal base, the steeple’s structure is built entirely out of copper. Each of the eight copper façades is adorned with a compound rectangle at its base. An embellished course defines the transition into the more heavily ornamented extension of the spire’s structure. A pair of pointed arches is situated above the copper course, with a larger open pointed arch spanning the height of the copper façades. A gablet extends above each façade, adorned with a small cross finial. Symbolic of the medieval and Gothic styles, eight copper gargoyle heads extend out of the steeple’s structure, adorning the ridges between the eight façades. Rising from behind the eight gablets, a narrow spire extends above the church’s structure. A conical, copper finial crowns the simple steeple structure (Figure 11.16).
The church follows a very traditional Gothic Revival layout. However, its towering steeple, instead of being partly inserted into the church’s main façade, stands as a structure supported by the main building (the steeple is attached to the church’s eastern façade, yet due to its prominence and size it was built as an independent component of the church on its own foundation). Built up from a square base, the steeple towers over the Benton Park neighborhood. The east, north, and south façades are heavily ornamented from the base to the spire; the west façade extends from and above the main building’s eastern gable (Figure 11.17).

Two brick abutments, embellished with limestone decorations, frame the steeple’s east façade. Situated between the bases of each abutment, the church’s main entrance is set at the back of a distinguishing compound arch feature. The double door entrance, encased in a limestone frame, is situated beneath a pointed arch crown adorned with limestone ribbing, which embellishes the compound arch design around the entrance. Three pointed arches form the compound arch as it narrows around the church’s primary entrance. Limestone colonettes, adorned with Corinthian style capitals, serve as the bases for each arch. Simple brick archivolts extend from the capitals to form the pointed arch crowns cut into the brick facade. Brick voussoirs outline the outermost crowns of the compound arch component, with a simple limestone keystone adorning the points. A brick gablet extends from the brick abutments, forming a gable façade, independent from the steeple’s east façade above the main entrance. Limestone rakes outline the angles of the gablet, adorned with curvilinear decorations leading to a similar, yet more elaborate, limestone finial crowning the peak. Below the peak, a limestone clover detail is set into
the gablet façade with two rows of brick voussoirs embellishing the decorative element (Figure 11.18).

Ornamenting the steeple’s east façade, situated behind the main entrance’s gablet is a large pointed arch stained glass window. The window is decorated with ornate limestone sashes forming a floral design and a series of pointed arches defining the stained glass elements illuminated on the church’s interior. A fluted brick archivolt adorns the intrado of the pointed arch frame encasing the stained glass window. A limestone keystone denotes the point of the arch, framed by two rows of brick voussoirs. A limestone course runs beneath the east façade’s pointed arch stained glass window, forming the window’s sill. Another limestone course runs the width of the façade and around the structure’s brick abutments above the window, denoting a transition in ornamentation on the steeple’s east façade (Figure 11.19).

A pointed arch arcade sits atop the limestone course above the east façade’s pointed arch stained glass window. Consisting of five arches, four limestone colonettes define the interior pillars of the arcade. Each colonette is adorned with a Corinthian style capital with brick archivolts forming the crowns of the five arches. Inlaid in the brick façade, a limestone keystone denotes the point of each individual arch, framed by simple brick voussoirs. Spanning the width of the façade just above the arcade, another limestone course provides a transition in ornamentation adorning the steeple’s east façade. A colorful mosaic depicting Saint Francis de Sales ornaments the plain brick exterior, centered above the arcade detail and the limestone course. Framed in a circular, brick voussoir, the mosaic recognizes the significance of the church, and the importance of the saint for which the parish was named (Figure 11.20). Another limestone course,
encircling the entire steeple structure, defines a final transition between façades, and introduces the use of the steeple as a bell tower.

The steeple’s north and south facades are partially hidden by two supplementary steeple towers. The two steeples’ main structures expire just below the bell tower portion of the central steeple, though their conical roofs extend as partial bell tower frames. A brick and limestone abutment extends the height of the north and south façades at their east edge. Aside from the occasional pointed arch window or arcade—detailed with limestone colonettes, keystones, and brick casings—the north and south façades are embellished largely by limestone courses, some of which encircle the entire steeple structure, while others span the width of their respective façades. Where the steeple transitions from a structural element to its purpose as a bell tower, all four of the steeple’s façades share symmetrical ornamentation and decoration, signifying the importance of the structure, and the space within. It also defines the church’s highest crowning element (Figure 11.21).

A limestone course, encircling the entire steeple structure, serves as the base of the steeple’s bell tower section. Each façade is framed in brick abutments adorned with limestone details, extending the height of the steeple from its main foundation base. Centered beneath a brick gablet, on all four façades, is a large pointed arch opening, embellished with limestone sashes and a copper screen. The sashes form three lancet arch details and two clover details, dividing each pointed arch opening into three sections. A copper screen, with a decorative lattice design, spans between the limestone sashes below each of the pointed arches’ crown. The opening allows air to flow through the bell tower and the bells to ring out across the neighborhood (Figure 11.22). A large black and gold
clock fills the crown of each pointed arch opening. A fluted archivolt outlines the opening in its entirety, adorned with a single limestone keystone at the point, framed by brick voussoirs. A brick gablet, outlined with limestone rakes, extends above each pointed arch opening. A small limestone clover detail ornaments each of the gable’s brick façades, and an elaborate limestone finial adorns the gable’s peak (Figure 11.22).

A series of six pointed arches, cut into the brick exterior, spans the width of each façade between the brick and limestone abutment frames. Simple in design and ornamentation, each pointed arch is embellished with a brick archivolt and brick voussoirs. A limestone course runs along the top of each pointed arch arcade crowning the steeple’s four main façades, as well as establishing the end of the eight brick abutment framing elements, spanning the height of the steeple’s façades. Limestone pinnacles extend from the steeple’s pronounced corners, established by brick abutments framing the north, south, east, and west façades. Octagonal in shape, each pinnacle is crowned with a conical roof, adorned with a copper rake along the eave and a copper finial at the peak (Figure 11.23).

Four brick gablets, one above each of the four primary façades, extend above the bell tower. A pointed arch opening adorns the façade of each gablet, similarly decorated to large openings below with a copper lattice screen and a limestone sash. A clover design adorns the crown of each arch with the copper screen filling the open space. A limestone keystone forms the point of each arch design with brick voussoirs embellishing the arches’ extrados. Limestone rakes outline the angles of all four gables, each crowned with a limestone finial. The steeple’s spire extends from the center of the structure, rising behind the four crowning gablets. Rising as an octagonal, pyramidal structure, the spire is
adorned with a copper course toward the peak of the structure, which encircles the spire.

A detailed copper finial crowns the highest point of the church complex, adorned with a gold leaf cross atop the peak, symbolizing the importance and significance of the Gothic Revival structure, and the space within (Figure 11.24).
Figure 11.1. Saint Francis de Sales Oratory: Church View. View of the church from the southeast corner of Historic Route 66, Gravois Avenue, and Lynch Street. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.2. Saint Francis de Sales Oratory: North Secondary Entrance. View of the church's northeast secondary entrance. April 18, 2015. *Image Credit, Rebecca Pressimone.*
Figure 11.3. Saint Francis de Sales Oratory: Northeast Secondary Steeple. View of the secondary steeple, situated northeast of the central steeple structure. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.4. Saint Francis de Sales Oratory: South Facade. View of the church's south facade spanning between the secondary steeple to the east and the intersecting transept to the west. April 18, 2015. *Image Credit, Rebecca Pressimone.*
Figure 11.5. Saint Francis de Sales Oratory: South Facade Addition. An octagonal addition to the south facade, reminiscent of a stouter steeple structure. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.6. Saint Francis de Sales Oratory: Tertiary Entrance. View of the church's tertiary entrance, angled between the south end of the transept and the south facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.7. Saint Francis de Sales Oratory: Exterior Transept Window. View of the top portion of the intersecting transept's south facade, adorned with a large pointed arch stained glass window. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.8. Saint Francis de Sales Oratory: Transept Entrance. View of the bottom portion of the south transept facade, adorned with an entrance into the church’s basement. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.9. Saint Francis de Sales Oratory: Exterior Barrel Vault. View of the exterior barrel vault concluding the church's west extension. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.10. Saint Francis de Sales Oratory: Interior Nave. View of the church’s central, nave section defined by two pier arcades forming the church's vaulted ceilings. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.11. Saint Francis de Sales Oratory: Angelic Chorus. A painting of angels detailing the central most ceiling vault, establishing the intersection between the central nave and transept ceilings. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.12. Saint Francis de Sales Oratory: Emil Frei Stained Glass Window. One of many stained glass windows adorning the interior walls of the church, most of which were bought by a parishioner for the church. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.13. Saint Francis de Sales Oratory: Central Altar and Barrel Vault. View of the church’s primary altar situated in the barrel vault at the church’s west end. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.15. Saint Francis de Sales Oratory: East Balcony. View of the church's central balcony extending into the central nave as a transitional element from the outside in. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.16. Saint Francis de Sales Oratory: Secondary Steeple. A simple steeple establishing the intersection of the main and transept gable roofs. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.17. Saint Francis de Sales Oratory: Steeple. View of the church's primary steeple centered in front of the structure's east facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.18. Saint Francis de Sales Oratory: Primary Entrance. View of the church's central, primary entrance situated in the base of the primary steeple's structure. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.19, Saint Francis de Sales Oratory: East Steeple Facade. View of the steeple's east facade directly above the church's central entrance. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.20. Saint Francis de Sales Oratory: East Steeple Facade 2. View of the steeple's east facade adorned with a pointed arch arcade feature and a Saint Francis de Sales Mosaic. April 18, 2015. *Image Credit, Rebecca Pressimone.*
Figure 11.21. Saint Francis de Sales Oratory: Steeple's South Facade. View of the steeple's south facade, largely hidden by the southern secondary tower. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 11.22. Saint Francis de Sales Oratory: Bell Tower. View of the steeple's bell tower section adorned with copper, scree louvers and large black and gold clocks. April 18, 2015. *Image Credit, Rebecca Pressimone.*
Figure 11.23. Saint Francis de Sales Oratory: Spire Base. View of the grey brick structure forming the base of the steeple's distinguishing spire. April 18, 2015. Image Credit, Rebecca Pressimone.
12.1 History

The church of Saint Agatha, located in the south Soulard neighborhood, has served various congregations since construction of the first building in 1871. The Saint Agatha parish was established by a group of German Catholics who felt removed from Saints Peter and Paul Church a few miles north in Soulard, and Saint Francis Xavier in the downtown area. The distance from their respective parishes had become cumbersome, especially in the event of inclement weather, and parishioners found it difficult to exercise their religious obligations. Parishioners petitioned for a new church, and Reverend J.A. Stroombergen was assigned by the Vicar General to canvass the South Soulard neighborhood for Catholics interested in a new parish. Visiting 200 families, Reverend Stroombergen collected $5,000 to be put toward a new parish church. Due to failing health, Reverend Stroombergen withdrew from his role as founder of a new parish. His successor, Reverend H. Leygraff, purchased a plot of land for $1,800, upon which a new church could be built.

In the fall of 1871, Saint Agatha’s first church, a modest building serving as church, school, and rectory, was erected at the corner of Ninth and Utah Streets. Designed by architect A. Druding, and overseen by Monsignors H. Kotte and A.

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210 Ibid.
211 Ibid.
212 Ibid., 17
Kircheis, the cornerstone was laid in October of 1871. Though the parish started out small, it grew and expanded quickly throughout the 1870s. The trifold building served the Saint Agatha Parish for close to fifteen years before a new building was erected to serve solely as the parish church. In 1885, a Gothic style church was built for the parishioners of Saint Agatha on the lot of the previous church. The architect, Joseph Stauder, was awarded a building contract in 1884 to design and construct a church rich in heritage and religious belief. His design provided the parish with a larger structure dedicated solely to the purpose of carrying out their religious customs and services.

Though not much larger than the original church, the new building reflected the parish’s strong German heritage, especially through the strong Gothic elements. The second church served the Saint Agatha parish for fourteen years. The parish continued to grow rapidly through the end of the nineteenth century necessitating a larger parish by the turn of the twentieth century. Additions were made to enlarge the church building in 1899, including a transept, sanctuary, and two sacristies. The new church, almost twice the size of the original structure, served close to 1,000 families throughout the 1900s.

According to past parishioners, the name changed slightly under the direction of new pastors, some remembering their parish as Saint Agatha Catholic Church, others recalling Saint Agatha Assumption. Through its name changes, Saint Agatha served a predominantly German community in the South Soulard neighborhood. With the construction of the new interstate in the mid- to late-twentieth century, the Soulard neighborhood was devastated in terms of resident numbers and church attendance. Many

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214 Ibid.
215 Ibid.
216 Ibid.
parishioners moved away and church numbers began to dwindle. Father Rotis, the last pastor of Saint Agatha, left the church in 2004, and was followed by many of his devoted parishioners. The next year, the Polish Catholic parish of Saint Stanislaus moved their location to the Saint Agatha Church, renaming it Saint Agatha Polish Roman Catholic Church. What was once an old, strong German parish is now a young, smaller Polish parish, serving 146 member families from as far as forty miles outside Saint Louis. Their mission today is to serve Poles no longer in Poland.217

12.2 Construction: Exterior

In 1885, Saint Agatha underwent a major remodel. The parish, established in 1871, outgrew the original church after twelve years. Under the direction of Monsignors Erbs and Rieth, Saint Louis architect Joseph Stauder was awarded a building contract for a new parish church.218 Following in the footsteps of other German architects throughout Saint Louis, Stauder designed a German Gothic Revival church to envelop their heritage in the South Soulard neighborhood (Figure 12.1). (Major additions were made to the church in 1899, elongating the building’s length and width, as well as adding definition and space to the church’s nave. The construction summary will outline the design and construct of Saint Agatha Church prior to its 1899 additions and renovations.)

Built on a bed of Grafton rock and concrete, the structure of the church is red brick with limestone and copper embellishments.219 Looking east over the Mississippi river, Saint Agatha Church stands at fifty feet tall, with a 168-foot steeple. The church

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217 This information was gathered through interviews with members of the Saint Agatha Polish Roman Catholic Church and Sisters of the Order of the Most Precious Blood (current residents of the Church and the Motherhouse on the property).  
219 Ibid.
underwent major renovations and additions in 1899 in order to extend the main vestibule and house the growing community. From 1885 to 1899, the church ran 145 feet by 64 feet. Though designed by a Saint Louis architect, pastors and parishioners of Saint Agatha Church worked together to build their new home. Monsignors Erbs and Rieth performed the mason work, while Monsignors Dierkes and Hoogstraet supervised the brick work; plastering was contracted through parishioner J. Tiefenbrunn; lumber was furnished by the local J.J. Ganahl Lumber Company; Haydn and Company was in charge of the roofing; and the Peisch Brothers were hired for painting. Parish families pulled funds together and purchased windows to be installed throughout the church, and over time significant interior furnishings, such as the pulpit, altar, and the Stations of the Cross were installed to adorn the building’s grand space of worship.

Saint Agatha Church is a strong representation of the German Gothic style of the nineteenth century. With large pointed arches worked into the exterior and interior design and construct of the building, Gothic and Germanic design elements encapsulate the modest church structure. The east façade is dominated by the church’s 168-foot steeple, centered over the eastern gable of the gable roof. North and south of the steeple, which extends beyond the main façade, are two lancet arch stained glass windows. The extrado of each window is mimicked in the brick exterior of the church, as the brick façade forms around each window’s casing. A limestone keystone concludes both brick lancet arches. Two courses of decorative, square bricks run the width of the eastern façade, dividing the brick exterior, enveloping the east façade, into three sections. While large lancet arch windows adorn the center section of the east façade, the bottom section is without

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221 Ibid.
ornamentation, and a semicircular arch arcade outlines the intersection between the top division and the angle of the roof just below the eave (figure 12.2). The main entrance to the church is situated at the back of a compound arch. Encased in the steeple’s east façade, the wood framed double door entrance is encased in a brick pointed arch, with a stained glass window acting as the crown (pictured later in this chapter).

The north and south façades are divided into five independent sections, each adorned with one of five large, pointed arch stained glass windows. The windows span the façade from a short distance above the concrete-Grafton base to just below the eave. The north and south windows are similar in ornamentation to the windows on the east façade, with encasing, brick extrados; a limestone keystone concludes each pointed arch. The semicircular arch arcade ornamentation outlining the roof eaves along the east façade is continued around the north and south façades, used as a defining element adorning the tops of the five independent sections. Six brick abutments similarly define the five independent sections along the north and south façades, each structurally dividing the exterior of the church. Limestone details adorn the abutments as they shift thickness midway up the exterior façade, and again just below the eaves (Figure 12.3).

12.3 Construction: Interior

A brick structure from the outside in, the interior walls are overlaid with a limestone veneer to create a smooth canvas for decorative painting and the later addition of the Stations of the Cross. Two arcades, spanning the length of the church from the altar to the narthex, divide the vestibule into three nave sections. The columns in the arcade are replaced with piers, each crowned with a gold Corinthian capital. Extending toward the ceiling, the shafts of each pier branch out to form a vault with liernes forming a star-
shaped vault. Between each pier a pointed arch defines the space below, as well as the divisions of the vaulted ceiling. Though a wash of the same color, the piers used in the traditional pointed arch arcade bring definition and embellishment to the church’s interior (Figure 12.4).

A darker terrazzo floor brings contrast to the bright ceiling and columns dominating the interior of the church (Figure 12.4). A large wooden altar stands at the west end of the church within the 1899 addition of the sanctuary. A hexagonal design, two large lancet stained glass windows adorn the upper walls of the added space. In the center, the crucifix is painted on the wall, encased in a prominent pointed arch. Two pilasters, located at the western most end of the sanctuary form the star-shaped vaulted ceiling above the altar. Though the remaining ceiling is left one color, this section is painted gold with red trim outlining liernes as they extend into the vault. Below the windows, the walls are understated, reflecting the same color story as the ceiling and trimmed with a slightly darker wooden molding. A white course, embossed with modest gold crosses divides the illuminating windows and the plain walls below (Figure 12.5).

As an extension of the original 1885 church, two altars are located east of the hexagonal space towards the north and south façades. Each altar is accompanied with a pointed arch stained glass window running perpendicular to the extended space (Figure 12.6). (This space is referred to as an extension of the 1885 church because the width from wall to wall is the same as the original structure. This is to differentiate from the transept.)
12.4 Renovations

(The original interior of the church, as well as the 1885 structure, did not include the transept and the current altar space dominating the west end of the church. Due to the 1899 additions and renovations, images have not been found defining the original interior of the structure. This section will outline the interior of the church as it is designed and used today, as well as the addition of the transept and altar spaces.)

East of the sanctuary, a transept, which extends the width of the church by twenty feet, was added in 1899. On the north and south ends of the transepts two large Rose windows adorn the upper half of the interior and exterior façades. The addition of the transept allowed for the installation of secondary entrances into the church. The entrances added in 1899 resembled the design of the main entrance installed in 1885. A gable roof covering the added transept intersects the main gable. A small steeple was built at the center most intersection of the two gables (Figure 12.7).

The secondary steeple serves no purpose other than to be a decorative correlation between the original church and its later additions. The small steeple is built up from an octagonal base adorning the roof. An open wood frame, detailed with an octagonal arcade of pointed arches, serves as the base for the steeple. A decorative, copper rake outlines the steeple’s base. The wooden structure culminates in eight peaks similarly outlined with a copper rake. A large, copper finial crowns the top of the steeple’s spire. As a final adornment, a small gold leaf cross, sits atop the structure’s peak (Figure 12.7).

The exterior renovations involved with the 1899 additions to the church carry out the same design elements as those found embellishing the north, south, and east façades; Windows embrace the same Gothic style designs—pointed and lancet arch windows;
Brick ornamentations and details adorn the exterior façades as a replication of the original structure; Copper rakes and finials ornament the roof and entrances in a similar manner to the main entrance and steeple design.

12.5 Steeple

A 168-foot steeple was included with the original design of the parish’s second church built in 1885. Centered over the building’s east, front façade, the steeple stands as a distinguishing element in terms of its location in the South Soulard neighborhood, as well as its purpose as entrance into a house of worship. Built on a base of Grafton rock, the steeple is a square structure built into the front façade of the main church building (Figure 12.8). The steeple extends beyond the front façade, distinguishing the main entrance apart from the remainder of the church. A compound arch design serves as a symbolic transition from the loud outdoors to a calm house of worship. The arch design is a series of four, pointed arches, with the entry doors encased in the final arch. A limestone keystone establishes the point of the three brick arches, built into the façade. Acting as the crown of the innermost pointed arch crown is a stained glass window with a clover detail situated atop the doors. Enveloping the symbolic entrance into Saint Agatha Church, a large copper ornamentation, similar to a rake, adorns the entrance to the church, establishing the entrance apart from the remainder of the steeple. The rake is embossed with an “SA” signifying “Saint Agatha”, and has a small copper cross finial (Figure 12.9).

Above the copper rake, situated behind the cross finial and extending upwards, a large pointed arch stained glass window adorns the steeple’s front façade, allowing light to flood the steeple’s interior. Above the window, a brick gablet extends out from the
steeple’s east façade. A limestone keystone establishes the point of the window along the arch’s extrado. A copper rake defines the angles of the brick gablet, mimicking the style of the entrance below, similarly adorned with a simple copper finial. The pointed arch window suggests another means of entrance into the church, though meant solely for light flooding the steeple’s interior (Figure 12.10).

Rising above Saint Agatha’s main gable, the square steeple begins to take on a more distinguishable and characteristic style representative of the Gothic elements. Wrapping around the steeple’s square structure, a copper rake defines the base of the steeple’s bell tower section. A series of six semicircular arches adorns a low parapet situated in front of the steeple’s bell tower along each of its four façades, spanning between two brick pinnacles, each crowned with a pyramidal, copper finial. The two east pinnacles bring an end to the prominent brick abutments extending along the height of the steeple’s east façade, as they define the shift in size of the primary steeple structure. Six limestone details establish the shifts in dimension along the abutments (Figure 12.11).

Above the copper rake and the semicircular arcade detailing the brick parapet, the steeple narrows again as it transitions into a bell tower. Each of the four façades is built around a pointed arch louver to allow the sound of the ringing bells to drift out across the neighborhood. Simple glazing is situated atop each of the louvers creating the crown of the pointed arch design. A limestone keystone establishes the point of each arch’s extrado. Four additional pinnacles run the length of the remaining steeple structure. Embellishing the hard edges of the bell tower, lancet arch details are cut into the lengths of each steeple. Intersected by a continuous copper rake encircling the height of the
steeple’s square structure, the pinnacles are crowned with pyramidal, copper finials (Figure 12.12).

Each façade culminates in a brick gable adorned with a large black clock with gold numbering (restored in 2014). Outlining the slopes of the gable roof above each steeple façade, runs a decorative copper rake and pediment, adorned with a copper cross finial at each peak. Set in the center of the steeple’s structure, a spire extends above the church’s main structure. Rising from an octagonal base, copper rakes outline each of the spire’s eight sections. About midway along the spire, four wooden gable dormers adorn the east, west, north, and south sections. A copper rake serves as the sills for the gable dormers as it encircles the entire spire. Culminating in a copper finial, the steeple is crowned with a gold leaf cross, distinguishing Saint Agatha Church in the South Soulard neighborhood (Figure 12.13).
Figure 12.1. Saint Agatha Polish Roman Catholic Church: Church View. View of Saint Agatha’s from Utah street to the southeast. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 12.2. Saint Agatha Polish Roman Catholic Church: Southeast Facade. View of the east facade's south section, ornamented symmetrically to the north section. April 18, 2015. *Image Credit, Rebecca Pressimone.*
Figure 12.3. Saint Agatha Polish Roman Catholic Church: South Facade. View of the church's south facade, extending from the east facade to the intersecting transept. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 12.4. Saint Agatha Polish Roman Catholic Church: South Transept Facade. View of the transept's south facade adorned with a secondary entrance and a Rose window. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 12.5. Saint Agatha Polish Roman Catholic Church: Interior Nave. View of the church’s interior central nave section, defined by two pier arcades. February 25, 2015. Image Credit: Rebecca Pressimone.
Figure 12.6. Saint Agatha Polish Roman Catholic Church: Central Altar. View of the church's central altar situated in a hexagonal addition at the church's west end. February 25, 2015. Image Credit, Rebecca Pressimone.
Figure 12.7. Saint Agatha Polish Roman Catholic Church: Secondary and Primary Altars. View of the secondary altars (behind the piers) in relation to the central altar beyond the transept. February 25, 2015. *Image Credit, Rebecca Pressimone.*
Figure 12.8. Saint Agatha Polish Roman Catholic Church: Secondary Steeple. View of the secondary steeple establishing the intersection between the main and transept gable roofs. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 12.9. Saint Agatha Polish Roman Catholic Church: Steeple. View of the church's central steeple adorning the structure's east facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 12.10. Saint Agatha Polish Roman Catholic Church: Primary Entrance. The church’s central entrance situated at the base of the steeple’s east facade. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 12.11. Saint Agatha Polish Roman Catholic Church: East Steeple Facade. View of the steeple's east facade between the entrance and the bell tower. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 12.12 Saint Agatha Polish Roman Catholic Church: Bell Tower. View of the steeple's predominant bell tower section. April 18, 2015. Image Credit, Rebecca Pressimone.
Figure 12.13. Saint Agatha Polish Roman Catholic Church: Spire. View of the church's distinguishing spire, extending from its steeple base. April 18, 2015. Image Credit, Rebecca Pressimone.
13.1 History

In 1874, Saint Louis Evangelical pastors got together to discuss the need for a new church in the city’s southern most community. Members of Saint Marcus Church, another Evangelical parish in South Soulard, felt they lived too far from the church and did not wish to make the journey every week. Reverend Henry Braschler, the pastor at Saint Marcus, was put in charge of organizing a new congregation in south Saint Louis. In six months, Reverend Braschler was able to gather a group of residents eager to have a church in their southern neighborhood.

A plot of land was purchased at Seventh and Cave Streets for $2,714 in 1874. The congregation of Saint Matthew’s began worshipping on October 31, 1875 in a room at 2622 South Broadway before construction of their church was completed. Later that year, Saint Matthew’s first church, a small brick structure, was erected. In 1876, the church was dedicated and served as the congregation’s home for thirteen years.

In 1886, Saint Matthew’s congregation decided it was time to build a larger church to accommodate its growing congregation. A new lot was purchased closer to the southern Benton Park neighborhood, a developing German neighborhood at the time. Ground broke on the new building, a modest brick structure on the corner of Jefferson

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223 Ibid.
224 Ibid.
Avenue and Potomac Street, in 1888; Construction was completed in 1889. That same year, Saint Matthew’s hosted a conference for the German Evangelical Synod of North America. That spring, Saint Matthew’s was granted admittance to the Synod. The title, “United Church of Christ”, was added to the congregation’s name in the late twentieth century as the Synod changed their title in the late twentieth century. Though the church no longer serves as an active parish in present day Saint Louis, the building remains at the corner of Jefferson and Potomac with its distinguishing steeple rising above the surrounding Benton Park neighborhood.

13.2 Construction: Exterior

In 1886, Saint Matthew’s purchased a new tract of land in order to build a larger church for the growing congregation. As was common of German congregations in Saint Louis, Saint Matthew’s hired a German-trained architect to design their new home. Ernst Janssen, a Saint Louis architect, was trained in the school of architecture at Karlsruhe, Germany. Breweries were his specialty, yet Saint Matthew’s hired him based on his education and understanding of, and respect for German architecture. The congregation wanted a building that emanated their heritage and their homeland, and Janssen delivered.

Janssen established plans for a modest sized, Gothic Revival style, brick church. Built on a raised limestone base, the simple structure faces west toward the Mississippi River. The church’s overall design is reminiscent of nineteenth-century Evangelical design conventions. A single gable extends the length of the church, and pointed and lancet arch windows adorn the north, south, and east façades. Janssen’s use of an off

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center steeple departs from the nineteenth century norm, and establishes an asymmetrical front façade. The steeple is located at the church’s southeast corner, appearing as an appendage to the simple construct of the main church building due to its extension of the church’s length and width (Figure 13.1).

Though the addition of the steeple adds asymmetry to the overall design of the church, the east façade is ornamented and detailed to appear symmetrical. A large, pointed arch stained glass window, with three smaller pointed arch windows situated below, is centered on the east façade. Two entrances, one at the north corner and another at the south, frame the church’s east façade. Each entrance serves as the last pointed arch in a compound arch element (Figure 13.2). A pointed arch window, embellished with a clover window design, is situated above each door serving as the crown of the pointed arch design. Details of terracotta are used to add division to the front façade. Two terracotta courses visibly divide the church’s top and bottom portions. One runs above the southern entrance, the other between the upper and lower windows—suggesting a division between God and his worshippers. Terracotta is also used to form a gable above each entrance, which is adorned with a terracotta finial. Below the east façade’s eaves, brick corbelling is used as an embellishment along the gable slope, adding dimension and transition to the otherwise simplistic, brick-clad exterior. Centered above the large pointed arch stained glass window and below the gable’s peak, a shape reminiscent of the Holy Trinity is embedded in the exterior brick façade (Figure 13.3).

The south and north façades are adorned with four, large, lancet arch stained glass windows. The terracotta course defined on the eastern façade continues along the church’s north and south façades. Four brick abutments establish four independent
sections along the lengths of the church. Each section is adorned with a single lancet arch window, with each window’s extrado replicated in the brick casing. Similar to the east façade, brick corbelling details the north and south facades just below the eaves as a transition from the hard brick façade to the gable roof (Figure 13.4).

A third entrance to the church, similar in design to the two front entrances—the doors and pointed arch window serving as the final arch in a compound arch element—is located at the southeast corner of the south façade. Attached to the west end of the church building is a two-story, gabled parsonage. Following the design and construct of the church, pointed and lancet arch windows adorn the south façade of the addition. Eight windows, four along the first floor, and four along the second, enhance the west façade’s simple design and construct. Corbelling is used again as a transition below the eaves. A gable roof perpendicular to that of the main building intersects at the west end, forming a hip roof (Figure 13.4).

*An analysis of the interior of the church could not be conducted, due to the church having closed in the late twentieth or early twenty-first century. The church is included in this study due to its presence as a gracing feature of the Benton Park skyline. The historical and architectural analyses have been conducted to the author’s best ability, with limited resources and a strictly observational view and understanding of the construct of the church.*

13.3 Steeple

Saint Matthew’s United Church of Christ is ornamented with a single, distinguishing steeple located at the building’s southeast corner. Though a central steeple was the common nineteenth century design, architect Ernst Janssen designed an
asymmetrical plan with the steeple rising above the church from its southeast corner.

Seeming in plan as an extension of the southeast section of the building, the steeple appears as an appendage to the church’s main structure. A square construction from the base to the spire, the steeple is enveloped in the same brick veneer as the remainder of the building. Terracotta and brick embellishments adorn the steeple from base to spire, outlining dimensional transitions that both defines the use of the steeple as a bell tower, as well as divides the steeple into four sections discernible by their respective ornamentation and size (Figure 13.5).

At the base of the steeple, the first fourth, the eastern and southern facades are built around the church’s two main entrances (another entrance is located at the north end of the building’s east façade). The doors are encased in wooden frames, which continue above the door to form a pointed arch with clover ornamented stained glass windows acting as the arch’s crown. The installation of each door serves as the conclusion of a compound arch. Above each of the windows, a white symbol, resembling the cutout feature centered at the top of the east façade (a shape symbolizing that of the Holy Trinity), adorns the brick exterior of the steeple’s east and south façades (Figure 13.6).

Terracotta is used in two applications around the base of the steeple. The first use is as a rake along the angles of an independent gable above each entrance. A terracotta finial adorns the peak of each rake. The second use is as a course, dividing the first two fourths of the steeple. Four brick abutments span the height of the steeple, defining shifts in volume of the structure. The terracotta course encases each abutment as it transitions the width and length of the steeple structure. The two terracotta applications intersect at the finial above each entrance. Spanning between the course and rake details, a series of
pointed arch arcades are set into the brick façade for definition and dimension (Figure 13.6).

The second fourth of the steeple is much simpler in design. Serving as an appendage, or an abutment, to the main building, only the southern and eastern façades of the steeple are visible and adorned with design elements and ornamentation. Both façades have two, small pointed arch stained glass windows centered on the terracotta course. The windows, similar to the doors and windows around the base of the steeple, are framed in a brick casing. An arcaded corbel table—using pointed arches in the arcade design—adorns the top of the east and south façades. (There is another decorative element located directly above the colonnade design. Unfortunately, the material—decorative brick or perhaps sheet metal—could not be determined. However, it is suspected that the material is a series of perforations allowing the sound of the ringing bells to drift through the steeple and the surrounding community.) Serving as another division between the sections, a darker stained terracotta course embellishes the top of the arcaded corbel table, as well as the base of the steeple’s third fourth (Figure 13.7).

The steeple’s third section is likely to have been where the bells were hung. Four pinnacles, concluding the brick abutments spanning the height of the steeple, are situated at each of the steeple’s four corners. Each pinnacle is adorned with a pyramidal, copper finial. The pinnacles extend from their respective abutments, detaching from the main structure. Due to their detachment, flying buttresses are used to support the brick pinnacles, and the third fourth of the steeple takes on a more octagonal shape. Louvers, used to allow the sound of the bells to ring out across the neighborhood, replace a majority of the façades in this section. The louvers, designed as a double pointed arch,
span the height of their respective façades, leaving little opportunity for heavy ornamentation and decoration. Each façade concludes in a gable with a small circle detail set into the brick structure (Figure 13.8).

The final section of the steeple is the spire. Four gable dormers extend toward the center of the spire. As the steeple has transitioned into an octagonal structure, eight faces are established to form the spire. The roof, built in eight independent sections, rises to a point above the church. Half way up the spire, four small louvers intersect the north, south, west, and east most roof sections—this allows for more ambient sound from the ringing bells within. A wooden rake serves as the sill, and encircles the spire. Continuing to a narrow point, a copper finial adorns the spire, with a gold leaf cross situated atop the finial, concluding the distinguishing steeple and structure of Saint Matthew’s United Church of Christ (Figure 13.9).
Figure 13.1. Saint Matthew's United Church of Christ: Church View. View of the church from the southeast corner of South Jefferson Avenue and Potomac Street. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 13.2. Saint Matthew's United Church of Christ: East Facade. View of the church's east facade. February 27, 2015. *Image Credit, Rebecca Pressimone.*
Figure 13.3. Saint Matthew's United Church of Christ: Central East Facade. View of the pointed arch window adorning the center of the church's east facade. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 13.4. Saint Matthew's United Church of Christ: South Facade. View of the church's southern facade, extending between the southeast steeple and the church's parsonage at the church's west end. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 13.5. Saint Matthew's United Church of Christ: Steeple. View of the church's steeple extending up from the structure's southeast corner. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 13.6. Saint Matthew's United Church of Christ: Church Entrances. View of the church's primary entrances adorning the base of the steeple's south and east facades. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 13.7. Saint Matthew's United Church of Christ: Bell Tower Base. Steeple section above the entrances and below the bell tower, ornamented for interest, not for purpose. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 13.8. Saint Matthew's United Church of Christ: Bell Tower. View of the steeple's bell tower section. February 27, 2015. Image Credit, Rebecca Pressimone.
Figure 13.9. Saint Matthew's United Church of Christ: Spire. View of the church's simple, yet distinguishable spire. February 27, 2015. *Image Credit, Rebecca Pressimone.*
Chapter 14: Conclusion

14.1 Analysis Findings

The ten churches historically analyzed in this study were chosen on two criteria; the first was a specific time period. The nineteenth and twentieth centuries were busy centuries for Saint Louis in terms of population booms and architectural development. In narrowing down a field of study, it was important to highlight one of the many prominent eras in Saint Louis. The late nineteenth century, 1870 to 1900, represented the tail end of extreme population growth in Saint Louis as well as an era of significant architectural development in terms of church architecture. The churches from this period demonstrated a shared architectural style, yet each structure reflected a congregation’s unique heritage and homeland. Construction of analyzed churches had to have begun before 1900 to be considered.

The second criterion was the inclusion of a prominent steeple and spire, distinguishing a church within a skyline view. The steeple was to be intact from the original construction, or reconstruction (e.g. Trinity Lutheran Church) of the church, complete with its ornate spire extending high above the surrounding neighborhood. Many churches were built in Saint Louis between 1870 and 1900, however it was important to further narrow the field, which allowed for a more successful analysis of the individual church; This also paved the way for a greater comparative relationship within the small sample of buildings.

Ten churches met these criteria and have been architecturally analyzed from the inside out, providing information specific to the church and its congregation’s history. Analyses focused on the architecture of the churches’ exteriors and steeples,
yet the information gathered recognized similarities shared by all churches, including religious development, location, style, and a steeple’s primary purpose.

The religious development of the churches refers to their respective congregation’s heritage. With the exception of Saint Francis Xavier (College) Church, which was founded by the Jesuits in Saint Louis in the 1830s, each church was established for a specific immigrant group brought to the area by religious freedom. Catholic, Czech immigrants seeking a new home outside of their religiously, repressed homeland built Saint John Nepomuk Chapel as the first Czech church outside of the Czech Republic. Interior, architectural elements, such as the depiction of Prague in one of the stained glass windows and iconography—including recognition of the Infant of Prague’s sacred history and presence—draw ties to the congregation’s heritage and ethnicity.

German congregations founded the eight remaining churches analyzed in this study. Each church depicts the German heritage and ethnicity dominating the city from 1870 to 1900 through similarities drawn to churches in Germany built in a very similar style. Another, more distinguishable aspect of the representation of the German heritage is the use of German architects, or German trained architects. As an example, the pastor of Saint Frances de Sales traveled to Germany to meet with a local architect and develop a German design for the new parish in Benton Park. Saints Peter and Paul Church hired an architect working in America who was revered for his medieval style churches. Though largely represented through the architect, the religious development within a specific ethnicity and heritage is clearly represented in nine of the ten churches.
The ten churches are also related through location, as depicted in Figure 1.1. Saint Louis's metropolitan development first followed the enclosing bend of the Mississippi River before it began its western sprawl. Saint Francis Xavier College Church is the church farthest removed from the arc established by the other churches, however that was not always the case. The location of Saint Francis Xavier was moved to midtown in the mid 1800s to establish a more private environment for the parish and college communities. Locations of the nine other churches were chosen first based on the development of the city (i.e. closer to the river), second based on ethnicity of specific neighborhoods (e.g. Soulard was an eastern European neighborhood), and third on the availability of the land (e.g. Benton Park and Breman were new immigrant settlements southwest and north of the city).

A select few churches were built as branches of other congregations. Saint James, Saint Matthew’s, Saint Agatha, Saint Francis de Sales, and Zion Lutheran are examples of branched congregations. In the case of Saint Agatha, Saint Francis de Sales, Saint James, and Saint Matthew’s, the new parishes were established due to the too great a distance to be traveled to and from their mother church such as Saints Peter and Paul and Friedens Church (an Evangelical church not included in this study). Zion Lutheran was built as a part of a unified congregation, allowing the Lutheran population to spread throughout the city.

Saints Peter and Paul and Saint John Nepomuk were built south of Saint Louis in a predominantly eastern European community. Parishioners felt at home as they were surrounded by heritage and ethnicities from their homelands. Trinity Lutheran was built in this neighborhood for much of the same reason, however the
German Catholics did not wholly welcome the German Saxons. The Germans of Breman, north of Saint Louis, settled the vacant land and established their own Catholic parish, the Most Holy Trinity Catholic Church. (Four daughter parishes branched out of the Breman parish, however none of them were included in this particular study).

Another unifying aspect of the ten churches is the architectural style. Nine of the ten churches were analyzed as Gothic Revival. Prominent pointed arch designs adorn the exterior and interior façades; religious figures and stories are depicted in the elaborate stained glass window designs; and ornate painting embellishes the interior walls and ceilings—some paintings depict figures, while others are purely decorative. Saint James is analyzed as Romanesque Revival due to its primary use of semi-circular arches, common in Roman designs and architecture. Without being able to analyze the interior of the church, this design of the church could be argued as a more subdued Gothic Revival, however Romanesque Revival best fits the church’s exterior architecture.

Gothic Revival primarily defines the architectural elements and features portrayed throughout the nine churches. Yet each church—whether through the architect’s submitted designs, or at the request of the parishioners—adapted the textbook Gothic Revival style to represent their heritage. Parishioners of Saint John Nepomuk requested that one of the Emil Frei stained glass windows include the skyline of Prague, off in the distance, to illustrate their Czech heritage; The floor in front of Saint Francis de Sales’s altar is adorned with images of snakes and a verse in German casting out the devil in his snake form; Most churches brought bells over
from their homelands, so that when they were rung, the sounds would remind the congregations of their homes. Each church is representative of a unique community.

Steeples and spires unite the ten churches through more than just its use as a distinguishing, architectural element. Unknown at the beginning of the analyses, each of the ten steeples serve as a bell tower—Most Holy Trinity’s northeast steeple is the bell tower, the southeast steeple is a purely aesthetic addition included for symmetry. Bells were brought over from the congregations’ respective homelands to be used in their eventual churches. Some bells were brought over by the earliest immigrants in the mid 1800s, while others were brought over at a later date.

Bells were installed in Saint Francis Xavier’s steeple, however their origin is unknown. The use of Saint Francis Xavier’s steeple as a bell tower was the second purpose of the structure, succeeding its use as a distinguishing architectural element, indicating the church’s location within the busy midtown area. This particular steeple was also sort of an afterthought; though included in the original plans of the church, construction took so long that few people thought it would actually be erected. Construction began in 1912 and was completed two years later, concluding the thirty-plus year project.228

228 Another interesting aspect of the longer construction phases relates to the cost and available funds for erecting new churches. Most congregations collected money for years before they were able to build a new church, and designs were limited by cost of materials and size. Two primary examples are Saint Francis de Sales and Saint Francis Xavier. In the case of Saint Francis de Sales, the pastor met with an architect and developed a plan that amassed to almost five times the available funds set aside for a new church. Construction began but was halted after the completion of the basement in order to develop cheaper plans for the new church. Saint Francis Xavier was approached in a similar manner, however the plan from the beginning was to build the church in phases. The congregation and pastors new what they wanted in terms of design and iconography and they would not skimp on the glory that would be eventually portrayed by the grand
When comparing the ten steeples, it is easy to recognize repeated designs and architectural details. All steeples are built up from a square foundation with a square structure leading to the more heavily ornamented bell tower. Louvers, or screened openings, embellish the bell tower sections of each steeple. Most of the steeples also take on a more octagonal structure around the bell tower as it extends toward an octagonal, pyramidal spire. The spires are the most easily distinguishable aspects of the steeple structures. They extend different heights, are ornamented with a variety of roofing materials and rakes, and are each crowned with a variety of finials and elaborate cross designs. Though following similar Gothic Revival designs, each steeple and crowning spire is unique to the church and easily distinguishes one church from another.

Weather, time, and the industrial development of Saint Louis have had their affect on the churches and their steeples—evident in some more than others. Saint James and Saint Matthew’s have closed their doors to Evangelical services; Trinity Lutheran and Zion Lutheran continue to serve their congregations, however only Trinity has continued to prosper, as time has taken a disparaging toll on the Zion Lutheran structure; Saint John Nepomuk has been reduced to a chapel status, yet maintenance continues to bring life to the church and services are held every weekend; Saints Peter and Paul and Most Holy Trinity continue to serve Hyde Park and Soulard’s Catholic communities, however the parishes have diminished in size building. Collections were held for over thirty years to fund the Jesuit church. When enough money was collected to complete one of the church’s three phases, construction would begin. By 1914, the construction phases were completed, however money continued to be collected to pay for the elaborate Emil Frei stained glass windows installed throughout the church another decade and a half later.
and the interiors have been altered to accommodate the smaller congregations; Saint Agatha nearly closed its doors in the early twenty-first century, however a Polish parish was moved into the church and has successfully maintained the building, bringing it back to life; Saint Francis Xavier and Saint Francis de Sales have continued to serve large congregations since their construction, and are well maintained, cared for, and shared with the neighboring communities.

The introduction of interstates around Saint Louis had the greatest impact on parishes and congregations. Though they provided faster means of traveling throughout the growing Saint Louis metropolis, they divided the many neighborhoods and parish boundaries. Significant churches and parishes once defined Saint Louis’s many neighborhoods, however interstates made it more difficult for parishioners to stay within a parish’s boundaries, which resulted in many people changing parishes. Some neighborhoods, like midtown, Benton Park, and most of Soulard, were minimally affected by the interstates. Yet areas like Old North Saint Louis, Hyde Park, South Soulard, Lafayette Square, and College Hill experienced a period of population depression, some of which are still experiencing the downfall today. Though Saint Louis’s industrial development has led to progress in terms of modern designs, the religious heart of the city, introduced in 1765 and again in 1770—remaining present for over 200 years—appears far removed from the city’s outer neighborhoods.

14.2 Summary

The nineteenth century was a period of exponential growth in Saint Louis in terms of population and religious diversity. The first several decades experienced
population booms quickly transitioning the early trading post into a prominent metropolis and “Gateway to the West.” Growth began with American citizens and their southern Baptist and Methodist religions in the earlier years. However waves of immigrants transformed the French settlement into a European melting pot of Lutheranism, Evangelicalism, and Catholicism starting in late 1830s. By the mid-nineteenth century, Lacléde’s French customs became a thing of the past and German traditions and cultures dominated the area.

As depicted in Figure One, mid to late nineteenth century settlement occurred largely along the Mississippi River’s western bank. As the city’s downtown became a busier and more crowded area, settlers sprawled in a northwest and southwest direction. The earliest settlers remained relatively close to the downtown area, as well as the riverbank. As the city continued to grow, however, settlers began travelling farther west in search of more land.

Towns outside of Saint Louis, that have since been incorporated into the city’s limits, as well as neighborhoods within the city’s six wards were settled based on two main factors: the availability of land, and the heritage of the area. The historical neighborhood of Soulard became an eastern European community with Irish, German, Czech, and Slovak settlements establishing their homes and parishes in the area. Benton Park, southwest of Soulard, was a largely German area, settled due to the available land and area. Germans also settled the town of Breman, now known as Saint Louis’s Hyde Park neighborhood to the north, for the available land and relation to the river; this allowed settlers to establish factories and businesses.

\[229\text{ Douglass, } Church Survey, 29\]
A large number of European immigrants left their homeland in order to find a place where they would be able to worship in their own way, engaging new doctrines and belief systems. With each new settlement came the establishment of a parish through heritage and ethnicity. Though disagreements were experienced between newly arrived immigrants and previously settled religious communities, all congregations were able to establish a church or parish based around their personal religion and culture.\textsuperscript{230}

Religion continues to be a dominant feature in Saint Louis with well over 100 denominations and churches present throughout the city. Catholicism was brought to Saint Louis by the earliest settlers in 1765, and has since been developed and elaborated by numerous waves of immigrants and citizens, who introduced Lutheranism, Evangelicalism, and other denominations to the city. The nineteenth century was a period of population growth and religious diversification within Saint Louis. In a time when one’s faith defined their life purpose, churches were built to depict the unique belief systems expressed by their religious communities.

Saint Louis churches continue to serve as a neighborhood’s distinguishing architectural feature. Not only do they depict the religious development of the city and their respective neighborhoods, but they also represent the architectural history and development of Saint Louis. The late nineteenth century was a period of

\textsuperscript{230} An example of a disagreement was that between the German Catholics of Saint Louis settled in the earlier nineteenth century and the arrival of the German Saxons in the 1840s. The German Catholics came to Saint Louis for religious freedom, as did the German Saxons. However the Catholic communities continued to recognize Lutheranism as a false religion in comparison to their doctrinal teachings. The Saxons were met with hostility and were generally unwelcomed by most of Saint Louis, yet they over came their lackluster reception and developed several congregations throughout the city.
industrial development in and around the city after three or four decades of exponential growth. Churches allowed communities to come together and worship following their own beliefs and teachings expressed through heritage and ethnicity. Saint Louis quickly became a religious mecca in the Midwest, and continues to serve a diverse population of congregations and communities.

This analysis of Saint Louis’s nineteenth century church architecture represents the earliest religious diversity experienced by a historically Catholic settlement. The purpose has been to illustrate the historical development of Saint Louis in the late nineteenth century by means of church architecture. As many citizens and residents of the city are likely unaware of the city’s historical religious development, these ten analyses provide an architectural view of the city through history as it relates to its religious dominance.
Appendix A: Important Terms

Definitions have been pulled from three resources: the Old House Dictionary written and illustrated by Steven J. Phillips; the Penguin Dictionary of Architecture and Landscape Architecture written by John Fleming, Hugh Honour, and Nikolaus Pevsner; and The Project Gutenberg EBook of Architecture by Thomas Roger Smith.

Abutment: A masonry mass used to counteract the thrust of an arch or vault.

Arcade: A series of arches supported by columns or pillars; a covered passageway.

Arch: A curved and sometimes pointed structural member used to span an opening. Arches are usually classified either according to historical criteria or according to the curve of the underside of the arch.

Archivolt: The ornamental band of moldings on the face of an arch.

Capital: The upper decorated portion of a pilaster on which the entablature rests.

Casing: The finished visible framework around a door or window.

Colonette: A small or slender column, usually decorative in nature.

Compound Arch: An arched entry formed by a series of concentric and progressively smaller arches set within one another.

Corbel Table: A course projecting from a wall that is supported by a series of corbels.

Corbelling: A series of projections, each stepped out further than the one below it; most often found on walls and chimneystacks.

Corinthian Order: A classical order characterized by fluted slender columns and ornate capitals decorated with stylized acanthus leaves.

Course: A horizontal row of bricks, stones, or other masonry units.

Crown: The top of an arch or vault. Also, any uppermost or terminal feature in architecture.

Dormer: A vertical window projecting from the slope of a roof; usually provided with its own roof. The specific name of a dormer is frequently determined by the shape or type of its roof.
**Eave:** That portion of the roof, which projects beyond the walls. Eaves that are without gutters are often referred to as **Dripping Eaves**.

**Extrado:** The outermost curve of an arch or vault.

**Façade:** The principal face or front elevation of a building.

**Fenestration:** The arrangement of windows and other exterior openings on a building.

**Finial:** An ornament that caps a gable, hip, pinnacle, or other architectural feature.

**Foil:** A lobe or leaf-shaped curve formed by the cusping of a circle or an arch.

**Gable:** The triangular end of an exterior wall in a building with a ridged roof.

**Gable Roof:** A sloping (ridged) roof that terminates at one or both ends in a gable.

**Gablet:** A small gable; frequently found over a dormer window or on the top of a roof.

**Hip:** An external angle formed by the meeting of two sloping roof surfaces.

**Intrado:** The innermost curve, or underside, of an arch.

**Keystone:** The wedge-shaped stone found at the center of an arch.

**Lancet Arch:** A pointed arch composed of two curves with radii much larger than its span (width).

**Lancet Window:** A long, narrow window with a pointed arch.

**Lean-to Roofs:** Usually refers to a single-pitch roof that is carried by a higher wall.

**Lierne:** A rib intermediate between the main ribs in Gothic vaulting.

**Louver:** A small lantern or other opening, often with wood slats, used for ventilating attics or other spaces.

**Niche:** A recess in a wall; may contain a piece of sculpture, etc.

**Parapet:** A low wall or protective railing; often used around a balcony or balconet, or along the edge of a roof.

**Pediment:** A triangular section framed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides; used as a crowning element for doors, windows, over mantels, and niches.
Pier: A mass of walling, either a detached portion of a wall or a distinct structure of masonry, taking the place of a column in the arcade of a church of elsewhere; a group or cluster of shafts substituted for a column.

Pendant: A hanging ornament; usually found projecting from the bottom of a construction member.

Pilaster: A rectangular column or shallow pier attached to a wall; quite frequently decoratively treated so as to represent a classical column with a base, shaft, and capital.

Pinnacle: A small turret-like termination crowning spires, buttresses, the angles of parapets, etc.; usually of steep pyramidal or conical shape, and ornamented.

Pointed Arch: An arch composed of two curves with radii equal to its span (width).

Rake: The slope of a gable, pediment, stair string, etc. The term is also used to describe any sort of trim that forms the finish between a wall and a sloping roof.

Ridge: The horizontal line formed when two roof surfaces meet.

Sash: The framework into which panes are set.

Semicircular Arch: An arch in the form of a half circle.

Sill: The framing member that forms the lower side of an opening, such as a door sill. A window sill forms the lower, usually projecting, lip on the outside face of a window.

Tracery: The ornamental work in the upper part of an arched (Gothic) window consisting of interlacing lines. Also, such decoration found on panels, screens, or rose windows.

Valley: The depressed angle formed at the meeting point of two roof slopes.

Vault: An arched ceiling or roof; an arched passageway.

Voussoirs: One of the wedge-shaped stones or one of the bricks, used in forming an arch.
Appendix B: Emil Frei Stained Glass Artisans Since 1898

Five of the churches analyzed in this study—Saint Agatha Polish Roman Catholic Church, Saint Francis de Sales Oratory, Saint Francis Xavier (College) Church, Saints Peter and Paul Church, and Most Holy Trinity Catholic Church—hired the same renowned Stained Glass Window Company to design and install the windows in their new churches. All windows were commissioned toward the end of the nineteenth century or during the first few decades of the twentieth century. The company is still in business today, and is working hard than ever to provide churches, schools, and other buildings, with beautiful, ornate stained glass windows. This is a brief summary on the Emil Frei Company outlining Emil Senior’s history and accomplishments. The churches are not discussed in this section.

Emil Frei Sr., born in Bavaria in 1869, led an enterprising and industrious life in the art of stained glass. Moving to the United States in the late 1800s, Emil Sr. practiced art freely in New York and San Francisco with the company of his wife. In the mid 1890s, Emil Sr. was invited to Saint Louis, Missouri to design the stained glass windows for Saint Francis Xavier (College) Church. Feeling at home in Saint Louis’s German community, Emil Sr. and his wife, Emma, chose to make the city their home.

In 1898, Emil Sr. started his own stained glass company, named “Emil Frei Art Glass.” Moving about the city as the company grew throughout the twentieth century, “Emil Frei Art Glass” remained in business. Under the direction of Emil Sr., the studio produced some of the highest quality pictorial stained glass windows in the world.

This style, characterized by its utterly life-like portraits of saints and biblical scenes, particularly of the life of Jesus, was the pinnacle of painting on glass. So detailed were these windows that many of the artists at the studio would spend their whole career painting nothing but faces and hands. And with the rapid construction of new churches to meet the surge of immigrants, there was no shortage of work.

The studio thrived throughout the early 1900s, requiring expansion to studios in Germany. Emil Sr. led a prosperous business until his death in 1942, upon which his son Emil Jr. took over the business.
Modernizing a traditional art, Emil Jr. led the studio into a “remarkable growth in artistic scope and creativity.” Emil Jr. recognized the need for a reinvention of his father’s traditional art form, concerned that a single style of window would warrant a stale reaction. “The challenge, as he saw it, wasn’t to create something merely beautiful and edifying, but something personally meaningful and spiritually provocative.” Emil Jr. wanted to create something that would beckon constant contemplation. In coalition with a team of highly gifted artists, each bringing new ideas and innovations to the modern studio, great efforts were made to promote the revival and modernization of stained glass.

Further innovation was recognized in the studio after Emil Jr.’s retirement in 1963, when the company was handed down to his son Robert. Due to the decrease in church development, and the tightening of church budgets, Robert had to adapt the business so as to avoid a collapse of the business. Though saving the family business resulted in reducing its size, and moving the studio to a smaller location, Robert was able to preserve seventy years of successful business. Following in the footsteps of his father, Robert further innovated the Emil Frei stained glass business, introducing a three-dimensional presence in his designs through interactions with exterior objects (e.g. trees, water fountains).

Robert retired in 1990, allowing for his son Stephen to assume presidency of the business. Under Stephen’s direction, *Emil Frei and Associates* has become recognized as one of the foremost studios at restoration. Brothers Stephen and David introduced “creative and effective solutions to difficult solutions”, creating a new norm within the business. “The studio continues to hold a formidable presence in the creation of new windows throughout the country.” As the business has risen and fallen in times of high
and low demand, the Frei family has remained true to their passion, adjusting their business strategy and purpose so as to benefit a greater population of stained glass enthusiasts and clients.231

231 Aaron Frei, “History: Creating Stained Glass for Churches for over 115 Years,” last visited April 25, 2015, http://emilfrei.com/history/. All quotes and information in this Appendix were pulled from the company’s website.
Appendix C: Interview Questions

Church Name: ________________________________
Interviewee: ________________________________
Date: ________________________________

1. What was the original name of the church and parish?
   a. What is the official name today?

2. When was the parish established?
   a. Was it established through the church diocese or through community efforts?

3. Did the historical development of religion in St. Louis play into the establishment of the church and the parish?

4. What neighborhood is the church/parish located in?
   a. What was the neighborhood like at time of church construction, (largely in the 19th century)?
   b. Why was this location chosen for the church/parish?
   c. How far do the parish boundaries reach?
   d. How far do parishioners travel to go to church, or be apart of the parish activities?

5. How many people formed the parish at its beginning?
   a. What were the ethnicities/cultural backgrounds of the founders?
   b. What are the ethnicities/cultural backgrounds of the present pastors, directors, and/or parishioners?

6. From 1870-1900, did the church and parish hold religious dominance in St. Louis?

7. How large was the parish from 1870-1900/the late nineteenth century?
**These Questions are not likely to be answered in the interview. Will most likely be answered in self-observation and through the historic architectural analysis.**

8. When was the current church building built?
   a. Who was the architect?
   b. What is the church style? (i.e.- Gothic, Romanesque)
   c. What materials were used in the church construction?
   d. Are there any significant design elements in the church? (i.e.- Stained glass windows, altar, pews) *Largely my observations.*

9. When was the Steeple added?
   a. Who was the architect?
   b. What was the significance of the steeple addition?
      i. Was it used primarily as a bell tower?
      ii. Was its purpose simply to draw attention to the church?
      iii. Does it still serve a purpose today?

10. Has the church had any remodeling done?
    a. Why did the church necessitate remodeling? (i.e.- storms, consolidation)
    b. What was remodeled?
       i. When were remodels done? How many?
       ii. Did the remodel follow the original building plan?
       iii. Were any significant elements added after the fact?
       iv. Were remodels at the insistence of the parish? The church heads? The state?

11. How large is the parish today?

12. Is the church and parish religiously dominant in present day St. Louis?
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