FROM GERMANY TO AMERICA: A COMPARATIVE STUDY OF SMALL TOWN GERMAN VERNACULAR ARCHITECTURE IN THE MIDWEST

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ABSTRACT

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During the mid-nineteenth century, German immigrants flooded the shores of the United States and a great number of these immigrants settled in the Midwestern states. Throughout the Midwest, one can find many small communities that bear witness to a German foundation and influence. The architecture of these towns is similar, but differs widely for various reasons, including the area where the settlers originated, the way each town was founded, the way in which the town was laid out, the landscape, the location of the town, other architectural influences, the town’s economy and the local materials were available. This thesis studies two small towns in particular to identify the similarities and differences in style and detail and to try to find out what influenced the building styles of the settlers. I have chosen Maeystown, Illinois, and Hermann, Missouri, as towns for my study since both are known for being distinctly German in heritage.
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My inspiration for this project came from growing up near the small community of Maeystown. I have always been fascinated by its unique architecture and the landscape surrounding the community. Since its background is German, which is a culture that greatly interests me and a language that I have studied for over eight years now, I decided I wanted to study this small community and compare it to another town of distinct German heritage in a nearby state. I heard about a small German town in central Missouri named Hermann during my years at my undergraduate university, which was in southeast Missouri. I decided to make Hermann the other focus of my study after doing some research and visiting the town this past summer. I fell in love with this charming community. Maeystown and Hermann were both fascinating towns to study. Both communities make you feel as if you stepped into a different world and stand as tributes to their German ancestry.
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The renowned vernacular architecture scholar Henry Glassie once said, "Buildings, like poems and rituals, realize culture."\(^1\) Culture has a great deal of influence on our surroundings. "Culture provides a framework, a mental pattern; individuals modify their environment to fit the pattern as closely as possible. This transformation includes a diversity of alternatives: perceptions of proper living and work environments; adjustments for climate and topography; proximity to neighbors or livestock; conceptions of appropriate building materials and technology; as well as a desire to continue traditions and patterns from earlier generations."\(^2\) To bring that concept to a more basic level, it means that individual immigrants (as well as entire groups of individuals) moving into another country or another section of a country bring with them their heritage and building traditions, including the style of building, particular construction materials or methods, room arrangements, the arrangement of the homes in relation to each other, the placement on the building site, and other factors. Cultural heritage can also be influenced by circumstances in the new location, for example: whether certain traditional building materials are readily available, the temperature ranges in the new location and the landscape itself.

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\(^1\) Henry Glassie, *Vernacular Architecture* (Indianapolis, IN: Indiana University Press, 2000), 17.  
The influence and infusion of quite a number of different cultures contributes to the variety of architecture found throughout the United States. One of the largest and most culturally strong groups to influence construction, especially in the Midwest, were the thousands of German immigrants who came to the United States, particularly those who settled in the United States during the nineteenth century and beyond. According to the 2000 United States Census, German is the most frequently claimed ancestry throughout the United States, and German-Americans are predominant in the Midwest—almost in every one of the 102 counties in the state of Illinois and 115 counties in Missouri, including St. Louis County.

Even though most German immigrants came to the United States in the 1800s, German people have been present in the U.S. since the early 1600s and in North America centuries earlier. The first documented account of a German who set foot in North America occurred well before the arrival of Christopher Columbus in 1492. According to the records, the German’s name was Tyrker. He was part of the thirty-five-man crew that sailed with Leif Ericson when Ericson discovered North America. According to Norse sagas about Ericson’s expedition, Tyrker was the foster father of Leif Ericson and known to be a good and faithful member of the crew. This journey of exploration to the land that became known as the “Wineland” is estimated to have taken place sometime during the eleventh century. The first German settlers in the New World were included in the group who made the first permanent English settlement in North America at Jamestown.

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in April 1607. Several German men were among the original settlers of the English colony, as evidenced by the records of Captain John Smith.5

In the seventeenth century, Germany, as the country is thought of today, did not exist. At that time, when America was originally being settled, the area that would eventually become Germany consisted of various small duchies, dukedoms and kingdoms. Consequently, there was no national competition with the other countries to sponsor specifically German expeditions to or settlements in the New World. “Germany is undoubtedly a very fine country,” wrote David Hume, a well-known Scottish philosopher, in 1748, “full of industrious honest people, and were it united, it would be the greatest power that ever was in the world.”6 However, Germany was not unified like England and France, so it did not have the capability to explore and claim territorial rights in the New World. So, in actuality, the first German settlers in the New World were members of other nations’ exploration or settlement groups.

During the latter part of the seventeenth century, Germans began settling throughout the American Colonies, especially in middle colonies, such as Pennsylvania and in the Delaware River Valley, along with immigrants from Sweden, Finland, Ireland and England. Very few Germans chose to settle in New England. Most of the German immigrants were part of small groups of mixed nationalities that settled together throughout the colonies.

5 Faust, 7.

The first truly German settlement occurred in 1683 only six miles away from Philadelphia, Pennsylvania. The year before, in 1682, William Penn had traveled throughout Germany searching for people being persecuted for their religion and invited them to Pennsylvania, where they could have religious freedom. Some of the Germans who came over to America on the suggestion of Penn wished to found a town that was uniquely German. Appropriately named “Deutschstadt” or Germantown, the city was founded by thirteen heads of families from Krefeld, Germany, to be a safe haven for religious refugees. This town is considered to be the first German settlement due to its “permanence and individuality.” \(^7\) In actuality, Germantown was founded by Mennonites from the Rhineland area in Germany who came to America in the late 1600s on the ship named Concord, which was nicknamed the “German Mayflower” since it marked the true beginning of German immigration to America. They were led by a Frankfurt lawyer and theologian named Francis Daniel Pastorius, who was an agent for the Frankfurt Company that bought the original 25,000 acres of land in Pennsylvania. The families from Krefeld ultimately bought an additional 18,000 acres from William Penn. The Krefelders were mostly weavers, who became successful in the sale of their wares, and also had a great success in growing flax. With these successful industries and the thriving German population, the population of Germantown grew exponentially within the first few years of its existence. Eventually, Pastorius became the mayor of the town and can be credited with much of the town’s success.

During the early years of America’s settlement, several additional groups of Germans settled together in various areas throughout the colonies, such as a group of

\(^7\) Faust, 30.
Rhineland Labadists that settled in Maryland in 1694 and a large number of Palatine Germans that were sent by the British government to guard New York against the French in 1709. Later, during the 1800s, more and more German immigrants came to settle in America and begin new lives. The Germans eventually outnumbered all the nationalities represented in the New World. A century later, according to the 1900 U.S. Census, 2,666,990 Germans could be found throughout the United States, with the highest concentration of Germans being in the North Central Division, which included the states: Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota and Wisconsin. In general, after New York, Illinois was the state with the second highest concentration with 332,169 German inhabitants. Overall, between 1800 and 1919, more than seven million people immigrated to the United States from German-speaking countries, which included Switzerland, Austria and Germany.

**Why did the Germans come?**

Various reasons contributed to why this large number of German immigrants came into the U.S. As previously mentioned, the country of Germany in the early 1800s, consisted of a variety of loosely united or independent kingdoms—such as Prussia, Saxony, Westphalia, and Bavaria—provinces, cities, duchies, and so on.

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9 Faust, 578.

10 Ibid, 577-578.

Political upheavals forced a significant number of Germans, as well as other Europeans, to immigrate to America and other countries such as Russia and Austria-Hungary in the beginning of the 1800s. Beginning in 1817, Germans also left their homeland due to famine, a shrinking economy and few prospects for a successful living. This was reflected in the makeup of emigrant groups. While earlier groups of emigrants were comprised of entire German communities leaving Germany to settle in new lands, nineteenth century emigrant groups consisted mostly of individuals or small family groups. During the 1820s, only 6,000 to 8,000 Germans traveled to the United States. It was not until the following decade that Germans immigrated to the United States in much larger numbers.

In the decades to follow, during the 1820s and 1830s, German people came to America for a number of different reasons: overpopulation in Germany, a shortage of money for trade, and the German tradition of Realteilungsrecht, which was the tradition of dividing up the family farm to many descendents—all of which created even greater economic pressures since tracts of land were divided into smaller and smaller farms, which in turn made it hard to make a living from farming. Life in Germany during the early to mid nineteenth century was very hard; people had no hope of advancement and many wanted a better life. Germans came to America for economic opportunity and the draw of a plentiful land where they could be free and prosper. In America, Germans could find employment, better their status in life and actually make money to support their families. They wanted to chase their own “American dream.”

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Political failures and upheavals in the German states also caused the migration of many of its inhabitants. The greatest wave of political asylum seekers left Germany after the failed Revolutions of 1848 in the German states, a series of revolutions in the collection of independent German states against their governments when the citizens called for the creation of a more democratic German government. At the time of the Revolution, Germany was a grouping of thirty-eight states loosely bound to one another. The main causes of the Revolution were the demands for political reform, a growing sense of nationalism, poor living conditions, Prussian economic success and the French king’s abdication of the throne that triggered revolutions across Europe. The people wanted political freedom and democracy, but unfortunately failed in their revolution against the traditional political structure. Consequently, many educated and liberal Germans were inspired to emigrate to other countries in the hope of finding a better life or situation for themselves and their families, thus creating the “Forty-Eight” movement, due to the year in which this exodus began.13

Later, German Chancellor Otto von Bismarck’s Anti-Socialist Law (1878-90) also motivated many Social Democratic activists to continue their class struggle in American cities. This German law placed severe restrictions on the Socialist party members, eliminating their rights to hold meetings, publish newspapers, or even maintain the organization. Socialist leaders were arrested and tried in German courts. However, this did not suppress support for the party. Basically, all the Germans who emigrated wanted a better standard of living and a freedom to express their beliefs.

Emigration Literature

Another major cause for German immigration came from another source entirely. The mass migration of Europeans to the United States was greatly influenced by “emigration literature” or travelers’ writings about their experiences throughout the New World. In Germany, these books were wildly popular, with there being over one hundred and fifty examples of this kind of literature published between 1827 and 1856. But one must say that Gottfried Duden’s *Bericht über eine Reise nach den westlichen Staaten Nordamerika’s* (Report of a Journey to the Western States of North America) quickly became one of the most influential pieces of emigration literature in drawing the German people to the United States—to the Midwest in particular. Due to its timing, arrangement, thoroughness and idyllic descriptions of pioneer life in Missouri, the book became popular throughout Germany. Duden wrote his book in a manner of letters, which made the book more personable and believable to skeptics. His account of life on a small farm in Missouri sounded like the perfect solution to those who saw their way of life rapidly slipping away from them. This book single-handedly inspired thousands of Germans to leave Germany and settle directly in the Midwest.

Gottfried Duden served as a Justice of the Peace and a lawyer in the Prussian civil service in various towns around his hometown of Remschied, which lies in the current German state of North Rhine-Westphalia in the far western portion of Germany.

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15 Ibid, viii.
Through his work at the civil service, Duden believed that many of the problems facing German people at the time were due to overpopulation, so he believed that emigration was a viable option. To prove his point, in 1824 Duden settled on a farm in rural Warren County, Missouri, which is about fifty miles west of St. Louis. He lived in Missouri for four years, and it was not until after he published this book about his experiences in the Midwest in 1829 that the German population truly began the mass migration to the Midwest portion of the United States. This book of letters was an effort on his part to urge his countrymen to follow him to the United States to see the benefits and opportunities of living in the New World. By 1860, Missouri’s population was over a million people and the influx of German immigrants totaled 88,487 in the Mississippi valley region.16

Duden wrote how the Mississippi Valley—Missouri, in particular—reminded him of his home in the Rhineland (in the western portion of Germany) where rivers were the strength of the town through transportation, trade and the creation of fertile farmland. Many Germans began to have an idyllic view of Illinois and Missouri as the second “fatherland” and thought that they could settle there and live life exactly like in the old country. The Germans who came to the state of Missouri settled mainly along the valleys created by the Missouri and Mississippi Rivers where the land was rich in nutrients needed for growing crops.

16 Ibid.
Chain Migration

In his book, Duden also suggested that immigrants settle in groups, since that was most practical. He also wanted to establish a new “Germania” in Missouri, saying: “If a small city were founded with the intention of serving the American Germans as a center of culture, one would soon see a rejuvenated Germania arise and the European Germans would then have a second country here…”\(^\text{17}\) Here, German immigrants could begin life anew and still immerse themselves in their German culture without American interference. This idea of a New Germany was most likely another cause of chain migration. Chain migration was the way that migrants from the same areas followed one another and created homogeneous immigrant settlements, particularly in rural America.\(^\text{18}\)

As an example of chain migration, Cape Girardeau County, which is located in southeast Missouri along the Mississippi River, was settled and dominated by people with the same regional origins. Two neighboring states in Germany, Hanover and Brunswick, accounted for over half of the county’s German population. Only three of every thousand Germans who came to America were from the small state of Brunswick. However, in Cape Girardeau County, over one-fifth of the German settlers were from this small region in Germany. Overall, about ten percent of all immigrants from Brunswick to immigrate to the entire United States settled in Cape Girardeau County.\(^\text{19}\) This pattern

\(^{17}\) Gottfried Duden, *Report on a Journey to the Western States of North America and a Stay of Several Years along the Missouri (during the Years 1824, ’25, ’26, and 1827)* (Elberfield, Germany: Sam Lucas, 1829; reprint, Columbia, MO: State Historical Society of Missouri and University of Missouri Press, 1980), 179.


\(^{19}\) Ibid, 181.
of chain migration happened often in German settlements in rural America. This was done to make it easier for Germans to work together, considering they knew each other already, and in order to preserve their own nucleus of German language, culture and traditions. This way, their secluded community could keep up the idea of a new Germania without their way of life becoming Americanized. The immigrants brought their architectural traditions with them as another way to keep their German cultural heritage alive in entire settlements.

Duden’s book, and other emigration literature, inspired Germans to emigrate directly to the Midwest—and not just Missouri. Emigration literature appealed to the Germans’ desires for a better life than what could be found in Germany at the time. The political upheavals in continental Europe in the 1840s further caused massive waves of German immigration, especially to the Midwest and Texas. Surprisingly, German immigrants showed a distinct preference for southwestern Illinois, not far from St. Louis, as well as the area in Missouri described by Duden.

**Origination and Destinations**

The German immigrants who arrived before the 1830s usually departed from Germany in Bremen or Hamburg, Germany, or Le Havre, France, to migrate to the United States. The earlier immigrants usually landed in New York City, though there were other ports of entry along the east coast. However, during the mid-1800s, the German immigrants bypassed New York City and the east coast to land in New Orleans, Louisiana. By entering the United States through New Orleans, these later German
immigrants had an easier time of reaching their desired Midwestern destinations since a ship could sail up the Mississippi River to land in St. Louis, Missouri.

The lower classes of people in Germany made up the largest contingent of immigrants who ventured to America. Craftsmen, peasants, servants, farmers and their families were the ones who truly desired a better life than that which was found in Germany at the time. Stories made their way back to Germany of the success of previous emigrants on the richness of life found in the New World.

By 1830, most of the German immigrants were individuals who were seeking new opportunities in America. However, a number of colonization societies and companies were also founded to promote the settlement of specific areas. Most of these attempts by the societies eventually failed in one way or another. One of the earliest companies was the Giessener Auswanderungs-Gesellschaft, or Giessen Emigration Society, which was formed in 1833 in Giessen—a city in the duchy of Hessen. This Society was organized by Friedrich Münch and Paul Follenius, who wanted to found a new German state, one that existed in their dreams.20 The Society planned to settle in the Midwest and make it a refuge to all German people. They wanted to retain their own customs, language and way of life, but merely move it intact to a different setting.

This Society was so large that two groups totaling five hundred members of emigrants left Germany for North America. The first group entered America via New Orleans in 1834; the second via Baltimore in 1835, though both were bound to meet in St. Louis, Missouri. Unfortunately, the Society was not able to carry out its elaborate plans:

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20 Throughout this work, the traditional German spellings of names will be adhered to through the use of the umlaut. The umlaut comes in the form of ä (spelled out ae in English), ö (oe) and ü (ue).
the first group was soon split apart by the cholera epidemic that manifested itself among
the immigrants as they rode up the Mississippi River. Members of the group were
forced to disembark from the boat along the way to avoid the disease, thus scattering the
group. The second group arrived safely in St. Louis, but after finding few of the
members of the first expedition, they decided to disband and to buy farmland in the St.
Louis area.

Many of these societies did not achieve their ultimate goals of a complete German
state, or in the least form a strictly German community. However, some of the societies
that attempted to do so were mildly successful. One such society was interested in the
settlement of Texas: the *Mainzer Adelsverein* (Society for the Protection of German
Immigrants in Texas), named after Mainz, the city in Germany the society was registered
in. After these German groups moved to the United States, their differing dialects
and customs faded, but the geographical and cultural distinctions between Germans from
the numerous German states remained and influenced settlement patterns. The accents,
language and preferences found in the various states were quite different. The people
from these different regions had diverse customs and cultures—all of which was
displayed in their new American homes. Most of the settlers who came to settle in
Illinois and Missouri were from two general areas in Germany: the northwest and
southern portions of Germany. These two areas were different: the northwest part of

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21 Audrey L. Olson, “St. Louis Germans, 1850-1920: The Nature of an Immigrant Community and
22 Furer, 33.
Germany is flat with no major hills while the southern portion of Germany has a much hillier terrain.

Where the Germans settled in America was indicative of the area they were from in Germany. Southern Germans preferred hilly terrains for their agricultural farms, so they settled in places similar to Germany, such as southwestern Illinois, on the bluffs, valleys and rolling prairies—in towns like Maeystown. Northern Germans preferred a flatter terrain. Most of the Germans who settled in Germantown, Illinois, which is located in a flat portion of southwest Illinois, were largely from the area of Hanover in north central Germany. This region of Germany is relatively flat, which is more appropriate for dairy farming. Naturally, these settlers chose to live in a landscape similar to the one they were comfortable with back home in Germany.

The Germans established towns as they traveled up the Missouri River and into the frontier, resuming their traditional ways as they settled. As a result, the culture of the U.S. frontier changed considerably. The German people (now part of the American people) immersed themselves in their new world, but yet held strong connections to their cultural heritage. Immigrants had to deal with the accommodation to the new environment, the rapid Americanization of their children and discarding their past, yet they still persisted in keeping their cultural differences and identification. The German immigrants had to adapt their old European farming traditions to meet American conditions. Farmers learned how to grow new crops such as corn and other crops that were best-suited to the new soil and climate. German immigrants started vineyards and

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wineries, published German-language newspapers, and entered politics. The Germans established many wineries along the Missouri and Mississippi Rivers in Central Missouri, and these areas still host various vineyards and wineries.

Soon, the Midwest region bore the largest concentration of German-born Americans in the United States. “Their houses provide tangible, measurable, objective evidence of the presence among them of something that brings them together and separates them…” from the rest of the architecture of the day. Due to the large numbers of German immigrants who settled in Missouri and southern Illinois at a relatively early time, the German heritage had a significant cultural and physical impact on the landscape, most of which persists today. In most small towns or cities in Illinois and Missouri, historic German buildings or structures still can be seen dotting the landscape. Though it might not generally be known, German immigrants and their descendants played a crucial role in the settlement and development of Illinois and Missouri’s architectural, political, religious, economic, and social landscape.

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24 Burnett and Luebbering, v.
25 Glassie, 143.
Chapter 2: General German-American Architecture

On its most basic level, vernacular architecture is ethnic architecture, or architecture based on cultural traditions. Vernacular architecture shows the cultural traditions of regional architecture. It is traced through noting distinct patterns of local architectural styles or details, noting cultural traditions which usually lasted several generations before fading away due to societal, technological or economic changes. Patterns in local or regional architecture hint at local settlement patterns of different cultures. The Germans, like any other ethnic group, rarely had a “completely free hand in modifying the environment to suit their cultural perceptions. Such factors as climate and topography, for example, limit choices of building material or of homesites.”

Within each region, immigrants constructed their housing based on their own particular traditions and memories, as well as local materials, the environment, social conditions, geography and the housing standards set by other cultures in America, mainly the English. As previously stated, Illinois and Missouri became popular destinations of the German population—for those who had already settled in America as well as for those emigrating from abroad. With the Mississippi River itself and its countless tributaries, the Mississippi Valley was a fertile region and was an ideal location for

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26 Coggeshall and Nast, 8.
27 Barbara J. Howe et al., Houses and Homes: Exploring Their History (Walnut Creek, CA: AltaMira Press, 1997), 97.
settlement—the land was good for farming and the river itself provided transportation. This region of Illinois and Missouri was first mainly settled by the French, and thus has pockets of French influence and architecture. However, the French were not the only culture to influence this area; the Germans soon inundated the countryside of this region.

The architecture of vernacular buildings in Germany epitomizes its culture. For example, when a German family immigrated to America, they brought those cultural influences along with them. The German background and beliefs helped them build their homes and structures accordingly. These buildings proudly displayed the owners’ cultural heritage through their distinct architectural styles or features. Over time, due to former experiences and the surrounding influence of living among people of different cultures in America, cultures began blending together to form hybrid styles and building traditions.

Because their varied background due to vast regional differences in their native country, the German immigrants themselves brought diverse building skills and traditions to the Midwest. When they settled together in large groups and formed their own isolated communities up and down the Mississippi River Valley, these immigrants maintained the architectural forms, materials and construction methods found in Old World building patterns. “This isolation [of small rural communities] gave our first buildings styles that reflected their regional cultures. Old-world building customs were just adapted to the new climate and the new culture of making land. Cleared wood, field stone and mud bricks
simply replaced plaster, quarried stone and thatch.‖ In smaller or blended communities, German settlers were influenced by the local environment and their new American neighbors and, consequently, built their homes in popular styles and room arrangements. Unlike folk buildings of other cultures in the Midwest, one can see how German vernacular architecture varied widely. 29

Donald Berg describes this phenomenon as: “Common American country buildings are fine symbols of our mix of cultures, of our dynamism, and of a wonderful neighborliness that we once had. Like all of our country buildings, American farmhouses, barns and outbuildings grew from a blend of regional and old-world cultural building traditions, common customs and a barrage of printed images from urban architects and artists.” 30

The isolation that could easily be found throughout North America in the early years also greatly influenced architecture. “The isolation gave our first buildings styles that reflected their regional cultures. Old-world building customs were just adapted to the new climate and the new culture of making land. Cleared wood, fieldstone and...bricks simply replaced plaster, quarried stone and thatch.” 31 This isolation also helped preserve the original architecture since the builders did not deal with most of the urban architecture influence that called for great change.

30 Berg, 5.
31 Ibid, 10.
Large numbers of Germans also moved into southern Illinois beginning in the 1830s and the number of immigrants continued to increase over the next fifty years. In particular, some chose to settle in Illinois due to its non-slave status and its apparent prosperity, which possessed a moral and economic attraction that not all other states had. In 1829, Missouri officially became a slave state, so the Germans who did not want to be associated with slaves but wanted to live in the Midwest chose to live in Illinois.

In Illinois, many immigrants of varying nationalities settled in the southwest portion of the state, in the counties bordering the Mississippi River, but the German presence in Illinois could be felt the strongest. Foreigners were highly visible in the core counties of Monroe (58.9%), St. Clair (57.1%), Madison (39%), and Randolph 37.1%. The four core counties of southwest Illinois were a transplanted Germania. Germans were 73.3%, 78.5%, 46.9%, and 51.6% respectively of the total foreigners. Further, Germans dominated Clinton and Washington counties, 80.6% and 68.3% respectively. German settlers also moved eastward from the Belleville area cultural hearth.

Beginning in the 1840s, a large rush of German immigrants moved to the Midwest. It was not a slow migration over the land from Pennsylvania or other east coast states—the German people moved with this specific region in mind. Actually, many Germans started coming to the United States, and instead of eventually making their way to this area after entering the country in New Orleans or New York, they traveled to and

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32 Coggeshall and Nast, 71.
settled directly in Missouri and Illinois. Some earlier settlers in Pennsylvania and other eastern states did move west to Missouri and Illinois, but a larger amount moved directly to these states from Germany. Many settled on dispersed farmsteads and in tiny rural communities but many also settled in large cities such as St. Louis, Missouri, which had a thriving German community.

Most Germans who moved or immigrated to this area were drawn westward by the attraction of farming as a way of life on the fertile frontier. This was their cultural and traditional heritage. Even though there were large cities at the time in Germany such as Berlin, Munich, and Hamburg, most of the German people came from small town or rural backgrounds. Consequently, when they arrived in the United States, they looked for areas where large farms could be established. After they arrived in this area of southern Illinois and Missouri, the Germans immigrants began buying large tracts of land for that purpose. Another benefit of settling in the Midwest was that land was inexpensive, so Germans who were not successful or wealthy in Germany could purchase land and have great success in the Midwest. Having found the perfect area for farming, the Germans believed they had found their new home—a place to stay and prosper. “Stability and longevity became hallmarks of their built environment and land ethic.”34 These groups of immigrants who settled in areas in the Midwest started communities with distinct German characteristics.

34 Upton, 142.
Obvious German influence

One can see the large German influence in these states merely by looking at the names of the towns or streets—so many of which that are distinctly German. Towns such as Millstadt and Maeystown, Illinois, and Hermann and Westphalia, Missouri, and street names in these towns like Hanover, Gutenberg and Schiller were often named after cities or famous people from their German homeland to preserve traditions of the Old Country. Today, numerous small communities still retain and celebrate their German heritage; many have formed Sister City partnerships with German cities and regularly host exchange programs.

The architectural landscape physically changed with these new arrivals. Many of the immigrants were skilled in masonry and carpentry and constructed well-built houses, churches and other buildings, providing different areas with a distinctly German-American architectural style. The Germans created a setting in their new community—the architecture, landscape and livelihood—that closely resembled the homes and lives they left behind in Germany.

Traditional German housing in the early Midwest was an echo of the former styles found throughout Germany. A distinct German architectural heritage was maintained as the waves of immigrants reached the Midwest, though it was diffused to the varying states depending on the Germans came from. Later, chain migration reinforced and continued German cultural traditions in southwest Illinois and Missouri. Behind this architecture in these German Midwestern towns is a complex, yet traditional, arrangement of buildings and space, which was also based on the French and American

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35 Coggeshall and Nast, 71.
traditions. In the 1860s, the large German population created a German overlay of structural forms, landscape elements and landscape traditions—basically a landscape that “read” German.\(^{36}\)

The architecture that was transplanted here to the United States all became simplified variations of architecture found throughout various regions of Germany. Before the Germans settled in America, the popular building style in Europe at the time (circa 1650) was the half-timbered style or *Fachwerk*, which consisted of walls of braced wood frame of vertical and diagonal timbers infilled with brick, stone or plaster (Figure 2.1). *Fachwerk* became common by the end of the sixteenth century in Germany, specifically in Bavaria, due to the scarceness of wood in the area during the Middle Ages. However, this building style was not popular in America and traces of this style can only be found in select places. Some early German immigrants who settled in colonial America built homes in this familiar architectural style. One case has been found of a house built in this style in Westphalia, Missouri. The man who built it specifically wanted a house to remind him of his homeland. However, shortly after moving to America, most Germans realized that this building style was not suited for the climate of America and it was quickly replaced with more impermeable building styles and materials. Few examples of this style appear in the older sections of cities.

Figure 2.1: Fachwerk (1840) that was popular with early German immigrants. This example is from Franklin County, in the “Rhineland” area of Missouri. Source: Howard Wight Marshall, *Vernacular Architecture in Rural and Small Town Missouri: An Introduction* [book on-line] (Columbia, MO: Curators of the University of Missouri, 1994, accessed 12 January 2009); available http://missourifolkloresociety.truman.edu/marshall.html.

For their earliest structures, Germans typically used the unique, but useful, log construction introduced by the Swedes into America, though the log cabin was only seen as a temporary structure. However, Germans later adapted their homeland’s architectural style to fit their needs in a new country—and combined architectural styles. For example, in 1675 German homes could be found in Pennsylvania that were interesting mixtures of old and new. The ground floor had walls of fieldstone while the second floor consisted of notched log walls sitting atop the stone first floor under a steep roof.  

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After a relatively short period of time, German house builders shifted from logs to fieldstone as the primary building material, since it was readily available and stone suited the local weather and kept rain at bay. The settlers from the German states that came to Pennsylvania brought with them a long history of masonry, which dated back to the Roman Empire. Consequently, some of the best stone houses in America are found in Pennsylvania towns. Fieldstone houses became one of the primary architectural styles to transfer to Missouri and Illinois due to the abundance of the material located in this part of the country. Some Germans from Pennsylvania moved to the Midwest, bringing these ideas and construction experience.

Naturally, the architecture used by the Germans in America altered over time. The simple one–room fieldstone cottage quickly grew into two-story farmhouses with more complex plans. A one-story kitchen was soon added to the structure because more space was needed in a traditional home. The owners thought these new homes were more comfortable and durable, not to say more attractive. The early fieldstone houses that consist of two stories, an attic with a steeply pitched gable roof above the first floor, thick stone walls and small windows still characterize their German heritage. Similar farmhouses were built in their homeland, but those were covered in stucco and tended to be larger than those built by German immigrants in America during this period. Some speculate that small windows served as firing slits in case of Indian attacks. Also, some cases were documented that a number of Germans built their houses over streams or

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springs when they were able in order to have indoor running water and a kind of refrigeration system for foods. The Germans had to construct in accordance to the landscape and situation.

Two common types of early eighteenth-century eastern Pennsylvania German houses that influenced building in the Midwest were the bank house and the two-story country townhouse. The bank house was simply a farmhouse built into a hillside--part of the ground floor was built into a bank in order to make the most use out of a hilly landscape; this arrangement kept the floor cool in the summer and warm in the winter. The entrance to the ground floor was at the base of the hillside and the entrance to the second floor was from the hill onto the side of the porch (Figure 2.2). On the other hand, the two-story country townhouse is a house that became popular in urban German centers.

Figure 2.2: The Brubacher House was built in 1850 in Waterloo, Ontario, in the Pennsylvania German architecture style with the ground floor set into a hill and the second floor porch. Source: Conrad Grebel University College, “Brubacher House,” University of Waterloo (Ontario), available from http://grebel.uwaterloo.ca/aboutgrebel/bruhouse.shtml, accessed 12 January 2009.
and in the countryside throughout Pennsylvania. The façade displayed a pent roof that was often used by Germans to protect the front entrance. The chimney was much smaller than in other houses in New England since it serviced only one fireplace in the structure.

**St. Louis Settlement**

One of the large cities in the Midwest that many Germans decided to settle in was St. Louis, Missouri. Even though St. Louis was founded by the French and settled by large numbers of Americans moving westward, the mass migration of German immigrants in the middle nineteenth-century had a significant impact on the cultural life and built environment of St. Louis. The Germans built their houses using familiar European forms and construction techniques. The Germans “reproduced approximations of the houses they had known, with high brick or stone corbels on the side, plastered masonry, and small, asymmetrically placed windows.”

Though they sometimes built with brick, the most distinctive forms of German house construction during this period in St. Louis, as well as other portions of the Midwest, are represented by Fachwerk, which was only constructed for a short time due to its lack of appropriateness in America, and coursed limestone houses.

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Unlike the Fachwerk houses which can be hard to recognize today due to modern siding, the German stone houses are more easily identified. These houses are constructed with coursed rubble limestone or fieldstone and may be one of several plan types, including single-room, back-to-back, or central hall. Great quantities of limestone were available from St. Louis and southern Illinois quarries. Great care was used constructing the coursed walls of irregular limestone. Other characteristics of these limestone buildings include the fact that they were built with a symmetrical door and window placement and they were topped by a gable roof, in most cases (Figure 2.3). Many houses in rural areas also had a porch dominating the façade.

Another German style of construction was a plan called an *Ernhaus* or hall kitchen house (Figure 2.4). This plan can also be found in distinctive German towns in the Midwest, such as Washington and Hermann, Missouri. It has a two-or three-room plan and a central chimney. One of its main features that hints at its historic background is that the front door sits on either side of the front façade (not the center) and gives direct entry into the kitchen (Figure 2.5).

The house-barn style is an interesting architectural style found in numerous forms throughout areas of Germany, where a building in this style is generally termed an *Eindachhof* (roughly translated as “one-roofed farm”). This particular Old World style of building was popular in Germany from the thirteenth century to the end of the eighteenth century and was commonly used by German farmers. With an *Eindachhof*, the construction and breakdown of rooms can vary greatly depending on the region and building traditions there (Figure 2.6). Under one large roof, the Germans integrated the house and barn into one massive rectangular, cross-timbered building, usually two-and-a-half stories in height. Most often, the house and barn were kept separate but shared a common wall, though the barn usually took up most of the space taking up to three-quarters of the area found under the roof while the family inhabited the smaller area at the rear or side of the house. A secondary entrance was usually provided for the house portion of the structure. The second story was used for both hay and harvest storage over the barn area and bedrooms over the living space. The housing unit usually shared a common wall with the barn, but in rare cases, it was left open to share one large space. This unusual house-barn style was designed to shelter a man and his livelihood—his animals and harvest—together under one roof and make the most use out of the space.
A variation of this style of architecture that is found in Germany, is called a *niederdeutsches Hallenhaus* (low German hall house), a farmstead style that came out of the Middle Ages (Figure 2.7). This particular variation is found strictly in northern Germany—in the area from Westphalia (northwestern Germany) to Schleswig-Holstein (northernmost state in today’s Germany). This version is a one large front-gabled house-barn with the facade displaying cross-timbered construction. With this style, these large structures contain the barn in the front portion of the building with a large central door under the gable (Figure 2.8). The barn portion takes up most of the space in the structure. Large stalls line both sides of the wide central aisle, which runs the length of most of the building until the centrally placed kitchen is reached. The family home, which consists of several rooms, is located in the back portion of the building. The warmth of the kitchen heats both portions of the structure since no walls separate the living area from the barn. The oldest maintained *Hallenhäuser* in this region today are from the early sixteenth century.
Figure 2.7: Two plans of the Hallenhaus. The one on top is the original plan from a 1570 house-barn and the bottom plan are the changes made to the structure in the nineteenth century. In the top plan, note the long central hall with animal stalls on either side that leads directly to the kitchen and three chambers beyond it on the left. The bottom plan shows how the owners separated the house and barn sections and added more rooms to the both portions. Only the room in the bottom right corner was still used for animals, though only hens and ducks. The other rooms along that wall became more living or work spaces. Source: Wilhelm Hansen and Herbert Kraft, Fachwerk in Weserraum, (Hameln, Germany: CW Niemeyer, 1980), quoted in Kirchner-Raddestorf, “Niederdeutsche Bauernhäuser,” Niedersächsische Dörfer, Wohn- und Arbeitsgebäude, 18 December 2002 [article on-line], available from http://www.kirchner-raddestorf.de/heimat/regional/ndswohn.htm; Internet; accessed 15 March 2009.

The house-barn was one of the most commonly used forms of Old World rural architecture, yet it was almost completely rejected by Europeans in general, when they
arrived in the New World. The house-barn architectural style is a rarity on American soil, though some can still be found in rural German settlements. Only two such structures that housed people and their animals under one roof existed in the entire state of Pennsylvania at the end of the eighteenth century. This was not a style that translated well to the immigrants in America, even though it was a widely popular building style for farmers in various parts of Germany. Interestingly, some examples of this style survive in Midwestern states such as Missouri and Wisconsin, though they were still atypical and not often utilized. The Midwestern versions of the house-barn differ greatly from the typical German structures. Immigrants adapted the style to their new surroundings, so the house-barns vary greatly in style in the differing regions. Many Midwestern Germans who chose to construct their homes in this style continued to build the house and barn in a line, but separated the living area from the barn rather than keeping them together in one open area, as some German styles dictated. “Their alignment recalls the unified buildings of Europe. Their separation makes them fit America…”

Another style of German architecture that can be found throughout America in communities of German heritage is unique to certain regions of Germany. Portions of northern Germany contain traces of Dutch-inspired architecture. Due to the proximity to the Netherlands, certain areas of northern Germany contain a good deal of buildings with front-facing, parapeted gables, a characteristic which is typical in Dutch architecture.

42 Upton, 144.
43 Glassie, 116.
Some of the German architecture shows the influence of other cultures as well. Depending on the location in the Midwest, the English showed a great deal of architectural influence, especially with end chimneys. Many buildings will display German vernacular characteristics, yet exhibit tall end chimneys. Many of the homes in Germany do not utilize end chimneys, though end chimneys were used in a vast amount of German immigrants’ homes. The use of chimneys on German vernacular structures in the Midwest varied greatly in style. Though end chimneys hint at an English influence, it was typical for German houses to have one centrally-located chimney that held several flues to heat various rooms throughout the home.

As for the layout of distinctly German communities, small Midwestern towns also set up their lots to be narrow and long. Town plans were set up in this fashion due to pre-existing European tradition and mindset. The house stood at the forefront, near the street.
in most cases, and the garden and secondary buildings stood behind the house. This style is very distinctive in that the front of the German house is up against the sidewalk or curb in the front; the front stoop often on the sidewalk. The houses are set close together. The Germans took great pride in their plans, building techniques and architecture—including their great barns, large mills, townhouses and churches.

Typically, even early German farmsteads were constructed in a traditional German pattern. The farmsteads had separate structures for living, food processing and livestock and crop storage functions, which were sometimes arranged in a Vierseithof, which was a spacious, four-sided, open-cornered courtyard. Sometimes this plan also translated to smaller town lots. This is another example of how the Germans were resistant to change, but this was instrumental in transplanting Old World practices into the New World. Including the layout of the property, the German immigrants wanted to re-create the culture they had left behind.44

Most of the German architecture found in small Midwestern German communities may not display all of the above mentioned architectural styles. But, most likely, the buildings will display some of these characteristics. At the very least, the Germans built their buildings with a number of the following characteristics: directly next to the street, usually with a symmetrical façade, on a stone foundation, arched lintels over doors and windows, corbelled cornices of brick and a layout like lots found in Germany.

44 van Ravenswaay, 107.
Chapter 3: Maeystown History

Nestled in a small valley between the bluffs that make up the Illinois side of the old American Bottom, a wide expanse where the Mississippi River once flowed, is the little old-world village of Maeystown, located in the southwest portion of Illinois—about five miles from the Mississippi River. Entering the town, one gets a rare glimpse into the past and feels as if they are in another country. The landscape, houses, roads, stone bridge and stone church all come together beautifully and leave one with a sense of the town’s history, of its uniqueness. A historic stone arched bridge leads one into the community of quiet streets lined with nineteenth century stone homes and structures, uninterrupted by modern buildings, such as fast-food restaurants, gas stations and convenience stores and modern traffic lights that would take away from the town’s historic character. “Some small towns telegraph their history as one approaches. Maeystown is that kind of community.”45 The village does not hold a claim to any part of American history; nothing particularly noteworthy has happened here, but is noticeably different from other Midwestern towns. Maeystown is unique in that all of its early settlers had something in common: they all came from German origins. As a result,

walking the streets of Maeystown is the same as walking a street in Germany—that is how eerily similar the town is to the homeland of its founding citizens.

Southern Illinois is known for its rugged, natural beauty. With all of its fertile land surrounded by wooded, hilly terrain along with its flowing springs and streams, one can see why immigrants wanted to settle in this beautiful setting. A landscape with these criteria was exactly what German immigrants were looking for to lay down new roots. However, many may not realize that this type of landscape can be found throughout various areas of Germany. When German immigrants came to Illinois, they settled in areas such as Maeystown because this was a landscape that they knew—a place where they were comfortable living. In their new world, they wanted a landscape that would remind them of home. Also, readily available limestone was a desirable feature for a new settlement area because of its building purposes. Due to the surrounding limestone bluffs and the previously mentioned advantages of the area, Maeystown must have been a “dream-come-true” for the early settlers. Once immigrants settled here in Maeystown, they did not leave and move farther west for the most part—they stayed and enjoyed their new home.

The general area in which Maeystown rests has great historical significance. Captain James Moore, a Revolutionary War soldier serving under George Rogers Clark, founded the first permanent American settlement in the Illinois territory in this area. Moore fought with Clark at Kaskaskia when Clark captured the Illinois country for the

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46 Coggeshall and Nast, 8.
Governor of Virginia. After seeing the advantages of this new territory, Moore returned to Illinois with his family and other pioneers in 1781 and eventually settled on the land to be called La Belle Fontaine on the Kaskaskia Trail. Founded in 1782, La Belle Fontaine (now in the town of Waterloo, Illinois) lies about nine miles north of the current site of Maeystown. Moore named the settlement after a nearby spring the French called “La Belle Fontaine” or beautiful spring. Soon, other adventurous pioneers journeyed to La Belle Fontaine to stake their own claims in this new territory. James McRoberts was one of these adventurous pioneers.

Before it came to be Maeystown, the land was known as McRoberts Meadow. James McRoberts was a Revolutionary War soldier who was born in Scotland in 1763. His family immigrated to the United States in 1772 and settled in Washington, Pennsylvania. In 1779, when McRoberts was barely sixteen years old, he joined the militia to fight in the American Revolution. After the war, he settled in Kentucky and spent a great deal of time exploring many of the new territories around and west of the Mississippi River. It was during these explorations that he saw the advantages of living in the Illinois territory. During his first trip there in 1786, he bought and temporarily settled on one hundred acres of hilly land (Claim 316) where three streams descend the bluffs, in what was to become Monroe County. He attempted to clear the hundred acres that were to become Maeystown to entitle him to the grant he soon acquired. In 1797, five years after his marriage, he and his wife moved to Illinois from Tennessee and settled on Claim 315, which was a mile north of Claim 316, on a militia grant from the

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government.\textsuperscript{49} Their permanent house was completed in 1798 and his family of ten children lived there for nearly fifty years, supported by working as farmers. As a farmer, McRoberts saw the value of the land in this part of Illinois, and avidly encouraged the settlement of others in the area. After years of holding prominent political positions in the county such a Justice of the Peace, County Judge and County Commissioner, McRoberts passed away in 1844. McRoberts wanted Claim 316, then known as McRoberts Meadow, to be sold by the executors of the will. The Meadow changed hands in rapid succession, and in 1848, it was sold it to Jacob Maeys, the eventual founder of Maeystown, for $200.00.

Jacob Maeys was born in 1828 in Oggersheim, New Bavaria, which was an area in today’s German state Rhineland-Palatinate located in western Germany.\textsuperscript{50} The Meess family, which at the time included Georg, Elizabeth, Jacob and his brother Heinrich (Meess was changed to Maeys after 1844 by Jacob), immigrated to the United States when Jacob was only four years old. The Maeys family moved around Pennsylvania for a number of years before the family of seven moved west to Illinois when Jacob was thirteen years old. After first moving to a location in the northern portion of Monroe County, the family settled on the Lawson Farm, located in the American Bottom and also in the northern portion of the county, where they rented land to farm. However, a dark time in their lives was about to begin: the Maeys lost their entire crop to the flood of 1844, which caused countless families untold hardships, and devastating sickness soon

\textsuperscript{49} Historical Book Committee of the Monroe County Historical Society, \textit{Arrowheads to Aerojets} (Valmeyer, IL: Myron Roever Associates, 1967), 179.

\textsuperscript{50} Some debate exists on the spelling of Jacob Maeys’ hometown in Germany. Various sources list it as Oggersheim, Oggenheim or Ogenheim.
followed. Early the next year, the family moved to a farm about a mile northeast of the current village of Maeystown. Unfortunately, only six weeks after moving to this new farm, Jacob’s father, George, passed away, which left Jacob, as the oldest child at sixteen, in charge. His family was now entirely dependent on Jacob for its support, rightly marking a new chapter in Jacob Maeys’ life.

Fortunately, Maeys succeeded in his new role as his family’s leader. He continued to farm the land that was rented by his father and split rails and earned money doing whatever he could. In 1846, Maeys rented the McRoberts farm, one mile north of today’s Maeystown, and moved his family there. By 1848, Maeys had accumulated enough money to buy McRoberts Meadow (Survey 704, Claim 316), though he did not move there until 1852. He bought the tract due to the large spring located on the property and intended to create a saw mill for lumber. Maeys moved to his new property in 1852, when he built a one-room log cabin and the sawmill. At that time, there were no other settlers and not the thriving village found there during the latter half of the nineteenth century. In the following year, Maeys wed Barbara Fisher, who was also a German immigrant from Osthof in Hesse-Darmstadt, which is in the western central part of modern Germany.

Due to the sluggishness of the stream that it was built over, the mill did not have enough of a water flow to operate. Maeys converted to steam power within a year, which made the mill successful for the next three years until Maeys sold his share to his partner of three years and became a farmer again. In 1858, Maeys decided to partner with

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51 Deed, Monroe County Deeds Record Book K, Monroe County Courthouse, Waterloo, Ill., 17 March 1848, 299-301.
Abraham Poston, who owned the general store in Maeysville (the original name of the town). By this time, Maeysville, obviously a name dedicated to Jacob Maeys, had grown to include about two dozen houses.\(^5\) Due to its growth, Maeysville gained a post office in 1860, of which Maeys was postmaster. The new post office was located in the store, making it convenient for Maeys who worked there. In 1867, Maeys bought out Poston’s interest in the general store and took over the entire business himself, which he carried out along with continuing his farming.

Sometime during the Civil War, Maeys constructed a new brick house for his wife and five children. Barbara passed away in 1880; a year-and-a-half later, Jacob married Christine Driemeyer, who was a native of Wersen, Prussia. Maeys fathered six more children during his marriage to Christine, though four of them died soon after they were born.\(^5\)

Jacob Maeys was a self-motivated man and very well-respected in the area. He was a resident of Monroe County from 1841 until his death in 1913 caused by a fall down his cellar steps when he was eighty-four. He was considered one of the best citizens in the county.\(^5\) His story is truly a memorable one with his trying early years, having to lead his family at an early age and his success against all odds to become a prominent member of the county. He led himself through adversity to become successful in life. He went from renting farmland with crops destroyed by a flood to owning about a thousand

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\(^5\) Historical Book Committee of the Monroe County Historical Society, 218.  
acres, mostly farmland, in the American Bottom, by 1875. With his death, Maeystown lost its successful founder and the community lost one of its “best and energetic citizens.”

Officially, Maeysville became a town in 1852 and the name changed to Maeystown in 1860 when the community gained a post office, due to there being another town in Illinois with the name Maeysville. In late 1856, Maeys decided to have his property laid out in 66-by-120 foot lots to become the village of Maeystown (Figure 3.1). Maeys platted his land to sell to the numerous German immigrants that arrived in the

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55 Ibid.

area. German immigrants coming to St. Louis via New Orleans learned of the hilly Maeystown and bought land there. While most of the immigrants were from portions of Bavaria and Hessen, there were also quite a few with ancestral homes in other parts of Germany, such as: Westphalia and Wersen in Prussia, Schaumburg-Lippe (in northwestern Germany), Duchy of Nassau (in western Germany) and Dukedom of Mecklenburg-Schwerin (in northeastern Germany) (Figure 3.2). Within six years, more than two dozen lots had been sold. Most of the Germans who settled in Maeystown were part of the “Forty-Eight” movement who left Germany for economic and political reasons. In deciding where to settle, German immigrants mostly chose distinctly German communities so they would be with people of their own nationality. As previously mentioned, they also chose land which reminded them of home. They wanted surroundings which made them feel as comfortable as possible in a new world. With its steep hills, wooded surroundings and abundant streams, Maeystown seemed to be an ideal location for a new German community. Many Germans decided to settle there and the village began to grow.

57 Historical Book Committee of the Monroe County Historical Society, 559.
Many of the original citizens of the village came directly to Maeystown or first settled in other areas of Monroe County and later moved to Maeystown. Many of the German immigrants who came to settle in Maeystown were not farmers, but tradesmen and professionals who had something to offer the community. The variety of trades and professionals as well as farmers made the community almost self-sufficient. Besides Maeys, the first citizens of Maeystown included: Ludwig (Louis) Ahlheim, cooper; Peter Bickelhaupt, blacksmith; John Coleman, carpenter; Jacob Empt, vintner; Martin Fornbauer, stone mason; Jacob Hoffmann, tavern owner and brickyard operator; Sebastian Holzmeier, carpenter; Ludwig (Louis) Krone, shoemaker; Jacob Pilliard,
sawmill operator; Abram (Abraham) Poston, mercantile owner; Peter Ray, horse trader and tavern owner; Adam Ruch, butcher and peddler; John Schaefer, hotelier; Carl Siebenmann, wagonmaker; Heinrich Quernheim, furniture maker and undertaker; Charles Wilhelmj, doctor; Heinrich Wippermann, tailor; and Anton Zeitinger, miller. Most men had their businesses in their homes, except for the mill and general store, which had a hall above.

As for the reason why so many Germans settled in Maeystown during this short span of years, today it can only be speculation. No one knows the true reason why this became an all-German community, what drew the immigrants to this little town in the bluffs of southern Illinois. Some speculation exists that Jacob Maeys spent time at the boat landings south of Maeystown and the not-too-distant St. Louis, Missouri, and spread the word of his building a traditional German community in the Illinois countryside. Perhaps, as the German immigrants traveled up the Mississippi River and the boats made their stops along the way to St. Louis, they heard word of Maeystown and wanted to settle there. Perhaps it was Maeys’ sawmill that sparked settlement in Maeystown. Inevitably, sawmills were magnets for settlement due to readily available cut lumber. No one knows the true reason since there was no defined plan of settlement.

The settlers of Maeystown and their descendents preserved their cultural heritage well throughout the years. The Germans carried on their culture, traditions and way of life, while still adapting to life in America. German was the only language spoken in the town for decades and this tradition was retained even longer in the homes. German celebrations were also retained in the community and are still celebrated today.

58 Ibid, 559-560.
Traditional German festivals and traditions such as Oktoberfest (October Festival), Frühlingsfest (Spring Festival) and Fastnacht (Carnival) are observed every year.
Chapter 4: Maeystown Architecture

Little has been altered or added, so Maeystown is rare and distinctive from other German settlements in Illinois. Maeystown is unique in that most of the original town is preserved in its entirety, providing a rare glimpse into the life of German immigrants during the mid-nineteenth century.\textsuperscript{59} Due to its location, no railroad or highway was placed through the town, thus exterminating the need for great change. Today, there are no gas stations, convenience stores or fast food restaurants that diminish the character of the community. In fact, it has been noted that “…Maeystown stayed the same while the world changed.”\textsuperscript{60} Despite its uniqueness, Maeystown has anonymity. Not many people, even in surrounding counties, know much about the small community. But this is perhaps a factor in its preservation and why it retained its purity.

Two reasons for the village’s uniqueness include the fact that the buildings are integrated into the landscape and that the town noticeably bears the imprint of its ancestry. The landscape was not altered to work with new construction, but the citizens decided to work with the landscape they were given and tried not to disturb their beautiful surroundings. Each settler adapted his architecture to fit the landscape.

\textsuperscript{59} For further illustrations and photographs displaying the layout, architecture and landscape surrounding Maeystown, please see Appendix A: Illustrations of Maeystown, Illinois.

Around sixty significant limestone, brick and wood structures, ranging from Maeys’
original log cabin, to the stone church, mill, houses and outbuildings, still exist in the
community.

One of the reasons that German immigrants decided to settle here was the fact that
limestone was richly abundant in the bluffs that surrounded the town. Limestone was a
desirable feature in new settlements for building purposes.61 These German immigrants
brought with them their centuries-old knowledge of stone masonry, brick masonry and
solid building construction.62 The limestone bluffs provided the settlers with the perfect
building material to construct their new homes, outbuildings and businesses. Limestone
became the lifeblood of the community.

Besides the use of stone in the town’s houses, structures and outbuildings, the
stonemasons of the town helped build the limestone retaining walls, which can be found
throughout the village. The walls, found on nearly every lot in the community, were built
along the hillsides to level the lots for homesteads—creating a kind of terrace system
throughout the community. Large limestone pieces were fitted together to serve as
roadside flagstone gutters along each of the main streets through the town. Portions of
the roads in town may also have been constructed out of limestone. Hints of limestone
streets can be seen under the cracking asphalt of many of the alleys throughout the town.

Though many of the buildings in the town are made of the astounding amount of
local limestone, some homes were built out of locally-made bricks. The land on which
Maeystown rests has a rich clay soil. Jacob Hoffmann, one of the early settlers, used the

clay soil to operate a brickyard in the village behind his business at the corner of Mill and Main streets. Hoffmann built the two-story brick building which housed his business (hotel and saloon) of bricks from his own brickyard. Many, if not all, of the brick houses and outbuildings of the town are constructed of brick from this local brickyard. When Jacob Maeys built a brick house on his property during the Civil War, he used these locally-made bricks. Bricks from Hoffmann’s brickyard were also used throughout the county. In addition, Hoffmann’s bricks built the Waterloo Republican Building (now demolished), which stood on Main Street, and the Southern Hotel Building, which still stands at the corner of West Third and Main streets, in Waterloo.63

Frame houses or structures on limestone foundations are also commonly found throughout the village. Stylistically, frame houses or structures are more difficult to read as German. However, many of these homes may have been built more quickly, used less labor and cost less money than the construction of a stone or brick house. These frame structures fit in with many of the homes built in nearby towns. Obviously, the builder adapted the use of the building materials to fit in with the economy and customs of the area.

63 Historical Book Committee of the Monroe County Historical Society, 560-561.
Maeystown is platted out in long, narrow lots, like those found in Germany. One thing that is clearly noticeable about the architecture of Maeystown is that it strongly references this European tradition. As previously mentioned, this style is distinctively German in that the German house sits up against the sidewalk or curb in the front and the front stoop is, most often, on the sidewalk itself (Figure 4.1). Due to the sloping landscape of the community, many homes built the front door or entrance a few feet off the ground. Many of the buildings require the use of stone or concrete stairs to enter.

The houses also stand very close together, which is a typical characteristic of German architecture.

While the house stands at the forefront of the lot, a garden and various secondary buildings border the lot boundaries behind each house, repeating the German tradition,
where each lot was set up as a miniature farmstead. With the small limestone or brick house built next to the street, the rest of the lot acted as a farm, with outbuildings such as barns and smokehouses, animal pens, gardens, orchards and even vineyards. Nearly every lot in Maeystown is set up in this fashion.

This “mini-farm” layout was German custom for those living in town. In German towns, a central or side gate adjacent to the house led to the courtyard behind the home. This courtyard was surrounded by various outbuildings. The style of the houses and lots in Maeystown are merely a simplified version of this arrangement. Though there are few gates leading to the rear portions of the lots, walkways along the side or between houses are common to the layout of the lots in Maeystown. Nearly every lot in Maeystown has at least one outbuilding that is still standing.

Figure 4.2: The Corner George Inn at Mill and Main Streets, formerly the hotel and saloon, which still can be read on the side of the building. Camera facing northeast. Source: Emilie Eggemeyer, 5 April 2008.
The lot at the corner of Mill and Main Streets containing the Corner George Inn still has five of the outbuildings. The Corner George Inn was built in 1883-1884 by George Jacob Hoffmann using bricks from his own brickyard. Unfortunately, Hoffmann passed away in 1883 before the inn was completed; his wife saw the building to fruition and ran it as a saloon and hotel up until the turn of the century (Figure 4.2). Surprisingly, the painted words “Hotel & Saloon” can still be read on the brick wall bordering Mill Street. Over time, the space that the saloon occupied became a feed store for a good number of years before it became Maeystown’s General Store. Being one of the larger buildings in town, it was only natural for the second floor to hold a hall used for meetings, dances and concerts.

The lot that Hoffmann’s building stands on also has quite a few outbuildings, though it appears as if some may come from a later time period. The property was a busy and productive center for the community, since Hoffmann had the town’s brickyard. Today, there are five outbuildings filling the lot behind the hotel. The two outbuildings closer to the main building appear to be the older structures. The brick structure on the eastern portion of the lot was once the summer kitchen for the property. The summer kitchen is small, rectangular in shape and was constructed of the same locally-made bricks on a stone foundation. Besides being a summer kitchen, over the years, the structure served as a smokehouse and wash house. A wood outhouse or small shed stands directly behind the summer kitchen. A large wooden shed on a stone foundation stands behind the hotel along the west border of the lot, close to Mill Street (Figure 4.3). Two structures line the back of the lot, though they are connected. A small gambrel-

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roofed barn/workshop stands in the northeast corner of the lot, while a large open shed fills the rest of the area along the back border of the lot. Hoffmann’s property displays the typical locations of outbuildings on a lot—summer kitchen and smokehouse immediately behind house/building, usually immediately behind to the left or right, and the barn or shed in the back corner of the lot. Hoffmann’s village lot resembles a farmstead’s Vierseithof, with its building at the front of the lot, outbuildings along the east and west borders and the barn and shed along the back border of the lot.

Figure 4.3: The Corner George Inn at the corner of Mill and Main Streets has five outbuildings still intact on its lot. Three of them can be seen here: the wooden outhouse/shed is on the far left directly behind the brick summer kitchen, both of which stand along the east border of the lot; and the wood shed on the right that stands on the western border of the lot. Camera facing southeast. Source: Emilie Eggemeyer, 8 January 2009.
Due to the fact that Maeystown is a very small town, there are few variations in the limited number of historic buildings in the community. Many of the houses display characteristics of German vernacular style, but, in most cases, the houses in the community were not built in typical or distinct architectural styles, such as an Ernhaus or Fachwerk house. However, one typical German style did translate to the hills of Maeystown: the house-barn plan.

Jacob Maeys’ original homestead, which includes the oldest structures in the town, appears to be a variation of the house-barn style found in various areas throughout Germany, including Bavaria, where his family originated. This particular style of building began in Germany during the thirteenth century. The style was used by farmers...
and that may be the reason Maeys decided to construct a variation of the style for his homestead. Unlike the massive combined house-barns found in Germany, Maeys decided to modify his home to fit the needs of a new landscape. In Germany, the house-barns have the house and barn combined, yet with walls separating the two spaces, in most cases. In the rare occurrences of the house-barn in America and in this case in Maeystown, Maeys also decided to separate the two spaces, but he joined them in a different way under one roof.

Maeys first lived in a log cabin on his property in McRoberts Meadow, near the mouth of the spring which fed one of the three streams that ran through the Meadow. His

Figure 4.5: Southeast corner of Jacob Maeys' original interwoven homestead. Directly behind (east of) the log cabin, kitchen and smokehouse are the two barn portions of the grouping. The enclosed stone portion of the barn is located directly behind the cabin while the wood, more exterior, portion is connected to the stone foundations of the kitchen and smokehouse. Camera looking northwest. Photograph by Emilie Eggemeyer, 28 December 2008.
home is not a typical house-barn design, since Maeys had to work with the very hilly landscape found in southern Illinois. As a result, in 1852, he constructed a smaller, simpler version of the typical house-barn style, which is rarely found in the Midwest (Figure 4.4). Amazingly, Maeys grouped everything needed for his farm into one mass unit, with all of the buildings needed for his farm interconnected. He housed his log cabin, kitchen, outhouse and stone barn under one roof, while his smokehouse and workplace/wood barn had separate roofs but were still connected to the rest of the structures (Figure 4.5). Surprisingly, nearly all of the original materials of the cabin and the adjacent connected structures still remain, as well as other farming structures located on the property.

Maeys’ log cabin, outhouse, summer kitchen and smokehouse stand on the
highest ground of the lot, while the two portions of the barn rest lower on the hillside to the east of the other structures. Maeys’ simple one-room log cabin is separated from the summer kitchen by a narrow, covered, but outdoor hallway to the south of the cabin in the double-pen style. The cabin can be accessed through a wood plank door located in the center of the south wall of the open passage. The hand-hewn logs that make up the cabin sit atop a hillside on a limestone foundation (Figure 4.6).

Traditional chinking and diagonally-placed pieces of limestone remain to fill the gaps between the logs, with most of the lower gaps displaying only the limestone (For a

65 The double-pen (double-room) style was created from a single-pen, or single room house, which was enlarged by adding another pen. However, the pens were not connected (no interior walls), thus creating the need for two doors, usually on the facade. The most common double-pen style consists of two rooms separated by an open passage, but all covered by a common roof.

Figure 4.7: Original roofing material of Jacob Maeys’ original log cabin. Note the wood slats, shake wood shingles and timber (with its bark intact) bracing. Camera facing south. Photograph by Emilie Eggemeyer, 28 December 2008.
detailed photograph of the limestone detail, see Figure A.8). The original roof still exists as well, though today the original timbers are covered with metal roofing. Hand-hewn boards braced by timbers with the bark still intact make up the roof of the cabin (Figure 4.7). Some of the original shake roof shingles can also still be seen above the boards. The gable facing north is comprised of wood slats, with a crude window opening in the center. The west facing wall also has a small rectangular opening near the roofline in the center of the elevation. Another rough wood plank door stands in the east wall of the cabin, near the southeast corner, which leads to the adjacent stone portion of the barn.

Across the short hallway south of the cabin, Maeys built a summer kitchen. Often, during this time period, the kitchen was built separately from the home to prevent disastrous fires. The summer kitchen appears to be slightly newer than the log cabin. The boards used for the walls and ceiling are not hand-hewn like those in the cabin and brick is used within the structure. While the walls of the summer kitchen are mostly comprised of vertically placed wood boards, the north and east wood walls are built on a high limestone foundation. The entrance to the summer kitchen is not in the hallway, but on the west elevation of the grouping of structures. A fixed six-pane window sits directly north of the wood door in the structure’s west wall. The north wall of the adjacent limestone smokehouse acts as the south wall of the kitchen. The brick oven, possibly constructed with bricks from the local brickyard, is located in the southeast corner of the kitchen and is capped with a thick slab of chipped limestone. A large hole is cut into the middle of the stone and it is bordered by rusted metal. A brick chimney rises from the back of the brick oven along the east wall and extends about three feet from the roofline.
At the end of the short hallway connecting the cabin with the summer kitchen, Maeys integrated an indoor outhouse into the structure, which is unusual for the time period. Most of the other cabins and homes built in the succeeding years used outhouses located in rear portions of properties.

Directly south of the summer kitchen, the stone smokehouse stands adjacent to the kitchen and is the tallest structure in the group. The limestone smokehouse is square in shape with a pavilion roof covered, now, in modern asphalt shingles. Another alteration to the original building is found in the concrete mortar added between all of the limestone pieces. The recessed entrance to the smokehouse lies on its west elevation. Its wood door is identical to that of the summer kitchen. A wide but simple limestone lintel adorns the wall above the door. In the center of each elevation, small square air openings

Figure 4.8: Northeast corner of limestone barn adjacent to Maeys’ log cabin to the east. Camera facing northeast. Photograph by Emilie Eggemeyer, 28 December 2008.
appear directly under the roofline. The rear or east elevation of the smokehouse has an additional smaller opening near the center of the elevation.

The limestone foundations of the structures on the upper portion of the hillside cut into the hillside to create stable foundations and act as barriers and walls for the barns below. The limestone barn is connected to the east elevation of the log cabin (Figure 4.8). The door in the east wall of the cabin opens into the stone barn and offers an elevated view into the space. This detail connects Maeys’ house to the typical German house-barn. Steep stairs lead down to the dirt floor of the small limestone barn, which originally housed the animals used on the farm. A single rectangular opening stands in the center of both the north- and east-facing walls of the stone barn. The west wall of the barn displays the stone workmanship and shows how the Germans worked with the landscape to create needed structures. This is seen in the way the structures’ foundation extends into the hillside with logs resting upon it (Figure 4.9). A split wood plank door leading to the wood portion of the barn or workplace occurs in the south wall of the stone barn. The south wall also had a rectangular hole cut high into the stone wall to allow air movement into the structure. One step down takes one from the stone barn into the slightly newer work area, which is enclosed by vertical wood boards to the east and south. The stone foundations of the smokehouse and summer kitchen, as well as the stone walls of the barn comprise the west and north walls of the area. It has been said that this simple area with its shed roof was once Maeys’ sawmill and workplace, though that is speculation.66 The weathered wood plank door to this structure is in the south

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66 Mark Bundy, great-grandson of Jacob Maeys, interview by author, Maeystown, Ill., 28 December 2008.
wall, directly across from the opening to the stone barn. Steep limestone stairs climb up the hillside outside along the western wall of the smokehouse to the level of the other structures.

Maeystown Creek borders the western edge of Maeys’ property. About fifty feet west of Maeys’ home is the original spring which fed Maeystown Creek. The spring is nearly enclosed by large blocks of the abundant limestone. The limestone blocks line the
eastern side of the path of the spring to the creek. Over time the spring has moved farther north on Maeys’ original property, perhaps a hundred feet or so from its location during Jacob Maeys’ time. Looking south from the original spring, one can see Maeystown’s stone bridge.

Walls of limestone are found throughout the property to even out the ground to provide for a better farmstead. A wall extends south from the base of the stairs to the south of the smokehouse and one also zigzags to the northwest from that corner of the cabin to the separate barn that was constructed later. Several other structures located on the property were constructed during Maeys’ lifetime. This includes two partially enclosed stone sheds that are well over one hundred years old are built into the hillside
north of his home (Figure 4.10). He used these sheds to house some animals and store
farm equipment.

West of these sheds stands a large barn also on a high limestone foundation,
which was built sometime soon after Maeys settled the property. All of the large timbers
used for the construction of the barn are hand-hewn and wooden pegs are used
throughout the structure instead of metal nails, dating the barn to the same time period as
many of Maeys’ other structures. Some of the timbers on the interior are even numbered
with Roman numerals to indicate their correct location. The high limestone foundation is
due to the fact that the immense barn is also built into a hillside and fully integrated with
the landscape. The entire first level of the barn is enclosed by limestone walls. On the
east elevation, the wood floors of the rest of the barn above the limestone jut out several
feet over the doorway to the ground floor of the barn to protect the entrance. The wooden
levels of the barn are massive—at least two stories in height.

Maeys’ property is located at the north end of town at 1320 Mill Street, above the
stone bridge that marks an entry point into the heart of town. Maeys’ home is unique in
that no other existing home in Maeystown was built in this particular way—a direct
variation of German architecture. During the Civil War, Maeys built a newer brick house
less than twenty feet west of his original cabin. Most likely, the brick used for the new
house was from the local brickyard in Maeystown. Like most of the structures in the
village, the house displays a wide limestone foundation descending down the hillside.
The house is one-and-a-half stories with a full basement. Though it was remodeled in
1927 (most likely when the dormers and stucco over the brick façade were added), the
The house retains some of its historic character. 67 The house displays a nice wide porch with a limestone foundation and two end chimneys on the south elevation. Maeys’ descendents still reside on his original tract and have preserved the original cabin and the other structures he constructed on the property.

Another variation of German vernacular architecture transported to Maeystown was the German bank house. One example is found at 1203 Mill Street. This house is a regional variation of the German bank house, which is commonly found in Pennsylvania (Figure 4.11). This smaller version denotes an architectural style that the Germans used to incorporate into a hilly landscape. Part of the ground floor is built into a hillside, with an entrance in the stone foundation standing at the base of the hillside. This house also has an entrance on the main floor from the front porch, much like the bank houses found

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in Pennsylvania. This is a simpler variation of this style, yet it still contains the unique details that hint at its style.

Some other variations of German architecture carried over to the small town of Maeystown. Simpler architecture was constructed, probably due to a less prosperous economy. Nearly all of the houses and buildings throughout the town display one or more of the same German architectural characteristics and all of the houses were constructed to work with the landscape and not alter it.

Another dominant architectural characteristic of the town is the extensive use of locally-available limestone. Many homes and buildings were constructed of limestone and all of the rest of the buildings used it for their foundations. The house at 1203 Mill Street is one of the total limestone structures, from foundation to its side gabled roof.

Most of the brick and limestone buildings have segmental arched lintels of the same material over each of the windows; however, in some cases, brick lintels were placed over the windows of limestone buildings. Some of the oldest buildings in town, such as the Mill (1113 Mill Street) and the house at 1203 Mill Street, have long wooden lintels, painted white. The house at 1203 Mill Street has both wood and limestone segmental arched lintels, though the lintels over the main story windows on the side elevations nearly form pediments (See Figure 4.11). Most of the buildings in the town retain their original windows.

In Maeystown, as well as other small towns in the area, there is an assortment of houses that display two front doors. This peculiarity normally appears on one-and-a-half story houses; however, a two-story home in Maeystown also displays two front doors. The two-story building with the double entry stands at 1127 Hanover Street and was
constructed in 1867 as the home of Louis Ahlheim. The other prominent house in Maeystown with two entries on the front façade is Wilhelm Maeys’ home at 1128 Main Street, built in 1870 (Figure 4.12). It is unknown why these homes had mirrored entries on the front façade that led to separate rooms, though it is speculated that this was done to avoid the central hall plan and make the rooms easier to heat and ventilate individually.68

Wilhelm Maeys’ home at 1128 Main Street also displays another common characteristic of typical German architecture found throughout the town. The house exhibits classical decorative brickwork across the cornice; in this case, between a row of bricks that slightly jut out and the roofline is a band of bricks with their corners facing outward (Figure 4.13). Even the simplest brick German vernacular homes in America

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68 David Braswell, email correspondence by author, Maeystown, Ill., March 2009.
display decorative brickwork along the cornice, though not always in a style exhibited here. In some cases, the decorative brickwork is displayed in the form of dentils, corbelling, banding or highly decorative designs.

Several buildings and structures stand as focal points in the community. Some of these include the beautiful limestone bridge that welcomes drivers into the community; the limestone church that overlooks the community and the limestone mill that stands in the heart of the historic portion of Maeystown.

The arched stone bridge marks the entrance to historic Maeystown (Figure 4.14). The bridge was built at the north end of Maeystown to span Maeystown Creek, which flows through the village in a general north-south direction. Before the stone bridge was built, horses had to haul their carts across the stream while pedestrians used

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69 The stone bridge stands on the north edge of town, just south of Maeys’ property.
stepping stones to cross the wide creek. Later, a wood bridge with a rock foundation on either side of the stream was built. In 1881, Alphonse Smolkant and Thomas Fink, master stonemasons, constructed the beautiful bridge which still stands today—over one hundred years later. Smolkant worked for J. B. Morandy and Company, winners of the bid to build the stone bridge. The bridge was built on solid rock and is constructed of mortarless native limestone. It is symmetrical in form and simple in its lines. The stone bridge stands as a landmark in the town, displaying wonderful stone craftsmanship and draws the notice of all visitors.

In 1892, Smolkant built a stone house on the corner of Franklin and Hanover streets, not too far from the church in the western portion of town (Figure 4.15).

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Smolkant’s limestone house is unique, since it is the only home with a gambrel roof. He also built a large shed near the alley on his property, where he taught local men about stone masonry. Smolkant and his apprentices were the men who built many of the limestone retaining walls throughout the town.

Religion was an important part of the lives of the immigrants who settled in Maeystown. The immigrants tied themselves to their new land and began their traditions and customs anew, but one thing that never changed was their unwavering faith. Before there was a pastor in town, the residents gathered in various homes throughout the community to worship together. Until 1859, the town made due with a circuit rider who came around sporadically and preached in homes.

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In 1859, the townspeople built a log church for the village congregation to gather (Figure 4.16). The small rectangular log church was 20’ by 28’ with four six-over-six paned windows. An addition on the south side built between 1892 and 1897, created a new wooden platform entrance. (The original entrance to the log church was where the middle window on the west elevation is today.\textsuperscript{72}) Currently, the logs of the log church are covered by weatherboard, and it is unknown when this was done; however, the stone foundation of the original church can still be seen.

The first resident pastor of the church used the structure as a sanctuary and residence before the parsonage was built. The log church was used for worship services

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\textsuperscript{72} Bundy, \textit{Grace in the Past, Faith for the Future}, 296.
from 1859 to 1867, when a new church was completed, but it has continued to serve church purposes. After the worship services moved to the stone church, the log church became a parochial school, which did not close until 1922. Today the building serves the congregation as a meeting hall for councils, church organizations, choir practices, classes, and the like.73

Directly west of the log church, the village decided to construct a stone church after the congregation outgrew the log church. Construction began in 1865 and it took two years to complete the larger 31’ by 52’ stone church.74 The new location was chosen due to its high vantage point over the community. The church is easily the most prominent building in the village with its lofty location on the highest hill of the community (Figure 4.17).

73 This log church/schoolhouse is noted as being the oldest known log structure in Illinois on its original site in continuous use for religious purposes.

Martin Fornbauer was the master stonemason in charge of constructing the church. Every man in the village spent time working on the church, either by quarrying stone from the nearby limestone bluffs at the creek banks at the southern edge of town, furnishing teams and wagons, hauling the stone to the building and/or putting them in place. The men took turns working on the church so that they could still complete their own jobs or farm work. Obviously, the church played an important role in the lives of

Figure 4.17: Maeystown’s stone church, built from 1865 to 1867. Camera facing south. Photograph by Emilie Eggemeyer, 28 December 2008.
the immigrants in this small community. They built this church for themselves and as a legacy for their children and future descendents.\textsuperscript{75}

The church was built in a simple fashion, due to the fact that it was meant for a small country congregation. However, the steeple of the church was not constructed until 1888. Alphonse Smolkant and Thomas Fink were charge with constructing a steeple to “point toward heaven.”\textsuperscript{76}

In 1905, a major renovation took place, with the largest change being the extension of the back (south) wall of the church in order to accommodate a new pipe organ. The double doors that make up the main entrance to the church were slightly recessed in the entry and new art glass windows were installed in the southern portion of the church, which served as the altar and choir loft. A small side entrance door was also added in the extension on the east side. The pulpit of the church is distinctly European in style, since it is roughly circular in shape and sits a few feet off of the ground on a thin central pedestal. Nearly all of the old churches in Germany have pulpits similar to this one, or it is attached high up on a massive stone column, but it still maintains the same similar shape.

The stained glass window that serves as a fanlight above the double door entrance bears the text “Evangelische St. Johannes Kirche” or St. John’s Evangelical Church in traditional German writing was installed in 1905. The congregation was considered to be German Evangelical, otherwise known as Lutheran. Amazingly, the congregation still conducted services in German until 1943, during the Second World War when anti-

\textsuperscript{75} The church was officially dedicated on October 23, 1867 to the joy of its parishioners.

\textsuperscript{76} Bundy, \textit{Grace in the Past, Faith for the Future}, 280.
German sentiment was very strong. St. John’s is the only remaining church in the village.

The first parsonage stands northwest of the church, at the corner of Franklin and Hanover streets. The brick parsonage was completed in 1867 and it is believed that the bricks for the building came from Hoffmann’s brickyard. Originally, the building had four end chimneys: one for each downstairs room; however, none of the original end chimneys exist today. Also, the property used to include a barn on the northwest corner, a chicken house and a smokehouse. Grapevines used to grow along the east side of the house and formed a great canopy. Only an old shed, outhouse and a modern garage

Figure 4.18: Zeitinger’s Mill at 1113 Mill Street, which was built in 1859. Camera facing west. Photograph by Emilie Eggemeyer, 22 December 2008.

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exist on the property today.

The old Zeitinger Mill is located at 1113 Mill Street near the stone bridge. The mill is one of the more notable buildings in town (Figure 4.18). This steam flour mill was built in 1859 near the large creek that runs along the west side of the village. Jacob Pilliard bought the land for the mill from Jacob Maeys out of Block One of Maeys’s platted community. Jacob Pilliard and John Coleman, an English immigrant, worked together to construct the mill. By 1862, the mill was owned by Anton Zeitinger. The original mill burned down on April 18, 1868, though, luckily, it was fully insured.79 After the fire, the land was purchased by prominent members of the community: Jacob Maeys, William Maeys, Jacob Hoffman, Jacob Jobb, George Hoffmann, William Hoefft and Dr. Charles Wilhelmj.80 The new owners rebuilt the mill in 1880, but it never was used for that purpose. In 1893, William Hoefft bought the building when he took over his brother’s undertaking business. Hoefft set up his undertaking and furniture business in the mill and continued there until his death in 1914. Over the years, the building has been a flour mill, funeral parlor, barber shop, dance hall, auto garage, gas station and furniture restoration shop. Today, the stone mill is owned by the Maeystown Preservation Society and houses the town’s museum and visitor center.

The mill is rectangular in shape and is constructed of fieldstone packed together with mortar. The large building contains three stories: the ground floor partially embedded in a hill and two stories above. It has a slightly pitched front-facing gable roof

of modern standing seam metal. All of the windows, except the six-over-six basement windows, are nine-over-six windows, with a long wood lintel above.

In the late 1800s, styles of architecture from the outside world began to intrude in Maeystown. One can see this intrusion in the former bank building at the corner of Mill and Main Streets, built in 1919, and Gus Diehl’s 1908 house with a two-story porch on the façade.

The town grew over the years. The village was incorporated in 1904 and Jacob Jobb, the town saddler, became the first mayor. By 1904, the village had grown to about three hundred people.\(^8^1\) The years around the turn of the century were known as the village’s golden years with its building growth and height of population in the community. Maeystown had a high school from 1920-1933, a three-year high school until 1943 and a bank from 1919-1933. The prosperity of the village ended during the Great Depression, along with that of countless other communities throughout the country. By 1980, the population of the village had decreased to one hundred and forty-three people.\(^8^2\) In 2002, there were one hundred and forty-eight residents.\(^8^3\) Though the community’s population has remained relatively small, it has taken pride in its architecture and ancestry.

Of course, there have been modifications to the community: “German language and customs are no longer all-pervasive— some older structures have been razed or

\(^{81}\) Brinkman, 1.


replaced by newer ones, and the St. Louis metropolitan area may be beginning to encroach—but Maeystown is still, in essence, an 1870 rural Illinois community of German parentage. In 1978, the entire village of Maeystown was placed on the National Register of Historic Places through the efforts of a number of its inhabitants, in an attempt to preserve its natural beauty and historic value. The community values its history and strives to preserve this glimpse of Germany in southern Illinois.

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84 Wagner, Section 8, p. 3.
Chapter 5: Herman History

As one approaches the town of Hermann on Route 100 West from St. Louis, Missouri, the hills slowly appear, creating a beautiful, winding landscape that is reminiscent of German countryside. For those who have visited Germany before, one is immediately reminded of the gently sweeping hills of various areas of the country, especially in the Rhineland and in the south. As one gets closer to the town, the Missouri River appears on the right and borders the state highway. One could not find a better location for a small German community to thrive. Hermann, Missouri, is located in a valley on the south side of the Missouri River in the hills of central eastern Missouri. Hermann became a haven to German immigrants in the United States and another town of distinct Midwestern German heritage that has been preserved, almost in its entirety.

Hermann is a purely German town that was founded in an unusual way. The town was created by a German American settlement society from Philadelphia, Pennsylvania, who wanted to create a new Germania in the “new” Midwest. At the time, Philadelphia was the “cradle of German colonization in America.”\footnote{William G. Bek, The German Settlement Society of Philadelphia and Its Colony Hermann, Missouri, ed. Dorothy Heckmann Shrader, trans. Elmer Danuser (Gordonsville, VA: American Press, Inc., 1984), 1.
who formed this society did not come from the old German families who originally settled the state, but were mostly newcomers to America who believed in the idea of “Deutschland, Deutschland über alles” (Germany, Germany above all).  

At the time of Hermann’s founding, Missouri was a relatively new state, considered to be part of the western frontier in America. Missouri gained statehood in 1821 and possessed the large city of St. Louis along the Mississippi River. Due to the fact that Missouri was a part of the new frontier and boasted areas of rich soil, navigable rivers and available land, the state soon became flooded with settlers, especially those with German heritage. One reason for this great inundation of German immigrants was Gottfried Duden’s Report of a Journey to the Western States of North America (1829), which influenced Germans to focus on Missouri when emigrating to the new country, since that was the area he had settled in and had found to be well-suited for German immigrants and their desire of success in the New World. In particular, Duden urged Germans to emigrate and settle along the Missouri River, which was bounded by fertile lands and picturesque countryside to remind them of home. Duden called out to the Germans who were poor and suffering in their homeland and talked of the success and wealth of life a man could attain for his family in Missouri. In the following years, Missouri became a popular destination for German immigrants and this can be seen in the numerous towns with German names found throughout the state (Figure 5.1).

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86 Ibid.
Partly because of Duden and the open land of this western state, many Germans who came to America in the nineteenth century settled directly in Missouri, particularly in the lower Missouri River valley. A combination of the hilly terrain of this region and the lack of consistent good soil away from the rivers caused most Anglo-Americans to immediately bypass the area in their journeys westward. Germans were used to this terrain, similar to their homeland, and knew this would be a good area for settlement and a place where they could prosper. Another reason for this direct settlement in Missouri

Figure 5.1: Missouri towns with German names to show areas of large German populations. Source: Mark Davis, GIS/RS Lab, Lincoln University, based on a map by Andreas Grotewald and Walter Schroeder, Geography Department, University of Missouri—Columbia. Found in Robyn Burnett and Ken Luebbering, German Settlement in Missouri: New Land, Old Ways, Columbia, MO: University of Missouri Press, 1996, 3.
was due to letters written home by previous immigrants who wrote of their successes in St. Louis, or other early towns populated by adventurous Germans. By 1860, over half of Missouri’s foreign-born inhabitants were from Germany.\(^{87}\)

People from all parts of Germany settled in this region. The problems in Germany were spread far and wide and many wanted to escape and create a new life in America. They came from all walks of life, including: professionals, farmers, merchants, craftsmen, tradesmen and many common people too poor to own their own land. Reading Duden and friends’ letters from the New World gave them the inspiration they needed to immigrate to this new state and to gain the freedom to prosper. But, no matter what their background in Germany was, these immigrants brought and maintained their language, custom and building styles throughout the years—surviving multiple generations of descendents.\(^{88}\)

After reading Duden’s *Report* and dealing with Germany’s political instability, various settlement societies were formed in Germany with the intention of emigrating to the free states in North America.\(^{89}\) These societies wanted to create entirely German settlements in order to preserve their “Deutschtum” or cultural identity. Other groups were formed in America after many German immigrants who had already traveled here, but wanted to settle in strictly German communities. An example of one such society is the German Settlement Society of Philadelphia.

\(^{87}\) Burnett and Luebbering, 2.

\(^{88}\) Ibid.

\(^{89}\) Anita M. Mallinckrodt, *Why They Left: German Immigration from Prussia to Missouri*, 3rd ed. (Augusta, MO: Mallinckrodt Communications Research, 2000), 19.
The Deutsche Ansiedlungs-Gesellschaft zu Philadelphia or German Settlement Society of Philadelphia, was founded on August 27, 1836, with two hundred and twenty-five men signing the constitution at the first meeting. Most of the Germans who settled in America soon became assimilated into Anglo-American towns or areas and lost their ethnic identities. The Settlement Society was created to establish a colony that would be isolated from other ethnic influences in America in order to preserve their German-American culture. They wanted to retain their way of life. The sudden growth of the Society indicates that hundreds of German immigrants felt the same way.

In 1837, the Settlement Society dispatched a scouting committee to inspect sites in several Midwestern states, including Illinois, Indiana, Michigan, Missouri and Wisconsin. The committee was sent out to find an ideal location for a settlement: land near a river, fertile land and good land for raising animals. After three months, the scouting committee came back recommending an area in Missouri, about twenty miles north of the location where Duden settled, in the northern part of Gasconade County, where few Americans settled. This particular location in Missouri was chosen for a variety of reasons. As previously mentioned, the relatively untouched landscape of dense forests, rolling hills and river valleys reminded the Germans of their homeland. The prime location next to the south edge of the Missouri River provided access to a convenient transportation route, which would help in trade, communication and the economy of the town. This area was also thought to have fertile land for farming, hills with suitable soil for winemaking and orchards and an abundance of nearby wildlife to

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provide needed sustenance via hunting. The land was also cheap and thereby easy to acquire. Moreover, quite a number of Germans already lived in the area, so the committee believed the settlers would acclimate more easily to this area.

The Society sent out a man named George F. Bayer to buy this land in Missouri. Unfortunately, by the time Bayer arrived in Missouri, the land the scouts recommended was no longer available. Consequently, Bayer bought 11,300 scattered acres of land just east of the original desired area—in the hilly terrain along the southern edge of the Missouri River. This area likely had more potential in the development of a successful colony due to its direct location on a major river that runs through the state. Once the land was purchased and Bayer returned to Philadelphia, the founders of the Settlement Society decided to name the future town Hermann, in honor of a Germanic hero known as Hermann der Cherusker, who was the chieftain of the Cherusci (a Germanic tribe), who defeated the Romans in 9 A.D. in the Battle of Teutoburg Forest. Hermann der Cherusker became a symbol of strength and unity in Germany, so obviously, the founders had grand schemes for their city in Missouri.

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91 Burnett and Luebbering, 27.
The Settlement Society intended Hermann to become an immense, thriving town—one that would someday rival St. Louis. Therefore, the founders created grand city plans with designated areas for parks and public squares and wide streets. They also decided to name many of their streets for famous Americans, such as Washington and Jefferson, and Germans, such as Gutenberg, Schiller and Goethe. However, the founders neglected to incorporate the landscape into their plans, so many of their grand plans, such as the public squares, proved to be impossible. On the other hand, some of their plans

Figure 5.2: Town plan of Hermann from 1869. Source: Gasconade County Historical Society Archives & Records Center, Hermann, Missouri, 19 August 2008.
were implemented—for instance, the town displays streets bearing the names of famous Germans and Americans (Figure 5.2).

In late 1837 Bayer was appointed the general agent for the Society and sent to map and plot out the town of Hermann. Unfortunately, Bayer became ill on his journey to Missouri and was forced to stay many weeks in Pittsburgh. However, due to poor planning, seventeen people in the Society had arrived at the location on the last steamboat before the onslaught of winter. These men, women and children had to survive, alone in the uncharted land since Bayer was stuck in Pittsburgh for the winter. This proved to be a major problem since Bayer alone had the authority to lay out the town and assign lots to people. Even with the onset of winter, these early settlers could not build their homes to live in and survive the cold season since Bayer had not yet plotted the land. Regrettably, Bayer did not arrive in Hermann until the spring of 1838. The early settlers had to rely on the help of other families that had settled in the area to survive the winter. Another group of Society members followed a better strategy; they moved west in the fall and winter of 1837, but remained in the bustling St. Louis until Bayer reached Hermann in the spring.

Once he finally made it to the site, Bayer had a hard time fulfilling his leadership role in the colony. Bayer had the task of surveying all of the land purchased, assigning the property to colonists, furnishing food for the settlement, arranging for the construction of sawmills and gristmills, as well as dealing with all of the settlers’ complaints. Bayer was previously a schoolteacher and probably not well-suited to the job set before him. However, his lack of success was not entirely his fault. The founders of the Society obviously expected a lot from him—from any one man. Bayer honestly tried
to accomplish all that was set before him and he did, in fact, succeed in some of the tasks, but there was too much pressure on him. Many of the settlers continually filed complaints against him and wrote back to the founders in Philadelphia. The settlers complained so much in fact, that the founders lost their faith in Bayer and fired him. Sadly, Bayer’s health suffered during his stressful time in Hermann and he died in early 1839—only a year after his initial arrival in Hermann. Bayer was buried in Hermann’s cemetery located on a hill overlooking the town, and today, his grave is clearly distinguished from the rest with several memorial markers (Figure 5.3).

Soon after the town was officially settled in 1838, the settlers began to desire a town that could govern itself and not be dependent on the Settlement Society. During the first years of the town's creation, this was a continual topic of discussion in the Society.

Figure 5.3: George F. Bayer’s grave in Hermann City Cemetery. Camera facing east. Photograph by Emilie Eggemeyer, 19 August 2008.
In the end, the Settlement Society transferred its control and property to a Board of Trustees in the town in December 1839.

Fortunately, Hermann became a successful town within its first year: the town already had “five stores, two large hotels, and a post office.” By the summer of 1839, the town boasted a population of around four hundred and fifty people and had around eighty houses, mostly log cabins at this early stage. In the years that followed, a continuous number of immigrants and settlers came to reside in Hermann. By the 1850s, Hermann’s population had reached about 1,400 people. These immigrants and settlers came from all around the United States, as well as Germany. Since the Society advertised in the fatherland, sizeable groups of Germans came from areas such as Prussia, Hanover, Bavaria, Hesse-Darmstadt and Württemberg. Unfortunately, as it turned out, much of the land Bayer bought for the Society was not good farmland. However, fortunately, the land proved to be perfect for grape-growing, thus instigating the creation of several vineyards in the area. The boom of the wine industry became a large part of the economic success of the town.

In his report, Duden tried to convey the possibility of a great wine market for this region in Missouri. “As to wine, grapes have always been imported from warmer regions. Also the descendents of the British do not understand viniculture…I should think that grapes from the Rhine would do very well on the Missouri, however not in the midst of thick forests. Not far from St. Charles there are extensive areas that ought to be

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92 Ibid, 28.
93 van Ravenswaay, 50.
very good for viniculture.” And Duden was correct: the area around Hermann was ideal for grape-growing and the area created a successful wine industry. Soon after the town’s foundation, the town fathers realized the opportunity and offered $50 “grape lots” to any citizen who wanted a vineyard.

Today, the city of Hermann is still known for its great wineries. Gert Göbel once stated that “Hermann can rightfully be named the cradle of the Missouri vine growing.”

Gasconade County, in which Hermann is located, and Franklin County have come to be

Figure 5.4: Stone Hill Winery stands on a hill overlooking the town. The residence/office building was constructed ca. 1869. The limestone wine cellars beneath and around the house took twenty years to build. Camera facing south. Photograph by Emilie Eggemeyer, 14 March 2009.

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95 Duden, 252.
96 Gert Göbel, Länger als ein Menschenleben in Missouri (St. Louis, MO: C. Witter’s Buchhandlung, 1877), 141.
known as the “Missouri Rhineland,” not just for the heavy German heritage and dramatically hilly terrain reminiscent of that particular land in Germany, but for its fertile land perfect for grape-growing. At one time, Hermann boasted over sixty wineries.\textsuperscript{97}

Perhaps the most well-known winery in Hermann is the Stone Hill Winery, which actually became the third largest winery in the world in the early years of the twentieth century. The Stone Hill Winery was established in 1847 on a hill overlooking the town of Hermann and has more than a 160 year history (Figure 5.4). Before the Prohibition, Stone Hill was the second largest winery in the nation with an output of 1,250,000 gallons of wine produced each year.\textsuperscript{98} In 1904, one-twelfth of all U.S. wine put on the market came from Missouri—and nearly all of that was from Hermann.\textsuperscript{99} Stone Hill Winery became well-known worldwide and won multiple gold medals at eight World’s Fairs between 1873 and 1904. The Germans who settled in Hermann turned land that was unsuitable for farming into grape-growing and created a successful venture. They succeeded where others failed in bringing old world winemaking traditions into Missouri. And, in actuality, this old-world wine became the lifeblood of the community.

Hermann had other industries that contributed to the town’s good economy, including whiskey, beer and shoes.\textsuperscript{100} The successful economy could also be attributed to the fact that Hermann became a busy stop on the Missouri River. The Missouri River


\textsuperscript{98} Bek, 288.


\textsuperscript{100} Burnett and Luebbering, 28.
played a vital role in the success of the town of Hermann. Many of the German towns of central Missouri were quite isolated. An economic and social connection with St. Louis was greatly helpful in the success of a small community. The railroad system did not begin running to certain areas until the middle of the nineteenth century and roads were not always reliable. Thus, access to large waterways soon became very important for trade and commerce. The Missouri River and its subsidiaries became the main highway system. Hermann’s location directly on the lower shore of the Missouri River made it an ideal location for trade, and thus, economic opportunity. Another contributing factor to the town’s successful economy was the Pacific Railroad that reached Hermann in 1855. This provided for another transportation and communication route to the surrounding areas.

Missouri became flooded with German immigrants and Gasconade County became one of the counties with the heaviest German population. Today, Hermann is home to nearly 2,700 residents. Unfortunately, Hermann never achieved its’ founders goals of rivaling St. Louis, but it did become known as a center of German culture with its strong sense of German tradition, wineries, architecture, festivals and landscape. Hermann and the area around it did come to be known as “Little Germany.” In fact, “the small houses, vineyards and livestock on the steep hillsides overlooking the Missouri River need only castles to remind one of…Germany.”

Still today, Hermann thrives on its German history. It keeps its German traditions alive by holding an annual Maifest (May Festival), Oktoberfest (October Festival),

Wurstfest (Sausage Festival) and Kristkindl Markt (Christmas Market) and by preserving their German architecture. Hermann has several individual properties and a district on the National Register of Historic Places.
Chapter 6: Hermann Architecture

The collection of German architecture and historic buildings in Hermann, Missouri, is truly exceptional and interesting. Since Hermann was relatively isolated from the outside world and its influence, the German-American settlement is distinct in that its arts and architecture has been preserved and is distinct from other towns of German origin that have lost their German culture.\textsuperscript{102} As described by John M. Coggeshall and Jo Anne Nast, in Hermann “ethnic architecture thus combines past cultural traditions with contemporary limitations, vernacular, ‘folk’ or ‘traditional’ constructions with popular and high styles.”\textsuperscript{103}

Germans from all parts of the fatherland settled in this new Missouri community named Hermann. Like the rest of this lower Missouri River region, Hermann became a popular place for immigrants to settle. Though Hermann was not exclusively settled by Germans, they far outnumbered any other nationality and it remains a distinctly German community. The German settlers along the Missouri River purposely tried to retain their original architecture, designs and culture—as was the desire of the German Settlement Society that founded Hermann.

\textsuperscript{102} For further illustrations and photographs displaying the layout, architecture and landscape surrounding Hermann, please see Appendix B: Illustrations of Hermann, Missouri.

\textsuperscript{103} Coggeshall and Nast, 8.
The houses of Hermann are integrated into the landscape of the area, though most buildings do not have to work with the landscape to as great an extent as those found in Maeystown. Much of the older portion of town is located in a relatively flat area immediately south of the Missouri River. However, the town is surrounded on three sides by large rolling hills. Most of the oldest buildings in the town rest at a low point in the valley, while the newer construction edges up the steep hills surrounding the town center. As one extends out from the historic town center, the buildings are forced to integrate with the sloping landscape that envelops the town. Buildings were also forced to be built into hills and on top of them.

Many of the houses in Hermann are similar to the ones found in Maeystown, Illinois. However, due to the fact that Hermann was a larger and more prosperous community and to the fact that the town was created by a settlement society with its citizens migrating from both Germany and other, previously-settled places in America, there is a wider variety of architecture to be found within the city limits.

Fortunately, many of Hermann’s historic buildings, which are primarily German in character, have survived in their original state. Some historic buildings, due to their continual use as commercial buildings, have facades that have been slightly altered. Due to the prosperity of the town, the original log cabins were soon replaced by brick and stone buildings. Many of these brick and stone buildings reflect German designs and construction techniques dating from the seventeenth to the early nineteenth centuries,
though they were simplified and slightly altered due to the new conditions of a new landscape.\textsuperscript{104}

As the city prospered, more brick and stone structures constructed in the German style appeared. Many of the early settlers built small brick houses, nearly all of which hugged the streets and some of which were even attached, in true German fashion. Most of the historic buildings in Hermann range from one to two-and-a-half stories in height, but there are a handful of taller buildings. The two-story buildings in the historic downtown area were most often built for both commercial and residential purposes—with the business on the ground floor of the building and living quarters above, or sometimes in an adjoining building.

The earliest surviving structures date from the time of the initial colonization in 1838 or were built within the first ten years of the town’s existence. Surprisingly, with the abundance of stone in the rolling hills surrounding the town, there was a minimal use of limestone in the architecture of the community. One of the best preserved examples of limestone architecture in Hermann is the Klenk House at 301 Gellert Street. Mathias Klenk built his limestone house in the hills on the eastern edge of town around 1848 (Figure 6.1). The one-and-a-half story coursed limestone house is a variation of the hall-kitchen plan and has a sophisticated wine cellar beneath it.\textsuperscript{105} By 1860, Klenk owned a vineyard covering four acres and produced about five hundred gallons of wine. The land on which the house sits slopes sharply down to the east from the rear of the house.

\textsuperscript{104} van Ravenswaay, 107.

In most cases, the earliest historic structures are composed of brick. These historic structures typically display the widespread use of orange-red brick as the preferred building material. Wood frame structures can also be found throughout Hermann, but they are usually of a later construction date. The frame buildings sometimes utilized Fachwerk-style timber placement with the openings filled with rubble, clay or brick and covered with weatherboards to protect the wood from the Midwestern climate.

Foundations on nearly all of the historic buildings consist of rough-cut limestone, though the foundations vary in style, depending on the structure. Most of the foundations are low, requiring only one or two steps to enter the first floor of the building. However, some brick buildings stand high above the ground on partially submerged limestone basements.
German brickmakers established brickyards in Hermann before 1850. One of the first settlers of Hermann was Adam Vallet, who was also one of the signers of the constitution of the German Settlement Society in 1836. A brickmaker by trade and a native of Württemberg, Germany, Vallet moved to Hermann in 1838 with his family and began to operate a brick kiln in 1839. His kiln supplied the bricks used for the early buildings of the community. Nearly all of the historic brick buildings in Hermann that are German in style display a common bond pattern of five rows of stretcher bricks between rows of headers. It is uncertain whether this result is a German custom or merely the work of the bricklayers who built the structures during the early years of the town.

The deep and narrow lots also provided space for various outbuildings and gardens behind the brick or frame structures that stand at the forefront of the properties. Besides vegetable gardens, sometimes these lots also held small vineyards, orchards and/or flower gardens. Flagstone or brick sidewalks, and sometimes rows of trees, stood between the houses and the street.

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For the most part, the buildings are simple in style and carry features that characterize them as German vernacular. These include the proximity of the building to the street, the layout of the lot, decorative brickwork along the cornice of the façade, the wide use of brick or limestone, or, the hint of a vineyard in the backyard. Also, nearly all of the brick and limestone buildings have segmental arched lintels of the same material over each of the windows, and sometimes the doors. In some cases, brick lintels cover the windows of limestone buildings or in the limestone foundations, as shown in the Hermann Star Mills building. Two great examples of typical German vernacular architecture found in Hermann are the houses at 133 and 135 East Third Street (Figure 6.2). These houses are typically German in style due to their proximity to the street, being directly joined to the neighboring house, one-and-a-half story size and symmetry.

Figure 6.2: 133 and 135 East Third Street houses. Camera facing northwest. Photograph by Emilie Eggemeyer, 3 July 2008.
The houses also display the arched lintels so commonly found on houses throughout the town, front stoop resting on the sidewalk, brick walls, stone foundations and decorative brickwork on the cornice. The house at 133 East Third Street (ca. 1875) belonged to Charles Feudel, a Prussian brickmason who came to Hermann in the early 1860s. The house at 135 East Third Street was built in a center-hall plan in 1867 by Eustachius Pfautsch.\textsuperscript{107}

Another typical German vernacular style found in Hermann is the \textit{Ernhaus}, such as the house at 117 East Fifth Street (Figure 6.3). George Schneider, a brick and stone mason from Hesse-Cassel, built his one-and-a-half story home around 1854 and

continued living there throughout the nineteenth century. The entrance on the side of the façade gives an untraditional look to the building. Most German vernacular houses display symmetrical facades, except this house plan. The raised foundation is comprised of rock-faced coursed ashlar stone. The house was built directly next to the sidewalk and has a corbelled cornice with a course of brick dentils, in the traditional German vernacular style.

An additional feature of Missouri-German architecture appears on one-and-a-half story houses, where German builders often utilized small windows in the half-story on the façade, and sometimes on the rear elevation. These small windows most often sit in the wall directly above the first floor windows of the façade. It is believed these small floor-level windows were used for the ventilation of the upper floor. Several properties display this feature throughout Hermann, including a building at 206 Schiller Street constructed between 1851 and 1853 and utilized as both a residence and a store by Johann Hincke (Figure 6.4).

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A common feature of German vernacular architecture is classical decorative brickwork across the cornice on the façade. Nearly every residential brick building in Hermann exhibits a decorative brick cornice in one fashion or another. Some cornices show more detailing than others, such as the house at 110 East Third Street, which displays several courses of corbelled brick, brick dentils and a simple relief pattern (Figure 6.5).

Although brick walls, compact massing, prominent lintels and the general form of a building read as German vernacular, Germans also liked to show artistry in unexpected places. Charles van Ravenswaay once wrote: “Many cornices, parapets, dormer windows, and transoms on structures built before about 1860 seem almost playfully
designed." In Hermann, one can find details in gables, around doors, along cornices and under eaves. The building at 50-52 Schiller Street near the river and railroad line displays special detailing, especially on the gable end and under the eaves (Figures 6.6 and 6.7). The side gable displays a brick arch that terminates the slightly projecting chimney above a window. In addition, the underside of the eaves on this building has leaf motif modillion blocks alternating between two types of metal rosettes. This structure was built to serve as a saloon, restaurant and billiard parlor, but, at one point in time, the building served as a school.

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110 van Ravenswaay, 20.
Figure 6.6: Gable detail on 50-52 Schiller Street, a building constructed in 1867. Camera facing north. Photograph by Emilie Eggemeyer, 12 August 2008.

Figure 6.7: Detail under the eave of 50-52 Schiller Street. Camera facing north. Photograph by Emilie Eggemeyer, 14 March 2009.
The settlers of Hermann believed that education was an ideal way to preserve their German culture so they insisted on the immediate opening of a German school. Many of the settlers were well-educated, so they wanted their children to be likewise educated. The first school building was completed in 1839 and the Hermann school district was defined in 1842. The two-story German School building that stands today at the corner of Schiller and Fourth Streets was designed by Hermann resident Johann Bohlken, an architect, and completed in 1871 (Figure 6.8). The brick building stands on a limestone foundation, as do the other historic structures in town. A two-story central addition was added to the rear of the building in 1884. The tall wooden clock tower that dominates the town’s skyline was added to the structure by G.W. Klenk in 1890-1891.

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111 Bek, 212.
However, the German School appears to have been influenced by the style of architecture found in Philadelphia during the eighteenth century, further indicating the influence of other styles of architecture influencing German building traditions. Though this building shows this other architectural influence, it still displays some features that are commonly found on German buildings, such as the highly decorated cornice that wraps around the building. In the cornice, two projecting header and stretcher bands sit above a row of brick dentils, which in turn sit above a projecting stretcher band. Another stretcher band projects from the wall five courses below. Another typical German feature displayed in this symmetrical building is the segmental arched lintels over each window. Also, the centered circular attic window of the front gable displays brick headers surrounding the window with alternating glazed heads; this decorative glazing is another instance of the Germans’ love of artistic detail.

The German school boasted the fact that it taught both English and German equally. The children “went to school in the mornings during the summer and for five hours a day during the winter, with no school on Wednesday and Saturday afternoons.”\textsuperscript{112} In 1849, the Missouri legislature passed a law stating that Hermann’s school will “forever remain a German school,” which allowed all class levels to be conducted in German—a practice that lasted over 75 years.\textsuperscript{113} German and English schools were conducted separately before this building allowed both to be taught under one roof. The building was used as a school until 1953 when the city bought it for office space. It is currently used as a local history museum.

\begin{thebibliography}{9}
\bibitem{112} Burnett and Luebbering, 29.
\bibitem{113} Bek, 224.
\end{thebibliography}
In Hermann, the wide array of architecture indicates that people of many nationalities lived in the community during its early years. In addition, the German citizens who moved to Hermann from other areas of the country were greatly influenced by their previous American homes/areas. The changes in society and experiences in the new homeland altered the typical German vernacular architecture to better suit this new world. Consequently, some of the German architecture of Hermann was diluted by Anglo-American influences.\textsuperscript{114}

A good deal of Hermann’s architecture shows English influence. Many homes display the typical characteristics of German vernacular architecture, but they exhibit end chimneys. Many of the buildings in Hermann display tall single or double end chimneys, which is not a typical German feature. Many of the homes in Germany do not utilize end chimneys. In the Midwest, Germans often utilized chimneys, though the prominent use of tall end chimneys in Hermann is distinct. Though end chimneys hint at an English influence, chimneys were practical and even necessary in this climate. Often, German houses in the Midwest would have one chimney, usually centrally located, that contained several flues to heat separate rooms.

In some cases, there are influences outside of that from the Anglo-Americans. The Strehly House at 130 West Second Street, which is part of the Deutschheim—a Missouri State Historic Site, has a unique style of architecture only found rarely in the community of Hermann, and nowhere in Maestown. Today, the Strehly House is a two-part structure: a house and winery that stand adjacent to each other (Figure 6.9). Carl Procopius Strehly, an immigrant from Prague in the current Czech Republic, though from

\textsuperscript{114} van Ravenswaay, 20.
a strictly German family, moved to Hermann in 1843 after living with his brothers in Cincinnati, Ohio. Strehly bought the new, but unfinished house in 1843 for $10.00 after the previous owner was run out of town.\textsuperscript{115} Strehly’s home was built in stages, beginning in 1842 and extending to 1869. The rectangular house’s main floor has \textit{Fachwerk} walls with brick nogging filling the space between the upright timbers on the exterior walls and wattle and daub filling the space in interior walls. The exterior walls of the original building are covered by weatherboarding. In the space between the two structures, portions of the weatherboarding have been removed to showcase the original building’s use of Fachwerk. This shows the same orange-red bricks of the front façade in the spaces between the timbers. Originally, the house was constructed in a center-hall plan with a full stone basement, containing three rooms on the main floor and one large sleeping space in the half-story above. The façade of the house displayed a wide porch with an overhang that ran the length of the building.

\textsuperscript{115} Cheryl Hoffman, interview by author, Deutschheim State Historic Site, Hermann, Mo., 14 March 2009.
Strehly began construction on his winery building just west of his house in 1857. Strehly constructed his winery with obvious Dutch influences. The winery building stands another story taller than the house due to a front-facing, parapeted gable that is terminated in two piers, a variation of German architecture that is rare, especially in America. The chimney-like towers are merely decorative features to give a German character to the winery. The building also contains a chimney extending from the gable on its back. This style of architecture is found in northern parts of Germany, in towns such as Lübeck and Stralsund. The wide double doors that stand in the center of the winery’s ground floor open to wide stairs leading to the vaulted cellar of the winery. The second floor contained the wine hall, which was accessed by a steep and winding staircase.

Figure 6.9: North elevation of the Strehly House and winery at 130 West Second Street. Camera facing south. Photograph by Emilie Eggemeyer, 3 July 2008.
In 1865, Strehly decided to enclose the porch with brick to create two extra rooms on the home’s main floor and this brick enclosure is seen today. The brick enclosure is German in construction and gives the building its overall appearance as “German” with its symmetry, segmental arched lintels and close proximity to the sidewalk. The house had one central chimney, which was added when the porch was enclosed, that contained several flues to heat each of the rooms, as in most German houses in the area. When the porch was bricked in, the front wall of the house was extended out to connect the two separate structures, thus creating a wide “hallway” of sorts between the buildings. The hallway running the width of the building now stands between the eastern and western portions of the complex. The hall contains doors to both buildings, as well as a wind-up cistern pump and steps that lead down to the back portion of the city lot. In the hallway, sections of the weatherboarding are missing, which showcase the original building’s use of Fachwerk.

The basement of the original eastern portion of the house once contained the print shop where Hermann’s first German newspapers *Hermanner Wochenblatt* (Hermann’s Weekly Paper) and *Lichtfreund* (Friend of Light) were produced. These pages were written by the Strehly’s brother-in-law Eduard Mühl, a University of Leipzig graduate. The *Lichtfreund* was a free-thinking periodical that presented controversial opinions on topics such as anti-slavery.

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116 Hesse, 14.
This building is a representative example of early vernacular construction in Hermann, even though the eastern portion of the structure was altered to its current appearance in the mid-nineteenth century. Surprisingly, this alteration made a structure that had more English and French features into a German residence in appearance—much like the other architecture of the town. By filling in the porch, which was not a German architectural characteristic, Strehly created a new brick façade that gave the house a look typical of the other German vernacular architecture found in Hermann.

The lot on which the Strehly House complex sits slopes downward toward the south, or the back portion of the lot (Figure 6.10). Thus, the house and winery are built into the hill abutting the West Second Street. The rear portion of the lot contains a long grape arbor in the center, with Norton vines planted by the Strehly family in 1855.

Figure 6.10: South elevation and back lot of the Strehly House and winery building. Camera facing north. Photograph by Emilie Eggemeyer, 3 July 2008.
Unfortunately, none of the original outbuildings still exist on the property. A large barn once stood in the southeastern corner of the lot and an outhouse once stood along the eastern border to the lot. Deutschheim reconstructed an outhouse on the old foundation of the original outhouse.

Carl Strehly lived in this house in Hermann for the rest of his life. He met his wife, Sophia Schlender, in Hermann and they married in 1849. Carl’s father, Joseph Strehly, emigrated to Hermann from Prague in 1848 and lived with them. Carl and Sophia had six children live to adulthood; two sets of twins died in childhood. Strehly passed away in September 1876 as a respected member of the community.

Figure 6.11: Hermann’s Concert Hall stands at 206 East First Street and was built in 1877. Note the curvilinear parapeted gable. Camera facing south. Photograph: Emilie Eggemeyer, 12 August 2008.

117 Hoffman.
118 “C.P. Strehly,” Hermann Advertiser-Courier, 8 September 1876, p. 1.
Hermann’s Concert Hall is the other noticeable building in the community that has a façade of Dutch influence (Figure 6.11) with its most prominent feature being the gable. The Concert Hall is a two-and-a-half story brick building that also has a parapeted front-facing gable, though it is more curvilinear in design than other gables found in Hermann. John Pfautsch and Phillip Kuhn built the Concert Hall in 1878 to fulfill the need of Hermann’s great number of music enthusiasts. The building still displays Henry German Sr.’s hand-painted sign designating the building’s name, along with a lyre and a music sheet.\footnote{Melsha, 32.} Shop fronts and a saloon lined the ground level of the Hall and the concert hall was located on second floor. The Concert Hall became a focal point of activity for the community accommodating plays, lectures, concerts and balls. An effort has been made to restore this building to its original appearance. In the past few decades, the original second floor cast-iron balcony that ran the width of the façade was removed in order to attach a simple wooden awning to shelter the first floor shops. Recently, this awning has been removed and replaced by a small cast-iron balcony in an effort to return the Concert Hall to its original appearance.
Due to its height, one of the most prominent structures in the town is the Hermann Star Mills building located at 238 East First Street (Figure 6.12). The four-and-a-half story mill was built in 1867 by Henry Reitemeyer and Mathias Kochele for $40,000. The brick building on a limestone foundation was the first steam-powered grist mill in Hermann.\(^\text{120}\) It is monumental in size but displays simple detailing such as the simple front-facing gable. The mill was an important contribution to Hermann’s economy due to its large capacity of 160 barrels of flour each day.\(^\text{121}\) The Depression greatly diminished the mill’s work and led to the mill’s demise. In the years following the Depression, the


\(^\text{121}\) Hesse, 13.
former mill became a cheese factory, paint store, pencil factory and a place for furniture storage, before it held its current function: a machine shop.\textsuperscript{122}

Surprisingly, despite the limestone hills surrounding and rolling through the town, Hermann contains few retaining walls; most of which are constructed of modern concrete instead of limestone, as opposed to Maeystown, which has limestone walls in abundance. Some of the limestone walls here were built differently from those in Maeystown. The limestone retaining walls found throughout Maeystown consist of either haphazardly placed stones or inconsistent rows of differently sized stones, while most walls found in Hermann display inconsistent rows, but some were built in a distinct pattern (Figure 6.13). For example, the pattern a retaining wall in front of a residence is set up in alternating rows of large rectangular blocks of limestone and small rectangular pieces. Considering the landscape that Hermann was built on, it is surprising that there are so few retaining walls to help deal with the hilly landscape. The settlers in Hermann built their homes and buildings on flattened portions of land or along the hillsides.

\textsuperscript{122} Melsha, 38.
Generally, other architectural styles began to intrude into the small German communities in Missouri like Hermann around the 1870s. Unlike other German settlements, Hermann had to be more concerned about this outside intrusion due to its easier accessibility with the nearby Missouri River and railroad. The German population of the town tried to hold onto their German architectural traditions, and they were successful for a number of generations, but eventually, the outside world and technology began to influence building decisions and design. Hermann contains many buildings and structures with obvious outside influence; in fact, most of the buildings built after the 1870s display a distinct change from the German style of architecture that was once preferred by the town’s denizens. For instance, quite a number of buildings constructed in the French Second Empire style can be found throughout the community, especially in the historic downtown area, along with distinctly commercial buildings. Also, one of the
most prominent structures in the community is the Gasconade County Courthouse, built in 1897-1898, on a bluff overlooking the river. The symmetrical two-story was built in the Classical Revival style with a central dome. The Courthouse was built by private funds left to the town by Charles D. Eitzen and today stands as the only courthouse in the United States built with private funds.123

Another German feature that appears in Hermann, though in an extremely different fashion, is the house with two front doors. While the homes with two front doors in southwestern Illinois around Maeystown are found side by side on earlier simpler structures on an even façade, nearly all the houses in Hermann with this feature are gabled-ell homes. This style appears to be a later variation of the double pen, presumably containing connected interior walls. In most cases, the doors sit in perpendicular walls and are accessed via a corner porch like the house at 409 West Seventh Street (Figure 6.14). This style was popular around the turn of the century. At least one house was found in Hermann that has two front doors on a flat façade: the Harbor Haus Inn at 113 Market Street, which was built ca. 1850 for a local society (Figure 6.15); however, the building changed its purpose several times after its construction and changes were made to the building.

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123 Bek, 284.
Figure 6.14: A 1904 house with two front doors at 409 West Seventh Street. Camera facing north. Photograph by Emilie Eggemeyer, 14 March 2009.

Figure 6.15: House with two front doors at 113 Market Street. Camera facing northeast. Photograph by Emilie Eggemeyer, 3 July 2008.
Due to the town’s growing economy from its prosperous wine-making industry and its emergence as a major shipping port along the Missouri River, Hermann drew a lot of new settlers to the area, starting in the 1850s. In 1850, nearly all of the town’s population of 930 people was employed in one way or another by the wine industry. The industry brought a lot of new people to the community of Hermann and they brought their own architectural traditions with them, as well as the new or popular styles from the areas they moved from.

As in Maeystown, the two main churches of the community rest on some of the highest land and overlook the town. The vast majority of the early population of Hermann was Protestant. The St. Paul Evangelische Gemeinde, or evangelical congregation, was formed in 1844 after a merger of two local Protestant groups. The cornerstone of the first church was laid in the present church’s location in that same year. The church was enlarged in 1893, and a bell tower and steeple was added. A new larger church was constructed on the same site in 1907 (Figure 6.16). All services were conducted in German until 1907, when one English service was conducted per month. It was not until 1930 that half of the services were given in English and not until immediately after World War II, when St. Paul discontinued German services altogether.\textsuperscript{124} Over the years, St. Paul underwent several periods of remodeling, with an extreme remodel and building addition occurring in 1961. A 1990 fire caused extensive damage to the building, though the sanctuary was saved from damage.

\textsuperscript{124} Family History Book, Gasconade County, Missouri, 147.
Catholics were small in number at the time of Hermann’s founding, but the congregation has grown exponentially since then: there were thirty-three Catholics among Hermann’s first settlers, but the congregation of St. George Catholic Church now serves over 500 families. The first Catholic church in Hermann was dedicated in 1850 and the land on which St. George now sits has held several church buildings. The current St. George church was completed in 1916, which made use of the tower from the earlier structure (Figure 6.17). Unfortunately, both St. George and St. Paul have been greatly altered since the buildings’ initial construction, making it difficult to differentiate the older and newer portions of the structures.

During the height of its growth as a German community in the mid- to late 1800s, the city of Hermann exuded its true cultural heritage. This heritage was so obvious that
Friedrich Münch, one of the founders of the *Giessener Auswanderungs-Gesellschaft*,

once noted after a trip to the city, that with its architecture, culture, vineyards and society,

“in Hermann one forgets that one is not actually in Germany itself.”

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Chapter 7: Conclusion

The small, rural village of Maeystown, Illinois, and the much-larger city of Hermann, Missouri, are both distinctively German-influenced communities, with rich German architecture and history. These towns, located about one hundred miles from each other, have fought to preserve their history and distinctiveness. Both have painstakingly restored their historic buildings and structures, formed historical societies and opened museums dedicated to their history and to keeping their culture and history alive. The citizens who live in these respective communities are not the only ones to believe that their towns are special—both towns have buildings or districts listed in the National Register of Historic Places. The entire village of Maeystown was listed on the National Register in 1978, one of only a few villages in Illinois to be honored in this way. Hermann also has a large historic district and several individual properties listed in the National Register.

The geographical environments of these communities are strikingly similar: both are near rivers in very hilly terrain and both are located miles away from any large metropolitan area, but close enough to make trade easy. Maeystown is located about thirty miles southeast of St. Louis, Missouri. No major highways intersect the village; there are no fast food restaurants or stoplights and no cell phone service. Life seems to
exist in Maeystown much as it did when the village was founded over one hundred and fifty years ago. Perhaps that is why the original German immigrants settled there: it was a place where they could create a fairly isolated community.

In contrast, Hermann is located about eighty miles west of St. Louis. Two major highways run through the town: Route 100 (running east to west) and Route 19 (running roughly north to south), which crosses the Missouri River on the Christopher S. Bond Bridge. Hermann has fast food restaurants, stoplights, more traffic and cell phone service. The town is a stop on Missouri’s Amtrak passenger train system. With all of the town’s development and growth, more modern structures have crept into the historic parts of town.

The cultural influence of the German immigrants who came to this area in the Midwest is obvious in both places. However, since the individuals who settled in the cities of Hermann and Maeystown were not from just one area of Germany, it is not possible to identify one particular German architectural style and connect that style of buildings in these two towns to a specific locale in Germany. Instead, what is possible is to identify general German architectural and landscape trends in both cities.

The European area where Germany exists is greatly varied in topography, cultural backgrounds, ethnic influences, accents and building styles. The immigrants who came to this area of the Midwest did not, as a rule, have the same cultural heritage or background because of the varying traditions in the different states that made up Germany at the time. Although, the German architectural traditions and preferences did not work here entirely, the settlers used much of their instilled building language to connect their new homes to their old homeland. Thus, the German architecture of these
towns became diluted. In particular, the German-influenced architecture found in Hermann is more diluted because of greater outside influence. Due to the fact that most of the German settlers of this town were descendents of direct German immigrants and/or came from other large American cities, such as Philadelphia and New Orleans, where the German Settlement Society of Philadelphia advertised the most, this made a direct impact on how the settlers constructed their buildings.

In both communities, the German settlers had to make adaptations to the architectural styles of their homeland. They adapted their customs to fit life in their newly adopted country and used the abundant local materials to construct their new homes and livelihoods. Also, due to these adaptations, both communities lack a direct link to a specific region in Germany. However, one can still see definite German tendencies and accents in the way the settlers established their cities, built their homes and businesses. It is also obvious in how they trimmed their homes with decorative brickwork and built their houses in the front part of their lots to leave the back portions open for gardens and barns. It is obvious too in the care they took in planning their communities, regardless of size.

The architectural styles and traditions that were developed by the early settlers of this region were retained and enhanced by their descendents. For example, in Illinois, a number of traditional cottage styles and building construction techniques were passed on from one generation to another, such as Fachwerk, complete limestone construction and tall limestone foundations of brick houses built into the hillside. German-Americans in
the Midwest built stone houses just as their grandparents had—it was that simple.\textsuperscript{126} But over time, outside pressures grew stronger and more persuasive and other architectural influences affected the newer structures. Whereas in Germany the land was limited and most houses were small and multi-storied in urban areas, in the United States more land was available and the newer homes began to reflect that. With the availability of land, houses grew larger and people moved farther apart.

Maeystown and Hermann have different beginnings and the Germans who settled in these communities had different mindsets and varying tastes or influences in architecture. Due to the fact that Maeystown is a small town that never experienced the boom of a thriving economy or an enlarged population of Germans who had lived elsewhere in America, there were fewer outside architectural influences. With a German population that emigrated directly to this community, outside influences, such as the English- and Dutch-inspired architectural features that appear in Hermann, failed to play a dominant role in the community’s architecture, though they do appear in a small number of houses with end chimneys and porches. Hermann displays other nationalities’ architectural characteristics due to the larger number of Germans who settled there from all corners of Germany and, more specifically, many of the settlers’ previous homes in North America. Depending on the location where the previously settled Germans had lived, that area would influence them in one way or another, such as the use of end chimneys, porches and Philadelphia-inspired architecture—and they, in turn, would bring those localized building traditions with them to the new settlement of Hermann.

\textsuperscript{126}Berg, 16.
The Germans who settled in these small Midwestern towns preserved the most important aspects of their culture and traditions, while embracing the opportunities for success and political freedom that America—their new homeland—granted them. They became Americans, but stayed true to their backgrounds and worked to keep their original culture alive.

By studying these two different communities, Maeystown and Hermann, one can see how the Germans who came to North America tried to keep their heritage, including their architectural traditions, intact. But gradually, the Germans adapted their styles to the landscape, conditions and the people they settled around.

Since Maeystown and Hermann were founded in areas of near isolation, they remained relatively unchanged and retained their historical character. Although the passage of time has ultimately led to changes in architectural trends in both communities, the majority of the original architecture still stands as a testament to their culture.

In the end, after living a few generations in America, many Germans did not want to build houses that would differentiate themselves from their neighbors. Change was inevitable. Actually, there are many examples of small changes made to the traditional German architecture found in Hermann and Maeystown in general, such as dormers being added to the roofline, additions to a side or back elevation, end chimneys and porches to the facade. Other changes also included the construction of different styles of architecture, such as French Second Empire, Queen Anne and Victorian. Over time, the towns began to show influence of popular or more modern styles.

The Germans modified the European traditions to meet those of their new country. Also, when earlier German-Americans “faced great pressure to conform, they
responded with an intense although largely personal expression of affection for old cultural distinctions." But their unique German architectural heritage has had a profound and lasting effect on the architecture of the Midwest and the United States as a whole.

The vernacular architecture found in Maeystown and Hermann displays how architecture reflects the changes of society because these changes are mirrored in our buildings. “New types of structures…were invented. New versions of old types were built and old buildings were renovated. New shapes were experimented with….country builders changed the way that they presented their designs. They started a new language.” The Germans who settled in Maeystown and Hermann began a new language of architecture, when they combined traditional German architecture to their new American conditions to create suitable buildings that satisfied both their desire for their culture to persevere and to adapt to the needs of a new homeland.

127 Upton, 73.  
128 Berg, 5-6.
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Appendix A: Illustrations of Maeystown, Illinois


Figure A.4: View of Maeystown from Baum Road. Camera facing northeast. Source: Gloria Bundy, *The Significance of the Village of Maeystown, Illinois* [booklet], 1984, 8-9.
Figure A.5: Jacob Maeys’ homestead. Note the proximity of Maeys’ later house. Camera facing south. Photograph by Emilie Eggemeyer, 28 December 2008.

Figure A.6: Close-up of Jacob Maeys’ house-barn. Camera facing southeast. Photograph by Emilie Eggemeyer, 28 December 2008.
Figure A.7: North elevation of Maeys’ house-barn. Camera facing south. Photograph by Emilie Eggemeyer, 28 December 2008.

Figure A.8: The slanted limestone between the logs of Maeys’ log cabin. Camera facing east. Photograph by Emilie Eggemeyer, 28 December 2008.
Figure A.9: Door to the stone barn from Maeys’ cabin. Camera facing east. Photograph by Emilie Eggemeyer, 28 December 2008.

Figure A.10: Detail of hand-hewn logs and slanted limestone from the stairs to the stone barn looking into the cabin. Camera facing west. Photograph by Emilie Eggemeyer, 28 December 2008.
Figure A.11: Limestone stairs along the south elevation of the Maeys’ complex (along the stone smokehouse and its foundation). Camera facing west. Photograph by Emilie Eggemeyer, 28 December 2008.

Figure A.12: View from entrance to Maeys’ wooden workshop/barn portion of the complex looking toward stone barn. Camera facing north. Photograph by Emilie Eggemeyer, 28 December 2008.
Figure A.13: Entrance to stone barn from wood workshop. Camera facing northwest. Photograph by Emilie Eggemeyer, 28 December 2008.

Figure A.14: The hallway between the cabin and the summer kitchen which leads to the “indoor” outhouse. The door to the cabin is on the left. Camera facing east. Photograph by Emilie Eggemeyer, 28 December 2008.
Figure A.15: Maeys’ farm. Two sheds were built into the hillside at the top of the photo, just north of the house-barn complex (bottom right). Camera facing north. Photograph by Emilie Eggemeyer, 28 December 2008.

Figure A.16: Maeys’ large barn with its limestone ground floor built into the hillside. Camera facing northwest. Photograph by Emilie Eggemeyer, 28 December 2008.
Figure A.17: Wooden peg and numbered hand-hewn timber in Maeys’ large barn. Camera facing south. Photograph by Emilie Eggemeyer, 28 December 2008.

Figure A.18: New house Maeys built during the Civil War east of the house-barn (stucco and dormer are later changes) at 1320 Mill Street. Camera facing northeast. Photograph by Emilie Eggemeyer, 28 December 2008.
Figure A.19: Spring and limestone wall that leads to the Maeystown Creek. Camera looking east. Photograph by Emilie Eggemeyer, 28 December 2008.

Figure A.20: Original location of the spring on the Maeys’ homestead. Camera facing east. Photograph by Emilie Eggemeyer, 28 December 2008.
Figure A.21: Maeystown Creek behind the Maeys’ homestead on the north side of town. Camera facing north. Photograph by Emilie Eggemeyer, 28 December 2008.

Figure A.22: Maeystown Creek and north side of Maeystown’s stone bridge. Camera facing south. Photograph by Emilie Eggemeyer, 28 December 2008.
Figure A.23: Façade of bank house at 1203 Mill Street. Camera looking northwest. Photograph by Emilie Eggemeyer, 5 April 2008.

Figure A.24: Rear elevation of 1203 Mill Street. Camera looking southeast. Photograph by Emilie Eggemeyer, 5 April 2008.
Figure A.25: Limestone gutters along Franklin Street. Note the church at the top of the hill. Camera facing east. Photograph by Emilie Eggemeyer, 22 December 2008.

Figure A.26: Limestone gutters and wall under the sidewalk in front of the Corner George Inn at the corner of Main and Mill Streets. Camera facing west. Photograph by Emilie Eggemeyer, 22 December 2008.
Figure A.27: East and south elevations of Zeitinger’s Mill. Camera facing northwest. Photograph by Emilie Eggemeyer, 5 April 2008.

Figure A.28: Rear elevation of Zeitinger’s Mill at 1113 Mill Street. Camera facing east. Photograph by Emilie Eggemeyer, 22 December 2008.
Figure A.29: Corner George Inn and 1105 Main Street. Camera facing northeast. Photograph by Emilie Eggemeyer, 5 April 2008.

Figure A.30: The words “Hotel & Saloon” can still be read on the side of the Corner George Inn. Camera facing northeast. Photograph by Emilie Eggemeyer, 5 April 2008.
Figure A.31: Passage to a summer kitchen between the Corner George Inn and 1105 Main Street. Camera facing north. Photograph by Emilie Eggemeyer, 22 December 2008.

Figure A.32: Corner of Main and Mill Streets. Camera facing northwest. Photograph by Emilie Eggemeyer, 22 December 2008.
Figure A.33: The limestone “Rock House” owned by the Corner George Inn. Note the brick lintels and the central chimney. Camera facing southwest. Photograph by Emilie Eggemeyer, 5 April 2008.

Figure A.34: Krone’s shop at 1115 Main Street. Camera facing northeast. Photograph by Emilie Eggemeyer, 28 December 2008.
Figure A.35: The house at 1114 Hanover Street with its stone foundation and smokehouse. Note how the house rests in the hillside. The two other outbuildings on this property are not pictured here. Camera facing northeast. Photograph by Emilie Eggemeyer, 8 January 2009.

Figure A.36: A great example of a barn in the back corner of a Hanover Street property. Camera facing north. Photograph by Emilie Eggemeyer, 8 January 2009.
Figure A.37: 1112 Mill Street in foreground and 1107 Franklin Street in the background (left). Camera facing northeast. Photograph by Emilie Eggemeyer, 22 December 2008.

Figure A.38: Outbuildings of 1128 Main Street. Camera facing north. Photograph by Emilie Eggemeyer, 22 December 2008.
Figure A.39: 1127 Hanover Street house with two front doors. Property also still has its original smokehouse behind the house. Camera facing west. Photograph by Emilie Eggemeyer, 8 January 2009.

Figure A.40: Stone church, as seen from the intersection of Main and Hanover Streets. Camera facing northeast. Photograph by Emilie Eggemeyer, 8 January 2009.
Figure A.41: The church’s first parsonage was built in 1867. Camera facing northwest. Photograph by Emilie Eggemeyer, 5 April 2008.

Figure A.42: Church’s pulpit. Camera facing southwest. Photograph by Emilie Eggemeyer, 28 December 2008.
Appendix B: Illustrations of Hermann, Missouri

Figure B.1: The Missouri River as seen from St. Paul’s Church. Camera facing east. Photograph by Emilie Eggemeyer, 12 August 2008.
Figure B.2: View of the hilly terrain of the town from Franklin Street. Camera facing west. Photograph by Emilie Eggemeyer, 14 March 2009.

Figure B.3: View of the mill and river from Franklin Street. Camera facing northwest. Photograph by Emilie Eggemeyer, 14 March 2009.
Figure B.4: Hills to the west of town from city cemetery. Camera facing southwest. Photograph by Emilie Eggemeyer, 19 August 2009.

Figure B.5: View of St. George’s Catholic Church from Stone Hill Winery. Camera looking north. Photograph by Emilie Eggemeyer, 3 July 2008.
Figure B.6: View of the Missouri River and hills surrounding the town from Gellert Street. The outbuilding on the left is on the 301 Gellert Street property (Klenk House). Camera facing north. Photograph by Emilie Eggemeyer, 14 March 2009.

Figure B.7: Hills surrounding the east side of Hermann. Camera facing southeast. Photograph by Emilie Eggemeyer, 14 March 2009.
Figure B.8: View of the County Courthouse amidst the surrounding hills. Camera facing north. Photograph by Emilie Eggemeyer, 19 August 2008.

Figure B.9: The Gasconade County Courthouse (1897-1898). It is the only courthouse in the United States to be built with private funds. Camera facing northeast. Photograph by Emilie Eggemeyer, 14 August 2008.
Figure B.10: Wharf Street along the Missouri River. 210, 208 and 206 Wharf Street are in the foreground, 50-52 Schiller is in the background and the County Courthouse stands on the hill above. Camera facing southwest. Photograph by Emilie Eggemeyer, 14 March 2009.

Figure B.11: Back lot/courtyard of the connected buildings at 208 (left) and 210 Wharf Street. Note the brick summer kitchen on the right. Camera facing north. Photograph by Emilie Eggemeyer, 12 August 2008.
Figure B.12: Charles Eitzen’s house at 214 Wharf Street. This house, which was built ca. 1853, was home to one of Hermann’s most successful merchants. Camera facing southeast. Photograph by Emilie Eggemeyer, 14 March 2009.

Figure B.13: 214 Wharf Street’s double door entry. Camera facing south. Photograph by Emilie Eggemeyer, 14 March 2009.
Figure B.14: White House Hotel at 232 East Wharf Street (1868-1869). Camera facing south. Photograph by Emilie Eggemeyer, 12 August 2008.

Figure B.15: The south side of First Street from Schiller Street. Camera facing southeast. Photograph by Emilie Eggemeyer, 14 August 2008.
Figure B.16: The house at 127 East First Street was built ca. 1839 and once had a full open porch on the façade. The photo shows the original stone foundation and tooled stone steps but modern siding covers the original half-timbering on most of the structure. Camera facing north. Photograph by Emilie Eggemeyer, 14 August 2008.

Figure B.17: 502 East First Street (ca. 1851-1853). Camera facing south. Photograph by Emilie Eggemeyer, 14 August 2008.
Figure B.18: South side of East Third Street close to Schiller intersection. Camera facing southeast. Photograph by Emilie Eggemeyer, 3 July 2008.

Figure B.19: 113 East Third Street. Camera facing northeast. Photograph by Emilie Eggemeyer, 18 October 2008.
Figure B.20: Adjacent houses at 119 and 121 East Third Street. Located at the forefront of the lots and built into the hillsides, the rear entries to the homes are at ground level, which happens to be on the second floors. Camera facing northwest. Photograph by Emilie Eggemeyer, 3 July 2008.

Figure B.21: The west elevation of 119 East Third Street shows the way the house abuts the hillside and how a rear entrance exists on the second floor of the house. Camera facing northeast. Photograph by Emilie Eggemeyer, 3 July 2008.
Figure B.22: Sidewalk in front of 120 East Third Street. Note the limestone in the building’s east wall. Camera facing west. Photograph by Emilie Eggemeyer, 3 July 2008.

Figure B.23: 120 East Third Street. Camera facing south. Photograph by Emilie Eggemeyer, 3 July 2008.
Figure B.24: 135 East Third Street (1867). Camera facing north. Photograph by Emilie Eggemeyer, 3 July 2008.

Figure B.25: Back lot of 135 East Third Street. A shed once stood in back corner. Camera facing south. Photograph by Emilie Eggemeyer, 14 August 2008.
Figure B.26: 116 East Fourth Street. The larger section on the right was built in 1878 was built as a boarding house and saloon. The left portion was built between 1898 and 1908. Camera facing southwest. Photograph by Emilie Eggemeyer, 18 October 2008.

Figure B.27: South side of East Fourth Street at intersection with Schiller Street. Camera facing southwest. Photograph by Emilie Eggemeyer, 12 August 2008.
Figure B.28: South side of East Fourth Street. 134 East Fourth Street is in the center. Camera facing southwest. Photograph by Emilie Eggemeyer, 3 July 2008.

Figure B.29: This small house at 117 East Fourth Street was built in 1869-1870. Camera facing west. Photograph by Emilie Eggemeyer, 18 October 2008.
Figure B.30: The Pommer-Gentner House at 108 Market Street, originally built in 1841, but with small additions added later. Camera facing west. Photograph by Emilie Eggemeyer, 3 July 2008.

Figure B.31: The rear elevation of the Pommer-Gentner House at 108 Market Street. Camera facing northeast. Photograph by Emilie Eggemeyer, 3 July 2008.
Figure B.32: The barn with a stone foundation in the back corner of the Pommer-Gentner House lot. Camera facing northwest. Photograph by Emilie Eggemeyer, 3 July 2008.

Figure B.33: 111 East Second Street was built in stages, starting c. 1850 and going until 1863. Note the partially submerged basement and the high entry. The house also displays brackets and small dentils under the cornice line. Camera facing north. Photograph by Emilie Eggemeyer, 12 August 2008.
Figure B.34: East elevation of the Strehly House at 130 West Second Street showing the bricked-in porch. Camera facing south. Photograph by Emilie Eggemeyer, 14 March 2009.

Figure B.35: The grape arbor behind the Strehly House. Camera facing south. Photograph by Emilie Eggemeyer, 3 July 2008.
Figure B.36: Stairs directly behind the double door entry on the winery section of the Strehly House leading to the wine cellar. Camera facing southwest. Photograph by Emilie Eggemeyer, 3 July 2008.

Figure B.37: The gable-front portion on the right half of 120 East Second Street is the oldest part of the house (built ca. 1845). The left portion was built ca. 1880-1885. Camera facing southwest. Photograph by Emilie Eggemeyer, 14 August 2008.
Figure B.38: The first floor of 110 East First Street (right) was the original house (1851-1853), which was constructed of stone covered in concrete stucco. The brick second story was added in the 1880s. Camera facing southeast. Photograph by Emilie Eggemeyer, 14 August 2008.

Figure B.39: The Stone Haus at 107 Bayer Street. Camera facing east. Photograph by Emilie Eggemeyer, 19 August 2008.
Figure B.40: 131 East Second Street (1857-1858). Camera facing northeast. Photograph by Emilie Eggemeyer, 3 July 2008.

Figure B.41: House at 115 East Second Street displays no façade entrance, but a side entrance on far elevation. Camera facing northwest. Photograph by Emilie Eggemeyer, 14 August 2008.
Figure B.42: A house at 409 Schiller Street built in 1891-1892. Camera facing southeast. Photograph by Emilie Eggemeyer, 18 October 2008.

Figure B.43: The long brick outbuilding along the edge of the lot at 409 Schiller Street. Camera facing southeast. Photograph by Emilie Eggemeyer, 18 October 2008.
Figure B.44: 109 East Fifth Street was built ca. 1872. Camera facing northwest. Photograph by Emilie Eggemeyer, 18 October 2008.

Figure B.45: An outbuilding in the back corner of the 109 East Fifth Street lot, which may be older than the house itself. Camera facing south. Photograph by Emilie Eggemeyer, 18 October 2008.
Figure B.46: The house at 127 East Fifth Street (ca. 1875) retains three of its outbuildings, such as the white shed on the right. Camera facing northwest. Photograph by Emilie Eggemeyer, 18 October 2008.

Figure B.47: The outbuildings of 127 East Fifth Street. Note the double door privy in the middle. Camera facing south. Photograph by Emilie Eggemeyer, 18 October 2008.
Figure B.48: A country house in the outskirts of Hermann at 2032 Sand Plant Road. Camera looking south. Photograph by Emilie Eggemeyer, 19 August 2008.

Figure B.49: The stone barn of 2032 Sand Plant Road. Camera looking east. Photograph by Emilie Eggemeyer, 12 August 2008.
Appendix C: National Register of Historic Places Nomination, Maeystown Historic District

Figure C.1: Robert Wagner, National Register nomination for the Maeystown Historic District (1978), p.1.
Figure C.2: Robert Wagner, National Register nomination for the Maeystown Historic District (1978), Architectural Description (Section 7), p.2.
Figure C.3: Robert Wagner, National Register nomination for the Maestown Historic District (1978), Property Owners (Section 7), p.3.
outstanding individual structures -- i.e., structures that would be of major architectural significance regardless of their surroundings -- but this is of little consequence, since in Maestown it is a question of the virtual uniqueness of the totality, a vivid example of the whole being far greater than the sum of its parts. Recent structures and intrusions pose little problem, since the former are mostly sympathetic in placement, scale, and material, and the latter are limited to two house trailers and barely constitute a major and/or permanent intrusion. Being under 500 in population, Maestown was not surveyed by the Illinois Historic Structures Survey.

Architecturally, there are few pure examples of any given style, but traces of Greek Revival, Italianate, and Queen Anne occur in highly simplified local variants in several structures. No doubt, the common origin of all of the village's early settlers -- Germany and the relative self-sufficiency it long enjoyed have left their imprint, but could only be clearly defined after thorough-going investigation. All in all, Maestown reflects the more rural 19th Century concern for solidity and practicality than the more urban one for aesthetic purity or pretension.

EXTRAT STRUCTURES IN MAESTOWN (EXCLUDING OUTBUILDINGS)
Numbers refer to the accompanying map. Since no street addresses are in use, lot numbers of the 1856 plat are used to identify location. Structures on lots not platted in 1856 are identified by the term "outlot". Architectural significance applies to those structures of architectural importance within the context of Maestown, only.

1. JACOB MAYS HOUSE
Outlot: East side of Mill, north of Stone Bridge
ca.1860-65; remodeled in 1927
For Jacob Mays, see History below. The present appearance of the house dates almost entirely from the 1927 remodelling.

1a. JACOB MAYS HOME6AD
immediately behind the preceding
1852
The homestead includes Jacob Mays' original cabin with attached barn, the spring which prompted him to settle here, and various outbuildings, stone retainin walls and stairs -- all in a virtually unaltered state.

CITED: ILLINOIS HISTORIC LANDMARKS SURVEY (MD-H-50)

2. CHARLES MAYS HOUSE
Outlot: West side of Mill, north of Stone Bridge
ca.1918
Charles was the son of Jacob Mays.
5. JOSEPH SCHILLING OR FRED LOSSE HOUSE
Outlot: West side of creek, south of Stone Bridge
1879

The house is now abandoned. Though Schilling and Losse both built houses on
outlots (this and No.5 below), some confusion still exists as to which man built
on which lot.

CITED: ILLINOIS HISTORIC LANDMARKS SURVEY (MO-H-89)

1. BICKELHAUPF BARN (v.No.48 for HOUSE)
Outlot: East side of Mill at Stone Bridge
c.1862

The barn was converted to a residence ca.1883 by Tom Pink and has been in use
as such ever since. It is presently covered with unsuitable modern siding, but
seems otherwise little changed on the exterior.

ARCHITECTURAL SIGNIFICANCE AND CITED: ILLINOIS HISTORIC LANDMARKS SURVEY (MO-H-86)

5. FRED LOSSE OR JOSEPH SCHILLING HOUSE
Outlot: West side of Mill, north of Franklin
c.1860

See No.3 concerning Messrs. Losse and Schilling.

ARCHITECTURAL SIGNIFICANCE AND CITED: ILLINOIS HISTORIC LANDMARKS SURVEY (MO-H-85)

7. WILLIAM HEFFET HOUSE
Old Town Lot No.7
1871

Mr. Heffet was the town undertaker. The house, though of native limestone, is now
surfaced with cement/mortar, scored in blocks to resemble stone.

5. RECENT HOUSE
Old Town Lot No.8

3. JACOB MUeller HOUSE
Old Town Lot No.2
1893

Mr. Mueller, despite his name, was a tinner. Like many other early villagers, he kept
his shop in his house.
<table>
<thead>
<tr>
<th>Item Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.</td>
<td>PHILIP DOLL HOUSE</td>
</tr>
<tr>
<td></td>
<td>Old Town Lot No.3</td>
</tr>
<tr>
<td></td>
<td>1857</td>
</tr>
<tr>
<td></td>
<td>Philip Doll kept a store.</td>
</tr>
<tr>
<td></td>
<td>ARCHITECTURAL SIGNIFICANCE AND CITED: ILLINOIS HISTORIC LANDMARKS SURVEY (80-B-79)</td>
</tr>
<tr>
<td>11.</td>
<td>JACOB JOBB HOUSE</td>
</tr>
<tr>
<td></td>
<td>Old Town Lot No.4</td>
</tr>
<tr>
<td></td>
<td>ca. 1865-70; upper floor added in 1908 by George Jobb</td>
</tr>
<tr>
<td></td>
<td>Jacob Jobb, a saddler, also served as Maestown's first Village President upon incorporation in 1904.</td>
</tr>
<tr>
<td>12.</td>
<td>FIRE HOUSE</td>
</tr>
<tr>
<td></td>
<td>Outlet: East side of Mill, south of Main</td>
</tr>
<tr>
<td></td>
<td>1950</td>
</tr>
<tr>
<td>13.</td>
<td>RECENT HOUSE</td>
</tr>
<tr>
<td></td>
<td>Outlet: East side of Mill, south of Main</td>
</tr>
<tr>
<td></td>
<td>ca. 1955-60</td>
</tr>
<tr>
<td>14.</td>
<td>RECENT HOUSE</td>
</tr>
<tr>
<td></td>
<td>Outlet: East side of Mill, south of Main</td>
</tr>
<tr>
<td></td>
<td>ca. 1955-60</td>
</tr>
<tr>
<td>15.</td>
<td>THOMAS RUCH HOUSE</td>
</tr>
<tr>
<td></td>
<td>Outlet: East side of Mill, south of Main</td>
</tr>
<tr>
<td></td>
<td>1861</td>
</tr>
<tr>
<td></td>
<td>Mr. Ruch was a butcher. This house is inappropriately sided, but seems otherwise little altered on the exterior.</td>
</tr>
<tr>
<td>16.</td>
<td>PETER BAY HOUSE</td>
</tr>
<tr>
<td></td>
<td>Outlet: West side of Mill, south of Main</td>
</tr>
<tr>
<td></td>
<td>ca. 1866</td>
</tr>
<tr>
<td></td>
<td>Mr. Bay was a horse trader and also kept a tavern in the house. Under an inappropriate covering, the house is of log construction.</td>
</tr>
<tr>
<td>17.</td>
<td>JACOB EMPT HOUSE</td>
</tr>
<tr>
<td></td>
<td>Outlet: West side of Mill, south of Main</td>
</tr>
<tr>
<td></td>
<td>ca. 1850-65</td>
</tr>
<tr>
<td></td>
<td>Mr. Empt had vineyards on the hill overlooking the west bank of the stream</td>
</tr>
</tbody>
</table>

Figure C.6: Robert Wagner, National Register nomination for the Maestown Historic District (1978), Property Descriptions (Section 7), p.6.
Figure C.7: Robert Wagner, National Register nomination for the Maeystown Historic District (1978), Property Descriptions (Section 7), p.7.
<table>
<thead>
<tr>
<th>Item Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>24.</td>
<td>RESIDENCE</td>
</tr>
<tr>
<td>Old Town Part Lot No.11</td>
<td>Date uncertain, but probably last third of 19th Century</td>
</tr>
<tr>
<td></td>
<td>The house is now inappropriately sided but seems otherwise little altered on the exterior.</td>
</tr>
<tr>
<td>25.</td>
<td>JACOB HOFFMANN HOUSE</td>
</tr>
<tr>
<td>Old Town Lot No.10</td>
<td>1857</td>
</tr>
<tr>
<td></td>
<td>Mr. Hoffmann kept his tavern here before relocating one door to the west (v. No.22).</td>
</tr>
<tr>
<td></td>
<td>ARCHITECTURAL SIGNIFICANCE AND CITED: ILLINOIS HISTORIC LANDMARKS SURVEY (MO-R-77)</td>
</tr>
<tr>
<td>26.</td>
<td>RECENT HOUSE</td>
</tr>
<tr>
<td>Old Town Lot No.12</td>
<td>ca. 1965</td>
</tr>
<tr>
<td>27.</td>
<td>CHRISTOPH WIEDNER HOUSE</td>
</tr>
<tr>
<td>First Add Lot No.47</td>
<td>1871</td>
</tr>
<tr>
<td></td>
<td>The house is now covered with an older type asphalt siding.</td>
</tr>
<tr>
<td>28.</td>
<td>RESIDENCE</td>
</tr>
<tr>
<td>Outlot: South side of Main, backlot</td>
<td>Date uncertain, but possibly pre-Civil War</td>
</tr>
<tr>
<td></td>
<td>The house is of log construction but is now covered with modern siding.</td>
</tr>
<tr>
<td>29.</td>
<td>SEBASTIAN HOLDMEIER HOUSE</td>
</tr>
<tr>
<td>First Add Lot No.51</td>
<td>1873</td>
</tr>
<tr>
<td></td>
<td>The house is now inappropriately sided but seems otherwise little altered on the exterior.</td>
</tr>
<tr>
<td>30.</td>
<td>PETER RAY HOUSE</td>
</tr>
<tr>
<td>First Add Part Lot No.46</td>
<td>1870; later remodeling</td>
</tr>
<tr>
<td></td>
<td>The appearance of the house above its very high foundation dates almost entirely from the remodeling of ca. 1920.</td>
</tr>
<tr>
<td>31.</td>
<td>STORE</td>
</tr>
<tr>
<td>First Add Part Lot No.46</td>
<td>Date uncertain, but certainly pre-World War I</td>
</tr>
</tbody>
</table>

Figure C.8: Robert Wagner, National Register nomination for the Maeystown Historic District (1978), Property Descriptions (Section 7), p.8.
<table>
<thead>
<tr>
<th>CONTINUATION SHEET</th>
<th>DESCRIPTION</th>
<th>ITEM NUMBER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>GUS DIEHL HOUSE</td>
<td>First Add Lot No.43</td>
<td>1908</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mr. Diehl was a jeweller.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WILHELM EISENS HOUSE</td>
<td>First Add Lot No.53</td>
<td>1870</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wilhelm Eiens, a merchant, was the brother of Jacob Eiens.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARCHITECTURAL SIGNIFICANCE AND CITATION: ILLINOIS HISTORIC LANDMARKS SURVEY (MC-II-79)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONRAD WIPPERMANN HOUSE</td>
<td>First Add Lot No.54</td>
<td>1904</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Conrad Wippermann, like his father Heinrich (v.No.37), was a tailor. He kept his shop in the house.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHARLES WILHELM HOUSE</td>
<td>First Add Lot No.42</td>
<td>1863</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Charles Wilhelm was a doctor and practiced medicine at Maeystown from 1858.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WILHELM TROST HOUSE</td>
<td>First Add Lot No.55</td>
<td>1853</td>
<td></td>
</tr>
<tr>
<td>HEINRICH WIPPERMANN HOUSE</td>
<td>First Add Lot No.57</td>
<td>1857; considerably altered</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Heinrich Wippermann was a merchant tailor.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SEINHEIM WIPPERMANN BARN</td>
<td>First Add Lot No.59</td>
<td>1865</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The barn has since been converted to a residence and has been considerably altered -- including the addition of aluminized siding.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DECUM HOUSE</td>
<td>First Add Lot No.35</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The present structure incorporates the foundations and floor timbers of its predecessor, built in 1863 by Sebastian Hack.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure C.9: Robert Wagner, National Register nomination for the Maeystown Historic District (1978), Property Descriptions (Section 7), p.9.
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>40</td>
<td>Fred Wiedner House</td>
<td>1960</td>
</tr>
<tr>
<td>41</td>
<td>Old Stone Bridge</td>
<td>1881</td>
</tr>
<tr>
<td>42</td>
<td>Samuel Fults House</td>
<td>1897</td>
</tr>
<tr>
<td>43</td>
<td>Alfonse Smolkant House</td>
<td>1892</td>
</tr>
<tr>
<td>44</td>
<td>Jacob Diehl House</td>
<td>1905</td>
</tr>
<tr>
<td>45</td>
<td>Louis Ahlheim House</td>
<td>1857</td>
</tr>
<tr>
<td>46</td>
<td>(C.H. Preisker) House</td>
<td>N/A</td>
</tr>
</tbody>
</table>

Figure C.10: Robert Wagner, National Register nomination for the Maestown Historic District (1978), Property Descriptions (Section 7), p.10.
7. CHURCH HALL
   Outlot: North side of Franklin, backlot east of Hanover
   1921
   The hall is now covered with asphalt siding.

8. FOSTER HICKELHAUPT HOUSE
   Outlot: northeast corner of Franklin and Mill
   1851; later remodeling
   The house is of native limestone but was stuccoed and otherwise altered
   probably around 1920, so that its true nature is not readily apparent.

9. JACOB HOFFMANN HOUSE
   First Add Lot No. 4
   1859
   For Jacob Hoffmann, v.Nos.22 and 25. There is no record that Hoffmann actually
   ever lived here and it is quite probably a rental property that he leased to
   Anton Seitingel (v.No.6).
   ARCHITECTURAL SIGNIFICANCE AND CITED: ILLINOIS HISTORIC LANDMARKS SURVEY (NO-H-84)

10. RECENT HOUSE
    First Add Lot No. 45

11. HENRY FROMME HOUSE
    First Add Lot No. 9
    1893

12. EVANGELICAL PARSONAGE (NOW: PRIVATE RESIDENCE)
    First Add Lot No. 13
    1867
    CITED: ILLINOIS HISTORIC LANDMARKS SURVEY (NO-H-83)

13. EVANGELISCHES SANKT JOHANNESKIRCHE (NOW: ST.JOHN'S UNITED CHURCH OF CHRIST)
    First Add Lot No. 36
    1866-8
    Sankt Johannes was -- and to a degree remains -- the center of community life.
    Built by the congregation of native limestone, services were traditionally held
    in German until Christmas Eve of 1945.
    ARCHITECTURAL SIGNIFICANCE AND CITED: ILLINOIS HISTORIC LANDMARKS SURVEY (NO-H-81)

14. AUGUST WILHELM HOUSE
    Outlot: North side of Franklin, east of Hanover
    ca.1919

Figure C.11: Robert Wagner, National Register nomination for the Maestown Historic
District (1978), Property Descriptions (Section 7), p.11.
<table>
<thead>
<tr>
<th>Item Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>55.</td>
<td><strong>WILHEM BARN</strong>&lt;br&gt;Outlot: immediately behind the preceding&lt;br&gt;The barn has been converted to a residence and exterior remodeling makes it nearly intrusive.</td>
</tr>
<tr>
<td>56.</td>
<td><strong>BLACKSMITH SHOP</strong>&lt;br&gt;Outlot: West side of Mill at Old Stone Bridge&lt;br&gt;Date uncertain, but after 1900&lt;br&gt;CITED: ILLINOIS HISTORIC LANDMARKS SURVEY (MO-H-88)</td>
</tr>
<tr>
<td>57.</td>
<td><strong>OLD EVANGELICAL CHURCH</strong>&lt;br&gt;First Add Lot No. 57&lt;br&gt;1868&lt;br&gt;Upon completion of the present church structure (No. 53), the old church was used as a parochial school. The only school ever located within the limits of Maestown, the language of instruction was German until 1921, when the school was closed. A log structure faced with clapboard, it is now used as a church meeting hall.&lt;br&gt;CITED: ILLINOIS HISTORIC LANDMARKS SURVEY (MO-H-82)</td>
</tr>
<tr>
<td>58.</td>
<td><strong>TOM SCHUL TAVERN AND HOTEL</strong>&lt;br&gt;Old Town Lot No. 5&lt;br&gt;1858&lt;br&gt;CITED: ILLINOIS HISTORIC LANDMARKS SURVEY (MO-H-74)</td>
</tr>
<tr>
<td>59.</td>
<td><strong>WESSEL HOUSE</strong>&lt;br&gt;Outlot: East side of Mill, near north end of town&lt;br&gt;ca.1839; since nonthreatened</td>
</tr>
<tr>
<td>60.</td>
<td><strong>HOUSE TRAILER</strong>&lt;br&gt;Outlot: South side of Main, west of Mill&lt;br&gt;INTRUSIVE</td>
</tr>
<tr>
<td>61.</td>
<td><strong>RECENT HOUSE</strong>&lt;br&gt;Outlot: East side of Mill, near north end of town</td>
</tr>
</tbody>
</table>

Figure C.12: Robert Wagner, National Register nomination for the Maestown Historic District (1978), Property Descriptions (Section 7), p.12.
SIGNIFICANCE

AREA OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

- Prehistoric
- Agriculture
- Architecture
- Engineering
- Communications
- Exploration
- Industry
- Invention
- Landscape
- Law
- Literature
- Military
- Music
- Philosophy
- Politics/Government
- Religion
- Science
- Sculpture
- Social/Humanitarian
- Transportation
- Other Subject

RURAL AMERICANS

Figure C.13: Robert Wagner, National Register nomination for the Maeystown Historic District (1978), Statement of Significance (Section 8), p.13.
population in Illinois in the waning 18th Century and it was to the former that James McRoberts, a veteran of the Revolutionary War, came and then staked a 100-acre improvement claim on Survey 704, Claim 316 (the present site of Maesytown), probably in 1786. Leaving this claim and spending time in Tennessee and at Kaskaskia, he returned to the area in 1797 and received a militia donation (Survey 704, Claim 315) about a mile north of his original claim. He settled on this second claim and the first, which remained unimproved though still in his possession, became known as McRoberts' Meadow.

The year of McRoberts' death -- 1844 -- is also the year of the major flood that ravaged the American Bottom and led, at least indirectly, to the foundation of Maesytown. As a result of the devastation, George Maesys, who had been farming the Bottom near Columbia since 1841, moved his family to an upland farm and in 1845 his son, Jacob, purchased the nearby McRoberts' Meadow. Jacob Maesys apparently had no intention of farming the "meadow," but was instead attracted by the spring on the property and the, as it turned out, vain hope it would prove sufficient to power a sawmill. The mill was erected in 1850, but was not put into operation until the following year, when steam engines were installed. Despite the modest success of this enterprise, Maesys divested himself of it, correctly surmising that the increasing tide of German immigration affecting the Middle Mississippi Valley would make the establishment of a town on his acreage a yet more beneficial venture. Although only one plat was filed for record -- on 15 September 1856 -- the town seems to have been laid out in two stages, an Old Town of 12 lots and a First Addition of 65. The original survey was made for Maesys by William C. Starkey on 29-30 August and 11-12 September, those dates quite possibly indicating the two stages. Maesytown was incorporated as a village in 1909.

Initially known as Maesville -- the name was changed when the post office was opened in 1850 -- the village proved attractive, and within six years about two dozen families had purchased lots (12 structures still survive from 1851 or before). 1856 is symptomatic of the relatively quick stability that was achieved: the erection of the first church, the arrival of the first doctor, and the opening of the first store all fall in that year. Maesytown was entirely settled by German immigrants, mainly -- and at first almost exclusively -- refugees from the revolutions of 1848. A hardy and independent lot who preserved their language, customs and identity for generations, their number early included most of the trades and professions needed to support a relatively self-sufficient rural community: doctor, tailor, winder, blacksmith, cooper, brickmason, stonemason, miller, cobbler, tavern keeper, merchant, butcher, saddler, cabinetmaker, and undertaker. Adding to this self-sufficiency, houses were built virtually flush to the street line, allowing most of the lot to be developed as a microscopic, yet nonetheless complete farmstead.

Maesytown's history is, to a very great extent, nothing more than the record of those who settled and remained there. There have been no extraordinary events to chronicle, and no "great" men or women have claimed it as their place of birth. It started as and remained a German community, with German the language of home, shop, street, church (until World War II), and school (until 1921). A railroad was built through the American Bottom in 1801-95, but being three miles away this had little pronounced effect. Industry was never a factor, although logging was carried out for about twenty years beginning in 1925. Business activity and population both expanded modestly, though never in a manner even remotely resembling urban growth, and both peaked shortly before the Great Depression and

Figure C.14: Robert Wagner, National Register nomination for the Maesytown Historic District (1978), Statement of Significance (Section 8), p.14.
The character of Maeystown -- German, independent, self-contained -- was thoroughly established within a few years after the Civil War. With nearly 40% of the village's extant structures having been built before 1870 and most of those of later date springing from the same pattern, that character has changed surprisingly little since. There have, of course, been modifications -- German language and customs are no longer all-pervasive, some older structures have been razed or replaced by newer ones, and the St.Louis metropolitan area may be beginning to encroach -- but Maeystown is still, in essence, an 1870 Aural Illinois community of German parentage.

SITES AND STRUCTURES OF SPECIAL SIGNIFICANCE
See DESCRIPTION: EXTANT STRUCTURES IN MAEYSTOWN

Figure C.15: Robert Wagner, National Register nomination for the Maeystown Historic District (1978), Statement of Significance (Section 8), p.15.
Figure C.16: Robert Wagner, National Register nomination for the Maeystown Historic District (1978), Map detailing the district, Lot numbers correspond with numbers in Section 7, p.16.
Appendix D: National Register of Historic Places Nomination, Hermann Historic District

*Some maps/photographs are not shown due to repetition in the nomination or previous usage in a chapter.

Figure D.1: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), p.1.
Figure D.2: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), p.2.
HERMANN HISTORIC DISTRICT

The Hermann Historic District encompasses an area six blocks long and four and one-half blocks wide, fronting on the south bank of the Missouri River. The Historic District is bounded on the north by the north line of Sharff Street, on the west by the west line of Mozart Street, and on the east by the east line of Reserve Street. The southern limit is formed by an east-west axis along the rear property boundaries of lots on the south side of Fifth Street between Mozart Street and Schiller Street; north along Schiller one block to Fourth Street; east along the north side of Fourth Street to Gutenberg Street; thence north along the east side of Gutenberg Street to Second Street, and east on the rear property boundary line of those structures fronting the southern side of Second Street east to Reserve Street. Front Street, Second, Third, Fourth and Fifth Streets form the long axis of the Hermann Historic District.

Throughout the old section of Hermann the streets are plotted in a regular grid with rectangular blocks. Typically, long sides of the blocks are oriented east and west and the short sides are bisected at their mid-points by alleys. The Hermann Historic District consists of thirteen whole blocks, four half-blocks fronting the River, and one partially undeveloped block situated between Front and Second Streets, bisected by Frene Creek. The greatest concentration of historic structures occurs in that region bounded by Fifth Street, the Missouri River, Market and Gutenberg Streets. The area contains several hundred buildings of which approximately 108 are of historical importance, including seven especially noteworthy examples of early Missouri German architecture. Structures closely resembling those within the Historic District occur throughout the remainder of Hermann and in the nearby hinterland, but are not sufficiently concentrated to be included in a specific district.

Characteristically, the buildings within the Hermann Historic District are aligned with front facades adjacent to the sidewalk and with roof ridges both parallel and at right-angles to the orientation of the street. As one progresses southward from the River, buildings become generally more distant from the sidewalk and spaces between structures increase proportionately. Most historic buildings in Hermann vary from one to two-and-one-half stories in height, but taller buildings occur occasionally. In several instances gable end walls of adjacent buildings are abutted, but this phenomenon appears with greater frequency along those streets situated more closely to the Missouri River. Most structures within the Hermann Historic District were...
Figure D.4: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), Architectural Description (Section 7), p.4.
The Pommer-Gentner House is situated upon a hillside overlooking Market Street in a conspicuous location affording an excellent first impression for visitors. The home is to be restored by the Brush and Palette. (Cotton, W. Phillip, A.I.A., Architectural Consultant Field Report, received May 22, 1969, contracted by Missouri State Park Board, 1204 Jefferson Building, Jefferson City, Missouri 65101)

The Hermann City Hall was constructed in 1906 to house city offices as well as to provide quarters for the Fire Department. Described in a 1906 news release as “elegant”, the City Hall is a symmetrical, rectangular, plan brick building occupying a central location within the Market Street mall, immediately south of the highway bridge. The City Hall was obviously designed to complement the prevalent architecture of downtown Hermann, although the structure was relatively late.

The Strehly House, (lot #12 West Second Street), was the site of the first print shop in Hermann, 1845-1860. Strehly and Muehl published the Lichfreund in the basement of the home. The structure (lot #12 West Second Street) probably developed from a one-story house on the east side of the lot, since the adjoining two-story vaulted basement structure is a separate building except for the continuation of the front wall and the extension of the roof over a passageway. The lower house on the east was a residence and the structure on the west was designed for commercial purposes. Important to the architectural character of the structure is the front gable of the west building, since the chimney-like towers are actually decorative devices which give a Germanic character to the building. The large front door opens directly onto a wide flight of stone stairs leading to the vaulted cellar. Although the “Strehly House” is technically two independent structures, the lack of a visible joint in the front facade indicates the brickwork was constructed at one particular time. (Cotton, W. Phillip, A.I.A., Architectural Consultant Field Report, received May 23, 1969, contracted by Missouri State Park Board, 1204 Jefferson Building, Jefferson City, Missouri 65101)

The Concert Hall (lot #10-11, Front Street) is a three-story brick building with a large ballroom on the second floor. Constructed in

Figure D.5: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), Architectural Description (Section 7), p.5.
1977, the building has a metal gable roof from which the front brick wall rises to form a parapet of curvilinear design. Shop fronts occupy the street level, and although there is a roof over the walk, the original posts have been removed. The front elevation is painted white to the level of the sidewalk roof, and the words "Concert Hall" appear over the second floor windows. The original ceiling of the ballroom has been lowered but could be restored. The Concert Hall has traditionally been used for dances and as a movie theater. (Preliminary Report-A Comprehensive Community Plan, Hermann, Missouri, St. Louis: General Planning and Resources Consultants Inc., 1969).

The German School, corner Fourth and Schiller Streets, was constructed in 1871 and was used as a school house until 1953 when it was purchased by the city for office space. The existing German School is a descendant of the original German language school chartered by the Missouri General Assembly immediately following the settlement of Hermann. Before this building was erected German and English schools were maintained separately, but following construction of the German School both languages were taught in a single building.

The Gasconade County Courthouse was built in 1896 from money donated by Charles D. Eitzen. The site on a bluff overlooking the Missouri River had been given to the County by the City of Hermann in order to secure the location of the County Seat in that community. The courthouse is a two-story Classic Revival design of symmetrical rectangular plan with a large front portico, central cupola, and four identical corner towers.

Although the Brush and Palette Club and many individual citizens have been active in preserving the landmarks of the Hermann community, a few early buildings have been destroyed or allowed to deteriorate through neglect. During 1971, two nineteenth century structures were removed, one of which, the United States Hotel, dated from 1856. The present condition of most remaining buildings varies but a significant number of early structures appear able to be restored.
Figure D.7: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), Statement of Significance (Section 8), p.7.
Missouri is therefore significant since the members assumed frontier life could provide the necessary isolation for maintenance of traditions.

Motivated by opportunity for cheap land and a desire for isolation, 350 prospective settlers purchased shares in the Society within two weeks of adoption of a constitution. Many contemporaries doubted the Germans’ ability to cope with frontier life since most Society members had practiced only teaching and other professions. (Jacob Naumann, Meine Reise nach Amerika: 1836-1842, [Anna Hesse, trans], date-unknown. Gert Goebel, Laenger als ein Menschenleben in Missouri, [Anna Hesse, trans], 1877). But although no townsite had been purchased, the Society continued to sell shares and branch offices were established in six American cities. (Bek, 1907, page 27). A Society meeting in Philadelphia during 1837 eliminated consideration of a Texas townsite because of political turmoil in that region, and decided instead upon a midwestern location. Three "deputies" were dispatched in April, 1837 to tour the north-central states and select a townsite upon a navigable river. (Bek, 1907, page 37). Although it is not known why a Missouri site was preferred, Bek and Goebel agreed the topography of Gasconade County resembled the Rhineland and therefore would be suited to horticulture. Furthermore the relatively low price of land and proximity to St. Louis were encouraging.

The deputies probably were also influenced by idealized accounts concerning Missouri’s wealth and abundance, especially Gottfried Duden, Bericht über eine Reise nach den Westlichen Staaten Nordamerika (1824), and Deutsche Ansiedlungs Gesellschaft, Missouri eine Geographische... (1835). Furthermore it is not certain why the Society’s agent, George F. Bayer, purchased a townsite near the mouth of the Gasconade River at $15 per acre when cheaper land was available elsewhere in the same vicinity. (Floyd Shoemaker, "Hermann: A Bit of the Old World in the Heart of the New", Missouri Historical Review, Vol. LII, April, 1937, pages 233-244).

The Society’s plan for Hermann reflected the promoters’ faith that their town would someday emerge a great city. In spite of Hermann’s situation upon very irregular topography, the new town was platted in a Philadelphia-plan grid. Hermann’s Market Street was to be ten-feet...
wider than Market Street in Philadelphia and only substantial houses were to be constructed. (Bek, 1907, page 51). Although Hermann eventually did prosper, the insistence upon valuable homes and gridded streets demonstrates the ignorance of the leadership concerning hardships on the frontier. (Nau mann, [Anna Hesse, Trans] Page 32, Goebel, 1877, item XXII).

The first permanent settlers in Hermann arrived during Spring, 1838, and were soon followed by a migration of 230 persons. At first the Society controlled town government and colony residents were forbidden from petitioning the County Court for incorporation (Bek, 1907, page 78). During 1839 it became obvious the Philadelphia office could not effectively administer town government. Society members in Hermann at once recognized the impracticality of fine homes and wide streets in a frontier settlement, and the Society's aspiration to build a rival to St. Louis appeared unrealistic to those on the frontier (Bek, 1907, page 102). The Society eventually relinquished control of government in 1839.

Population growth in Hermann virtually stagnated from 1840 until the introduction of viticulture during the decade and the completion of the Pacific Railroad in 1854. Although poor soil impeded development of Hermann as a trade center, the greatest deterrent to growth was an unstable situation regarding vacant lots. Much town land was owned by Society members who did not settle and therefore the lots remained unimproved until pre-emption by the Town Trustees in 1849. (Bek, 1907, page 123). Hermann newspapers from the period record numerous sales of scattered lots, suggesting that a large portion of the commercial district was not improved at least until the 1850's. (Hermanner Wochenblatt, Oct. 1, 1852). In an effort to stimulate economic growth, the Town Trustees sold "wine lots". Persons building vineyards could purchase interest-free land from 1844 to 1849, and in 1851, the General Assembly allowed winemakers in Gasconade County to sell their product without a license (Laws of Missouri, 1850-51, page 614. Anna Hesse, "Hermann", Gas conade County Republican, Owensville, Missouri, July 1, 1971). By 1850 most of Hermann's 930 residents were employed in the flourishing wine industry. In addition, by 1850, Hermann had emerged a major shipping port for iron produced in the Herm an River area, sixty miles to the south (Sheehaner, April, 1957, page 236), and in 1862, Hermannians secured the removal of the county seat of justice
from Mt. Sterling to their community. (Minutes of the Gasconade County Court, Book B, pages 56, 72). Even though the wine industry prospered in Hermann after the Civil War, the completion of the Pacific Railroad to Jefferson City and the subsequent construction of a rail line to the Hermann iron region eliminated Hermann as a shipping port. Until the twentieth century, with the coming of tourism and light industry, Hermann remained a relatively stable community subsisting upon the commerce of the wineries and the trade of neighboring farmers. Today the construction of highways has enabled many Hermanners to commute daily to jobs in metropolitan St. Louis, fifty miles to the east. A flourishing economy in the nineteenth century would probably have jeopardized the survival of the old community, but because of the town's relatively slow growth, the Hermann Historic District remains today a superlative example of German town development in Missouri.
Figure D.11: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), p.11.
HERMANN HISTORIC DISTRICT

Census of Gasconade County, Missouri (Town of Hermann), 1850. State Historical Society of Missouri, Columbia, Mo.


Goebel, Gert, (Anna Hesse trans.), Lender Als Ein Menschenleben in Missouri, St. Louis: C. Bitters Buchhandlung, 1877.

Hermanner Wochenblatt, (Hermann, Mo.), October 1, 1852.

Hesse, Anna, "Hermann", Gasconade County Republican, (Owensville, Missouri), July 1, 1971.


Jaws of Missouri, 1850-51, p. 614.

Minutes of the Gasconade County Court, Record Book "B".

Neumann, Jacob, (Anna Hesse trans.), Meine Reise Nach Amerika, 1836-1843. Publisher unknown, date unknown.


Works' Project Administration, Historical Records Survey: 1935-1942, Gasconade County, folders 4939, 4962, 4995, 4996. Western Historical Manuscripts Collection, Columbia, Mo.

Figure D.12: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), Bibliography, p.12.
Figure D.13: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), References, p.13.

Figure D.15: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), Map of Hermann, p.15.
Figure D.16: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), Borders of District, p.16.

Figure D.17: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), Hermann City Hall on Market Street, p.17.
Figure D.18: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), 119 and 121 East Third Street, p.19.

Figure D.19: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), Borders of District, p.21.
Figure D.20: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), Hermann in the 1850s, Camera facing northeast, p.22.

Figure D.21: Stephen J. Raiche, National Register nomination for the Hermann Historic District (1971), Front (First) Street and Gasconade County Courthouse, Camera facing northwest, p.23.
Appendix E: National Register of Historic Places Nomination, Hermann Historic District Boundary Increase

*Some maps/photographs are not shown due to repetition in the nomination or previous usage in a chapter.

Figure E.1: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), p.1.
Figure E.2: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), p. 2.
Figure E.3: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), p. 3.
Figure E.4: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), p.4.
Summary: The Hermann Historic District (Boundary Increase I) lies immediately east of the existing district and includes properties along Franklin, Geier and MO Hwy 100 in Hermann, Gasconade County, Missouri. Six single family residential buildings some with outbuildings and farm acreage with farmhouse, barns, wine cellar and related outbuildings are included within the boundary increase and constitute 25 contributing and 2 non-contributing resources. The boundary increase also includes a large area of open space historically used for cultivating grapes and fruit trees. Small vineyards were associated with most of the houses within the boundary increase, though the larger acreage was owned by the Husmann/Marwaring Nursery. Known locally as the East Hill, the houses within the boundary increase are consistent in style, context, material and construction period with the adjoining historic houses within the original Hermann Historic district. Dating from circa 1850 to circa 1910, the houses are generally 1-2 stories and are constructed using traditional Missouri German materials and techniques including Fachwerk, brick, stone and frame, all with stone foundations. The buildings and associated agricultural land retain a high degree of integrity and reflect the settlement of Hermann and its development into a significant wine producing center. Expanding the district to include these remaining houses completes the district by adding the contributing houses clearly part of this well-defined and compact area known as East Hill. The expansion of the district to include the adjacent acreage and farm is proposed as the farmhouses is a rare example of Greek Revival architecture in this German settlement. Further, the house and farm were the home and business location of George Husmann and Husmann/Marwaring Nursery. Husmann’s contributions to the development of the winemaking industry in Hermann were significant as his vineyards and nursery operation introduced and cultivated the grape varieties vital to the success of winemaking in not only Hermann but far beyond.

Elaboration: The present Hermann Historic District encompasses the old section of Hermann which was platted on a regular grid with 80 x 120 foot lots in rectangular blocks, with no regard to topography by the German Settlement Society while yet in Philadelphia. Typically houses within the Hermann Historic District were built in the German tradition with front facades adjacent to the sidewalk. Most were constructed of locally fired brick, some of frame and of stone, all with stone foundations. Farther from the river, the houses became more distant from the sidewalk and spaces between buildings increased proportionately.

As the prosperity of Hermann increased, more brick and stone buildings in the German Style replaced the earlier log structures. Within a generation the town had the look, as well as much of the character, of the towns the settlers remembered with affection in the homeland. Nearly all the houses hugged the streets, some attached in rows, others standing apart from those of their neighbors. The deep lots permitted vegetable gardens, fruit trees, grape vines and flower borders in the rear of the houses.1

The area known as East Hill was similarly platted but many streets were never built or if built, were not connected to the remainder of the town due to the steep hillside terrain and Frene Creek at the west base of the hillside. The buildings were built close to the street line, but are more dispersed, surrounded by lots dedicated to vineyards, with a more rural atmosphere and views overlooking the town and the Missouri River. An 1867 bird’s eye view of the town of Hermann depicts the hill with scattered houses surrounded by orchards or vineyards. (Figure 1) The houses included in this boundary increase were built during the initial settlement that began in 1838 and continued through the peak of the house winery period in the 1870s. Later contributing houses were built on former vineyard lots through the early

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1 Charles van Ravenesway, _The Arts and Architecture of German Settlements in Missouri, A Survey of a Vanishing Culture_, University of Missouri Press, 1977, p.51

Figure E.5: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), Architectural Description (Section 7), p. 5.
Figure E.6: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), Architectural Description (Section 7), p. 6.
National Register of Historic Places
Continuation Sheet

Individual Property Descriptions:
Carl Schroeder House  304 Franklin. Constructed circa 1864, this one and one half story rectangular
end gable building was built in two major phases, one in stone and the other in brick. The house
is isolated on the crest of East Hill to the south. The stone section and adjacent stone courtyard
are dug into the hillside. The roof is standing seam metal with a single gable roof dormer on either side of
the brick section, centered. The brick section is comprised of four bays with a door in the second bay
and a single window in the east wall of the attached stone section. The brick section has a corbeled
cornerstone with a stretcher course surrounded by a vertical header dentil pattern of glazed brick. The
windows reflect the talent of the stonemason owner/builder having segmental arches of dressed stone
voussoirs with a keystone decorated with carved floral motif in bas-relief. The stone sills are
stained. On the rear elevation of the stone section, windows have lanterns with horizontal muntin
covering on the keystones. In the brick section, the window openings have segmental arches of brick with stone
keystones that are decorated in bas-relief with a laurel wreath and floral motif. Stone sills are tooled.
The door entry has a segmental brick arch with keystone and stone skewsback, and bordered with
a centered floral Rosette. The doorways in both the stone and brick sections have bas-relief floral
rossets at the extreme ends and a molded trim. Skewsbacks with centered floral Rosette are tooled and
bordered. All openings have six over six light window sash. To the north of the main building and
wrapping around the east is a courtyard area cut into the bank of the hill rising to the north and east.
The wall is built of rock faced coursed stone. There is another stone wall linking the retaining wall to the
building which has an arched doorway with a raised segmental arched stone voussoir arch. The
keystone has the same base relief floral Rosette found on the keystone of the door in the stone section.
The surround of the arch entry is finished with dressed stone and has a molded stone capital. Around
the corner, set into the wall, is a niche. At the north east corner of the courtyard a door is cut into the
wall, permitting entry into the lower level of a two story outbuilding. Further along the north wall is a
large niche with a pecked and bordered stone lintel. The wall turns to the south and there is a similar
moulded stone capital set into the corner of what appears to have been an unfinished doorway, perhaps
intended to match the primary entrance.

Related outbuildings: Two level gable roofed outbuilding built on top of the brick retaining wall into
which there is a grade entry to the lower level. Of vertical board construction, it was built in the early
1900s on the original foundation. To the west is a small two chamber gable roof brick smokehouse with
metal roof. It is built into the hillside on the north. Further west is a frame, gable roofed one story
building covered with lap siding resting on a stone foundation. The long side is two bay, window and
door on the south and door and window on the north. Porches supported by chamfered posts with a
patterned pendant frieze are on each long side of building at the door bay. Windows are two over two
light sash in a mitered and beaded surround. The east has only an attic window while the west has an
attic and first story window centered in the end-wall. [4C]

214 Franklin: One story four square clapboard sided frame house built circa 1900 with hip roof covered
by asphalt shingles. A single dormer with one over one window sash is centered on the west front and
rear roof. A bay window is centered in the first bay and a corner porch with turned posts and spindle
railing is on the north corner of the front. Side elevations are two bay with windows centered in each.
The hillside drops to the west exposing a full two story with 20th century gable and shed roofed additions.
[1C]
Klunk House  301 Gallert  One and one half story end-gable rectangle house built circa 1846 of unusual construction with stone on two walls (front and north end gable) and half-timber Fachwerk covered with lap siding on the other two walls. A stone arched wine cellar is beneath the house. The house sits slightly back from the property line, with the site sloping rapidly away from the house on the east so there is a shed entrance to the cellar level press-room ante-chamber and to the wine cellar. The original parcel of one and one half city blocks is intact with lots adjoining the house terraced for grape vineyards. The roof is covered with asphalt shingles, eaves are flush at the end walls and there is a modern dormer on the rear. The front façade has three bays, with the entry in the third bay. A small porch covers the entrance with a gable roof, supported by chamfered wood posts. The front façade windows have wood lintels with an applied triangular shaped architrave with moulded drip-cap. Sills have been replaced with concrete. Window sash are six over six sashes. The north elevation is of stone with a single centered attic window and two symmetrical first story window openings. On the south there is a single attic window in the half-timber wall. A shed roof addition (circa 1880) is of frame construction. The rear upper story has two asymmetrical window openings. The cellar entrance is a double leaf doorway with flanking window openings. A modern gable roof porch is over the entrance. A turn of the century barn with vertical board siding is to the north on an adjoining lot. A brick smokehouse is east of the house. [3C]

401 Gallert
Built circa 1900, the one and one half story house is rectangular with an ell, frame with 20th century siding. The foundation is of stone with three small windows on the north side which is exposed due to the site’s rapid fall to the east. The front façade is three bays with the door in the center bay and a centered window on each side. A shed roofed porch of later construction extends the length of the front first story. The roof is of corrugated metal, eaves projecting over the gable end walls. Each end wall has a centered window at the attic and first story. Various shed roof additions are attached to the rear. [1C]

409 Gallert
This one and one half story house was built in two phases, the first in brick circa 1863 and the second frame in the early 1900s. The house is set well back from the street with a modern frame addition across the later frame portion of the original house. This frame portion has a dormer on the front. The front brick gable end has a centered attic and first floor window. On the south, the brick gable end has two small attic windows and a centered first floor window, all with segmental arches of stretcher brick and two over two light sashes. The roof is of corrugated metal. [1C]

501 Gallert
One and one half story frame house built in the early 1900s. The Greek Revival influenced gable end faces the street and is set back consistent with neighboring houses, on a rise significantly above street level. The front is of two bays with a door to the north and a window to the south. A hip roofed porch with plain cornice supported by wooden Doric columns covers the door. The eaves project over the end wall and have pronounced returns. Two abutting windows are on the attic gable end and a hip roofed dormer with one window is centered on the south roof. The south elevation has a bay window with hip roof and a single window in the front bay. [1C]
Teubner-Huermann House  2202 Highway 100
This two story brick house is an excellent but rare example of the grand residences built by the well-to-do during the early settlement period. Built circa 1855, the house is in the Greek Revival style with five symmetrical bays on the front. The imposing facade faces north, overlooking Highway 100 and the Missouri River, situated at the base of an imposing bluff to the west, which isolates the farm visually from the town. The windows have surrounds in the Greek Revival style. Single leaf doors are in the center bay of both stories with sidelights and transoms. A gable roofed two story porch centers the facade with a fanlight in the gable. The cornice of the house has dentils and is brought around the porch and into the pediment and also returns around the house. The lower level of the porch has been altered with brick replacing the original wood railing that matched the railing on the second floor. A single gable roofed dormer flanks the porch roof. The east gable end has no window openings. A gingko tree near the house on this east side was planted at the time of the house’s construction and is believed to be the largest tree of its kind in North America. The west gable end has a single window on each floor, offset center to the rear. The rear elevation of the house has windows in the three easternmost bays at the second story. A one and one half story kitchen ell is attached at the rear west side. An enclosed shed roofed porch covers the lower floor of the remaining rear elevation. The house has a standing seam metal roof. A stone foundation and cellar are beneath the main house. Two gable roofed frame outbuildings are located south, away from the house, aligned on the western edge of the kitchen ell. [3C]

Press House and wine cellar
Built circa 1850, the presshouse with cellar is south of the house, built into the side of the hill which slopes down to the north and east. The press house is one and one half stories, of brick, built directly on the stone foundation walls of the cellar. The roof is of corrugated metal. The front gable faces north with a four panel entrance door at the press house level that once opened to a porch, now missing. Below on the gable end is an antechamber built of stone side walls and brick gable and in which is centered a single plank door. (figure 2) At the rear, opening at grade to the upper press house, is a double leaf door with broad wood lintel. On both long sides are two window openings, symmetrically arranged. Flat arches of stretcher brick and wood stiles are at the windows, filled by six over six light sash. The preshouse is comprised of two rooms, the southern accessed by the double doors, with exposed brick interior walls, exposed crudely hewn five by five inch joists with planking on top. A brick wall separates the two rooms with a board and batten door between. The north room is plastered, finished with a plank floor and a stove flue giving the appearance of use as an office or housing for hired help during harvest. The cellar below has a double leaf door entrance with wood lintel and original doors of wide boards with tongue and groove joints and edge beading. The cellar is stone arched, 16 feet wide and 30 feet long, built as a single chamber. A hole in the arch exists for passing the fermented must to the cellar from the press room. In the far endwall is a niche. Square hole ventilation shafts are located at the intersection of the arch with the foundation wall at approximately four feet from the dirt floor, rising vertically from the opening, within the stone masonry to exit at ground level above the arch of the cellar. In either endwall there are shafts, though on the forward endwall they are actually openings directly to the outside. [1C]
The Teubner-Hoessmann Wine House

This early press house and wine cellar was built by Carl Teubner in 1851, before his death in September of that year. Teubner had married Josephine Hoessmann in 1847, and when he died, George Hoessmann, who had gone to California to seek gold, returned to Hermann to help his sister with the property.

The wine house became an important part of the Hoessmann business. The press house, located on the east side of the building, was used to press grapes and make wine. The wine cellar, located on the west side of the building, was used to age and store wine.

In the fall of 1861, when the vanguard of General Price’s army, under the leadership of General Marmaduke, marched on the winery grounds on their way to meet General Price at Jefferson City, they found the wine cellar, and, angered at the theft, created a ruckus in the press house and broke the press to get at the wine stored in the cellar.

Little Germany on the Missouri River

Figure E.10: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), Architectural Description (Section 7), p. 10.
Figure E.11: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), Architectural Description (Section 7), p. 11.
Rasche Farm

To the rear of the Husmann property and accessed through that acreage is a second smaller house winery complex, circa 1850s. All that remains of the original farmhouse is a stone foundation. To the south, a brick smokehouse with gable roof remains. The gable end has a single entry door, one window on the long side and brick vent openings high in the end gable. A very well maintained stone springhouse is to the west, gable roofed with brick end walls above the first floor level of course ashlar limestone. The standing seam metal roof projects an exaggerated amount at the front end gable and the rafter end are boxed with a decoratively cut soffit board. Inside the floor is of stone and a stone trough extends the length of the south wall from which the spring originates and flows to the exterior. A single window opening is on each long side, a single door is centered in the end gable wall with a small window above. The far gable end has no penetrations. Windows and door have brick stretcher course at the header and wood sills. On the exterior the spring exits the far wall and has a modern concrete trough to water livestock. A partially collapsed wine cellar is further west, across a small creek. Only a portion of the original cellar remains with evidence of ventilation shafts at the further end, the cellar had of stone and built into the hillside facing the creek. A gable roofed wood frame barn is south of the other buildings, two stories, with stone foundation, vertical board and batten wood siding and roof of corrugated metal. [4C]

(Descriptions in the previous section are in part based on the Missouri Historic Architectural Inventory completed for the Division of Parks and Historic Preservation Department of Natural Resources by David Decman in 1985.)

Figure E.12: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), Architectural Description (Section 7), p. 12.
Summary: The Hermann Historic District (Boundary increase I) lies immediately east of the existing Hermann Historic District and includes properties along Franklin, Gellert and MO Hwy 100 in Hermann, Gasconade County, Missouri. The nominated boundary increase is significant at a local level in association with Criterion A and C in the areas of ETHNIC HERITAGE: EUROPEAN, ARCHITECTURE AND AGRICULTURE. Hermann was settled in 1838 by members of the German Settlement Society of Philadelphia and contains a high concentration of nineteenth century buildings which illustrate the architectural tastes of Missouri's early German immigrants. While the original district has notable individual buildings, it is the district in its entirety that effectively portrays German town life in Missouri.

The expanded boundaries extend this by including houses and land area on East Hill, consistent with the original district and typical of the small house winery with adjoining vine lots, key to the growth of the Hermann wine industry from the mid to late 19th century. The expansion includes the adjoining Trebun-Heinl farm which is notable architecturally as the house built circa 1855 is a rare example of the high style Greek Revival residence in an early German settlement and as the home and business location of George Heinl, noted horticulturist credited with the introduction and cultivation of grape stock instrumental to the development of the wine industry. This house-winery complex is significant on its own and could be individually listed. Its inclusion in the district is representative of the many house wineries surrounding Hermann that were built by members of the German Settlement Society of Philadelphia on parcels of land purchased from the society but outside the town limits. The two chamber press house is one of only a few surviving in the region and is an excellent example of the separate functioning winemaking complex on the farmstead of a mid-nineteenth century modest scale wine-grower. These house wineries contributed significantly to the development of the wine making industry in Missouri which in the mid nineteenth century assumed national prominence. The period of significance for the district is 1838-1910, the date of the founding of Hermann through the period of most significant development of the wine industry and associated building stock.

Elaboration:

Although German emigration to America began in the late 18th century, it peaked from 1830 to the mid 1850s, stimulated in part by the publication in 1829 of Gottfried Duden’s Report of a Journey to the Western States of North America. Duden’s account of his two years’ residence in Missouri, painted a vivid picture of an idyllic new life in a beautiful setting, advantageous for the settlement of a new German homeland. With its broad circulation in Germany, emigration societies formed and thousands made the journey to Missouri. Once there, frontier life proved filled with unexpected hardships and challenges, many of the settlers were poorly suited to the hard life or quickly exhausted their resources and the first colonies failed to endure. The settlement of Hermann proved to be the exception.

The German settlement in Gasconade County, and the founding of Hermann, resulted from the formation of the German Settlement Society of Philadelphia in August, 1838. Unlike the emigration societies organized abroad, this stock company consisted of shareholders who had already arrived in the United States. Its leaders were educated and practical men, consisting of merchants, attorneys and others who were concerned by how quickly German immigrants became Americanized and who feared that their children would lose their German heritage. Echoing Duden’s suggestion, they proposed to establish a colony in some isolated place where they could enjoy the benefits of life in America while preserving the traditions of their homeland. The “Missouri Rhineland”, or “little Germany”, as their colony was dubbed, became more completely German in appearance and in quality of life than any other town along the lower Missouri River."

The new Settlement Society was enthusiastically supported by German Americans intent on the creation of a new homeland in the west. Over 855 shares of stock in the Society were sold in a few short months. Three deputees were sent in early 1837 to investigate potential locations for the new settlement in several states and following their report, an agent was dispatched to purchase the recommended land in Missouri. The first settlers arrived on the last boat of the winter of 1837 to find a cold and hostile environment with no improvements and little prospects. These first hardy settlers endured a difficult winter, joined by an additional 230 settlers in the spring of 1838. At first the Society controlled all aspects of the town out of Philadelphia, including requirements that proved to be impractical in a frontier setting such as the platting of the town on a Philadelphia style grid and the requirement to construct only substantial homes on its main streets. By 1839 the townpeople recognized that management from afar was unreasonable and demanded incorporation with local government. In 1839 the Philadelphia Society disbanded and relinquished control to the town. Many challenges faced the new town and by 1840 growth in Hermann had stagnated. Many lots remained vacant, owned by Society members who did not settle in Hermann. In May 1844 the idea of selling “wine lots” was promoted. From 1844 to 1849 vacant town lots were repeatedly offered for planting grape vines, lots to be paid for in five years, without interest, one fifth of lot to be planted each year. No more than five lots were to go to an applicant. With the growing wine industry the economic situation in Hermann improved.

This effort was successful in stimulating the production of wine, one of the few agricultural crops suited to the area. Soon 50,000 vines were reportedly planted. Four of the six finalists at the first St. Louis wine competition in 1848 were from Hermann. In celebration, the first Weinfest was held and annual wine production was reported to be 10,000 gallons. By 1850 most of Hermann’s 930 residents were employed in the flourishing wine industry. House wineries such as those on East Hill were built and vineyards flourished to take advantage of the new opportunities in winemaking. For example, the Klenk house winery at 401 Gellert Street on East Hill had a sophisticated wine cellar and press house built within it. As reported in 1880, the adjoining four acres of vineyard was producing 500 gallons of wine. “By 1885 the golden age of Hermann’s wine industry had begun, and by 1900 it had grown into an industry of major proportions. Until prohibition, vineyards covered the hills for many miles in the vicinity of Hermann; German style buildings for the processing of grapes were built.”

Coincident with this town effort, in 1847 Carl Charles Teubner arrived in Hermann from Alabama. He purchased 200 acres east of town and began immediately to plant the hillside overlooking the Missouri River to vineyards, bringing in thousands of fruit trees and vines from Cincinnati to create the first reliable nursery in the state and becoming one of the first winegrowers in the region. Following his marriage to Josephine Husmann, her brother, George, began a two year apprenticeship under Teubner. By 1850 the vineyards produced 700 gallons of wine, second only to that produced by Michael Poeschel. The press house/wine cellar was built at this time and the grand Greek Revival house soon followed. Carl Teubner

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4 Charles van Ravenawey, German Arts and Architecture in Missouri, A Survey of a Vanishing Culture, Columbia: University of Missouri Press, 1977, p. 51
5 This section is based primarily on Linda Walker Stevens' work, What Wondrous Life: The World of George Husmann, Hermann University Press, 2002.
Husmann successfully introduced the Concord grape to Missouri in 1855 and was one of a handful of Hermann winemakers who persisted in the production of the Norton Virginia Seedling. Post-Civil War this variety proved to be an award winning wine, edging out European competitors for gold medals. Husmann's reputation grew as he wrote articles and corresponded with horticultural leaders of the time, bringing Hermann growers to national attention. In 1859, Husmann was joined by Charles Manwaring of Geneva, NY, to form the Husmann-Manwaring Nursery, the largest and most profitable business in the county. During this time the house was used as an office in which it was featured in a border vignette in Roby's 1859 lithograph of Hermann. (Figure 4) Husmann's reputation grew as he helped found numerous agricultural and horticultural organizations, serving in leadership positions, writing essays on proper methods of grape culture in the west and designing a house-barn-winery complex on vineyard acreage be bought and planted. With the onset of the Civil War, both partners took leave of the business to serve in the Union Army. In May of 1864, Charles Manwaring was killed by Confederate bushwhackers. That same October, General Marmaduke's Confederate forces camped on the Husmann farm, destroying thousands of fruit trees and vines and emptying the hillside cellar of wine and cider valued at $10,000. When Husmann's nephew came into his estate and assumed winemaking responsibilities, Husmann moved on to a new venture, the Bluffton Wine Company, selling his own acreage near Hermann and moving across the Missouri River.

By the 1870 census, 170 of 275 farmers in Roark township produced 200,000 gallons of wine, with the average grower a small to medium producer. By 1880 wine production had peaked and production became concentrated in a few larger producers. Husmann had moved on to Sedalia, Missouri, where he started another nursery business and shipped phylloxera-resistant rootstock to France, root stock from Missouri was credited with saving the French wine industry. Husmann went on to be a noted...
Figure E.16: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), Statement of Significance (Section 8), p. 16.
Figure E.17: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), Bibliography, p. 17.
United States Department of the Interior
National Park Service

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Figure E.18: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), UTM References, p. 18.
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Figure E.19: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), Photograph Key, p. 19.
Figure E.20: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), Photograph Key, p. 20.
Figure E.21: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), Zoning Map, p. 21.
Figure E.22: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), Map of East Portion of Hermann, p. 22.

Figure E.23: Cynthia Strawn Browne, National Register nomination for the Hermann Historic District Boundary Increase (2006), UTM References, p. 23.