

United States Department of the Interior
National Park Service

SENT TO D.C.

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

3-28-96

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

=====

1. Name of Property

=====

historic name St. Mary's Church

other names/site number _____

=====

2. Location

=====

street & number 308 St. Charles Avenue not for publication _____
city or town Beaverville vicinity _____
state Illinois code IL county Iroquois code 075 zip code 60912

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3. State/Federal Agency Certification

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As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide locally. (_____ See continuation sheet for additional comments.)

William C. Wheeler / SHPO
Signature of certifying official

3-25-96
Date

Illinois Historic Preservation Agency
State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

=====
4. National Park Service Certification
=====

I, hereby certify that this property is:

_____ entered in the National Register _____
_____ See continuation sheet. _____
_____ determined eligible for the _____
_____ National Register _____
_____ See continuation sheet. _____
_____ determined not eligible for the _____
_____ National Register _____
_____ removed from the National Register _____
_____ other (explain): _____

Signature of Keeper Date
of Action

=====
5. Classification
=====

Ownership of Property (Check as many boxes as apply)

private
 public-local
 public-State
 public-Federal

Category of Property (Check only one box)

building(s)
 district
 site
 structure
 object

Number of Resources within Property

Contributing	Noncontributing
3	4 buildings
0	0 sites
0	3 structures
1	0 objects
4	7 Total

Number of contributing resources previously listed in the National Register N/A

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

=====
6. Function or Use
=====

Historic Functions (Enter categories from instructions)

Cat: Religion	Sub: Religious Facility
Religion	Church School
Funerary	Cemetery
Domestic	Single Dwelling

_____	_____
_____	_____
_____	_____
_____	_____

Current Functions (Enter categories from instructions)

Cat: Religion	Sub: Religious Facility
Funerary	Cemetery
Domestic	Single Dwelling

_____	_____
_____	_____
_____	_____
_____	_____

=====
7. Description
=====

Architectural Classification (Enter categories from instructions)

Romanesque
Renaissance

Materials (Enter categories from instructions)

foundation Limestone
roof Other: Clay Tile
walls Limestone

other _____

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

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8. Statement of Significance
=====

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

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

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

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance 1911

Significant Dates 1911

Significant Person (Complete if Criterion B is marked above)

N/A

Cultural Affiliation N/A

Architect/Builder Molitor, Joseph, Architect

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

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9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data
___ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
 Other

Name of repository: St. Mary's Church, Beaverville, Illinois

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10. Geographical Data
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Acreage of Property approximately 15

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing	
1	16	444910	4533550	3	16	445160	4533480
2	16	445120	4533550	4	16	445160	4533240
	<u>x</u>	See continuation sheet.					

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

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

=====
11. Form Prepared By
=====

name/title Valerie Brown

organization St. Mary's Restoration Research Committee date 12/16/95

street & number P. O. Box 152 telephone (815) 435-2338

city or town Beaverville state IL zip code 60912

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Additional Documentation
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Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage
or numerous resources.

Photographs

Representative black and white photographs of the property.

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

=====
Property Owner
=====

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

name Diocese of Joliet, Office of the Bishop

street & number 425 Summit

telephone (815) 722-6602

city or town Joliet

state IL zip code 60435

=====
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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St. Mary's Church

DESCRIPTION

Setting

The cornerstone for St. Mary's Church was laid on August 29, 1909, and construction was completed in 1911. The church is located on the southeast corner of St. Charles Avenue and Chapel Street, in Beaverville, Illinois. Beaverville is located in northeastern Iroquois County, twenty miles southeast of Kankakee. On the fifteen acres of land belonging to the diocese, there is also a rectory, well house, utility building, parish hall, gazebo, grotto, two cemeteries, and a small park.

The front of the church faces west toward St. Charles Avenue and is set back about 100 feet from the street. The landscaping around the church is simple. It does not detract from the magnitude of the building, but provides a relaxing environment amid the old growth trees and green lawns.

The church is not only the tallest structure, but also the focal point of the predominately residential town, surrounded by agricultural land.

Shape

St. Mary's church is an L-shaped building whose primary space has a height of 94 feet, length of 136 feet and width of 77 feet. The overall plan of the body of the church is symmetrical. The two large arched windows are centered on the north and south walls of the octagon which serve as broad transepts. The primary space contains the vestibule, nave, sanctuary, and choir loft. The small leg of the L is 27 feet by 19 feet. A small chapel and the sacristy are located on the first floor in this southeast wing. The second floor, once the altar boys room, now serves as a classroom.

Materials

The exterior walls were built entirely of limestone quarried in Bedford, Indiana. Except for smooth planed face limestone for the cornices, string course below the first story windows and some of the trim pieces, all the limestone is rusticated rock face, cut in rectangular pieces, or slightly angled pieces to meet the angles in the curves over semicircular openings. The first course of the limestone occurs just above the consistent

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flat grade line around the building, and extends up to the bottoms of the tile roofs or copper gutters, or in some cases up to the tops of the limestone caps at the gable roofs. Several decorative stone treatments embellish the walls of St. Mary's including recessed string courses that playfully mimic typical projecting string courses on classical architecture. Smooth-faced limestone is employed as a contrasting texture against the rusticated walls at the window sills and under the cornices; smooth-faced panels are also seen projecting over the second story openings on the towers. A single limestone chimney is located between the large octagon and the southeast wing.

The approximately 22,000 red clay tiles making up the roof surfaces are all perfectly sized, physically matched and color matched. The tiles were the best quality roof tiles available at that time.

The flashing, gutters, trough, and down-spout material used in the building is copper. Twenty ounce copper was fabricated in an appropriate manner to handle the roof drainage system.

The stained glass windows were constructed of a wide variety of glass in terms of color, texture, and construction techniques. Drapery, rippled, granite, favrile, and hand painted glass along with cast nuggets and faceted glass jewels can all be found in the windows. In addition, a number of areas are "plated," that is, at least two layers of glass are combined to produce various colors or effects.

Craftsmanship and Integrity

Extreme care, craftsmanship, and concern for detail is evident in all aspects of the building construction. No structural movement has been noted. All the stone is in its original position; none has been omitted, altered or modified. The limestone has been cut evenly, laid evenly and has been matched, where matching was necessary, especially with the stones forming arches above the windows. The mortar forming the horizontal and vertical separations between the stones is consistent in height, width, depth, and approximate color. Where stones are projected beyond wall surfaces, as in the horizontal bands around the perimeter of the building, they are evenly projected. Stone cornices are masterfully shaped with ogee curves well cut and appropriately finished.

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The stained glass windows have been masterfully designed, built, and installed with lead comes. The quality of their design is evident in the longevity of the final product.

Roof

The dome roof is an octagon. The base of each of the sides is 32 feet, the length of the slope 52 feet with a 12/12 pitch. The very top of the roof is a flat octagon that measures 14 feet across. An ornamental wrought iron railing surrounds the top. The long slopes are covered with red French clay tiles. A smaller octagonal roof measuring 20 feet across above the wing creates a delicate contrast to the massive roof. The octagonal center of the church is intersected by seven secondary gables of 12/12 pitch or greater. These are also covered with French clay tiles like the domed roof. Each roof sheds rain and snow to built-in gutters with external leaders. Two lower projecting gables on each side of the church stabilize the tall body of the church and bring the side walls down to a human scale.

West Elevation

The front of the church has six main entrance doors facing west. The total width of the entrance including limestone surrounds is 23 feet. The main doors are divided into three pairs, each pair is topped with an arched, stained glass window transom measuring 6 feet wide by 3 feet high. A stone balustrade is located between the towers above the front entry. Above the balustrade and entry is the rose window, which measures 12 feet in diameter. Surrounding the rose window are five steps of recessed limestone arched tracery, perfectly symmetrical. Above the rose window are a series of projecting square stone blocks at the cornice line.

The main entrance is flanked by twin towers, 73 feet high and 14 feet wide at the base. Beginning at the base of each of the towers is a tall, narrow recessed arched window. A smooth faced stringcourse is located above this window. Above this is a projecting stone cornice. The second level of the tower has an recessed arch with two small arched windows. A rectangular shaped smooth stone panel is located above the recessed arch. Projecting square stone blocks are located above this panel. Corner pilasters extend up the second and third levels of the towers. They terminate at the third level and have classical inspired capitals. The third and fourth levels of the tower which extend above the roof-line are open on all four sides. Pilasters with Ionic capitals are set at each side

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St. Mary's Church

of these openings. On the third level is a balustrade in the arched opening. The fourth level is highly articulated with engaged pilasters with Ionic capitals, arched openings with keystones, and a classical inspired cornice. Each side of the towers are topped with a triangular pediment.

The towers flank a center limestone gable topped with a smooth-cut limestone cross. The gable features a smooth-cut stone niche containing a statue of the Virgin Mary with outstretched arms.

North and South Elevations

The north and south elevations of the church each have seven stained glass arched windows at the first floor level. Twelve of these measure 5 feet wide by 14 feet high, two measure 15 feet wide by 22 feet high. The two larger windows are centered on the north and south walls of the octagon. The large window together with two of the smaller sized windows on each side, project out 11 feet from the main body of the church, forming the broad transepts. At the dome level, three arched windows adorn each of the octagonal sides, these measure 3 feet wide by 5 feet high. There are single entrance doors facing west on both the north and south sides of the church, at the west end of the transept projection. A low sloped concrete ramp is located at the door on the south side.

A two-story wing projects off the southeast corner of the church constructed of similar rusticated limestone. The west wall has a smooth limestone frieze like that found elsewhere on the primary facade, while the south wall has several projecting stones that accentuate the upper gable end. An octagonal roof is centered on the wing. On the main part of the wing facing west there are two stained glass windows on each of the first and second levels, however, only the first floor windows are arched. Facing south, there is a stained glass arched window on the second story.

East Elevation

The east elevation, or rear of the church has the southeast wing, and the apse. The wing portion has 18 evenly spaced and evenly sized windows; six at each level; the basement, first story, and second story, as well as doors to the basement. The first story windows are arched while those on the second story are rectangular. The apse, containing the sanctuary has five sized on the exterior and is circular on the interior. There are seven

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St. Mary's Church

windows each measuring 3 feet wide by 5 feet high, located towards the top of the apse; all are symmetrical. Three are located on the east side, with two on the southeast side and two on the northeast side. Three small basement windows are located on the east side.

Interior

The church has three levels; the basement, main level, and second floor. The basement is beneath part of the sanctuary and the sacristy, which houses a heating unit and general storage space. A pipe tunnel exists under the first floor around the outside perimeter of the church. The main level contains the vestibule, nave, sanctuary, a small chapel, the sacristy and the washrooms. The second floor has the altar boys room at the southeast wing and the choir loft at the west end of the church.

Upon entering the church one enters a foyer then passes into the vestibule before entering the nave. There are twenty-two rows of pews down the center aisle, and two rows of fourteen on each side of them. The blond oak pews, which comfortably seat 700, were installed in the middle 1940s, when the church was redecorated. Historic photos before 1940 show that the church had some pews, salvaged from the old church and many folding chairs that were used.

It is approximately 115 feet from the vestibule doors to the sanctuary. The sanctuary is raised above the main nave floor three steps and clearly defined by a classical arch-and-column brass and marble altar rail; a common practice in pre-Vatican II churches (before ca. 1962). The sanctuary walls are lined with a row of columns supporting plaster arches with faux plaster keystones and balustrades above. The half-dome wood and plaster baldachino over the tabernacle altar is the focal point of the sanctuary. The tabernacle altar is on a marble floor three steps above the sanctuary. Above the baldachino is a painting of the Coronation of the Blessed Virgin Mary, the patroness of the parish. The main altar was donated to the parish by the George Bard family at a cost of over \$2,000 in 1944. The two side altars were also donated at a cost of over \$1,000 each at that same time. All three altars are marble ornamented with mosaic symbols.

The center of the nave is graced with a 65 foot diameter plaster dome, whose top is 72 feet from the floor line. The bottom of the dome begins at about 39 feet from the floor. The seamless dome is constructed on smooth plaster formed against curved wood

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framing. The plaster dome is in place as originally constructed, and intact. The dome is supported by steel trusses which bears its load on limestone columns. Sixteen oculus art glass windows bring daylight through the base of the dome, drawn from the 24 upper arched windows at the top of the octagonal walls. The oculus windows are all the same, designed in a cross-lead pattern of textured glass; the interior casing contains four decorative blocks creating a cross-like pattern as well. The design result is a circle-of-light in a cross, or a circle of light on the cross...symbolizing Christ. At the base of the dome, a projecting cornice features rings of decorative plaster corbels and dentils. A smooth plaster frieze is found below defined by a smaller projecting plaster crown molding.

The upper walls of the nave are accented with plaster-arched moldings. The arches supporting the dome vary in height with the taller arches defining the primary walls and compass directions. The juncture of these arches spring from columns with Corinthian capitals and are adorned with winged plaster angels hovering over the worship space. Eight plaster arches, each 28 feet in diameter above the 18 feet high limestone columns follow the form of the octagonal roof. Four smaller arches exist in each of the four corners of the nave. Half domes accent the main dome from behind the arches. The Corinthian capitals on the faced tapered limestone shafts support the arches. Double limestone columns support the juncture of the central portion of the nave and the vestibule.

The stained glass windows are the most striking interior feature of St. Mary's Church. From the nave, all of the 21 beautifully designed stained glass windows are visible. The window program of St. Mary's is devoted to the life of Mary. The windows are presented in a chronology that skips back and forth across the room. Entering the church, the narrative begins on the right with "The Presentation of Mary". Across from it, to the left of the entrance is the "Marriage of Mary and Joseph". Next to it is "The Annunciation". Across the room is the "Nativity to the Shepherds". Next and on the same side is "The Presentation". Continuing on the right side is "The Finding of Jesus in the Temple".

The narrative chronology then breaks and returns to the left side to the "Death of Joseph". Next, on the left is "Christ Blessing the Children". The large transept window on the left is next. It depicts "Christ Carrying the Cross". The next window on the left is the "Deposition".

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On the other side of the transept, the story continues with "The Assumption of the Blessed Mother into Heaven". The next window is "Our Lady of Mt. Carmel Delivering Souls from Purgatory". The next window on the left side is "St. Dominic Receiving the Rosary". Across on the right side is "Our Lady of Lourdes".

Seven small windows pierce the upper walls of the apse. Over the choir loft, above the entrance of the church, is a large rose window. Each of the twelve roundels is each filled with six red roses. Lilies fill the twelve tear drop shaped windows radiating the center. The thirteenth roundel, the center, represents Christ as a chalice with a host and grapes, wine, and blood on the left, and wheat, bread, and body, on the right.

To the west, above the vestibule, is the choir loft and the pipe organ. The pipe organ is a Johnson Op. 303, which was built in 1869 for the First Baptist Church in Meriden, Connecticut, by William A. Johnson. In 1911 it was moved to St. Mary's. William A. Johnson built only 324 church pipe organs between 1849 and 1870. There remains in existence as of 1984, only 28. Most Johnson organs were sold to churches in Chicago, and as a result most were destroyed in the Great Chicago Fire in 1871. There are four rows of pews in the choir loft. An ornamental wood railing with a balustrade extends the full length of the choir loft.

From the southeast door of the nave, one enters the wing entrance and up three stairs to the first floor of the southeast wing. In the first floor are the sacristy and a small chapel. At the south end of the sacristy, the entire wall is lined with wood cabinets from the floor to ceiling. The north end of the first floor is used as a chapel for weekday masses. There are plaster walls and ceilings, two rows of six wood pews and an altar. Leaving the sacristy and going up the stair to the second floor, one enters what was once used as an altar boys room. This room has a smooth plaster barrel vault ceiling. At the north end of the room is wood cabinets.

Alterations

Only three major alterations have been made to the church since it was constructed. As a result of a lightning strike, the top of the main octagon roof was rebuilt, reducing the height by ten feet. Two small washrooms were built at the base of the north tower, near the entrance in a previously unoccupied space. A low sloped concrete ramp was added at the southwest side of the building.

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St. Mary's Church

Rectory

Exterior

A two story brick "L" shaped rectory with a limestone foundation was built on the property in 1883. The house is a simple, almost vernacular, very late Italianate inspired house with a bracketed cornice and porch roofs. A low-pitched hip roof covers the house which features a triangular dormer and triangular window above the front entrance. The one-story porches are built on low concrete stoops and still have what appears to be the original wood columns. One-over-one, double-hung windows are symmetrically placed on the front of the house. All of the windows have brick lintels and stone sills. The central front entrance has been altered at some time. A flat roofed, 1920s garage has been attached to the north side of the house.

Beginning at the north end of the first story west elevation is the one-car garage door. To the south is centered entry with single window on each side of it. The recessed ell has a small porch with an entry and a single window to the south. Above on the second story on the main block of the house is a pair of windows above the entry with single windows on either side. A single window is located on the second story south wall of the main block of the house. The ell has two evenly spaced windows.

The south elevation first story has a central entry. A 1957 photo shows a small porch with a shed roof. The porch was removed at an unknown date. On either side of the entry are single windows. On the second story are three windows. A wood bulkhead entrance to the basement is also on the south elevation.

Beginning at the south end of the first story east elevation are two windows. To the north is a shed-roofed extension with a window on the south wall and a large picture window surrounding by smaller stained glass windows on the east wall. A wood bulkhead entrance to the basement is also located in the extension. To the north of the extension is a one-story porch with three wood posts. A back door and two windows are located underneath the porch. Beginning at the south end of the second story are two windows. Over the porch is a three-sided window bay. To its north is a single window.

Beginning at the east end of the first story north elevation is a single window. The one-story garage extension has two single-pane windows. Beginning at the east end of the

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second story are two windows. A screened-in porch that has removable panels is located to the west of these windows. It has a single window on the west wall.

Interior

The interior of the rectory is used for both the church offices and the priest's living quarters. The interior woodwork is stained dark wood and has grooved trim with bullseye corner blocks. Most of the original wood floors of the rectory have been covered with carpeting or tile. Beginning at the front entry door of the first story interior of the rectory is a living room to the south. To the north of the front entry is a conference room. Immediately east of the conference room is an office and a rest room. To the east of the front entry is another office. Smooth classical inspired columns with Ionic capitals divides the living room from the front entry area and the dining room to the east. A dogleg stair is located to the south of the dining room that leads to the second story. The stair has a square newel post with a round cap. The newel has recessed panels with bead and reel moldings and egg and dart moldings. To the south of the living room through a doorway is the kitchen. South of the kitchen is a laundry room and storage room. Beginning at the second story landing of the staircase is a hall that runs north and south. Opposite the staircase to the west is a bath room. On the west side of the hall is the priest's bedroom and living room. A small screened-in porch opens off of the north end of the priest's living room. The hall turns to the east to a three-sided window bay on the east wall. To the north of this hall is the priest's office. On the east side of the main hall is a storage room that was formerly a bedroom. To the south of the staircase are two small bedrooms on either side of the hall.

Outbuildings

A small brick wellhouse building with a hip roof is to the south of the rectory. The hip roof is covered with clay tile. It was built c. 1883. It has a stone foundation that has been covered with a concrete veneer. The north, west, and south elevations each has a single one-over-one window. A sliding wood door on a track is located on the east elevation. It is a contributing building.

The large one-story parish hall sits to the south of the church near the front of the property. The brick building built in 1971 has a low-pitched roof. It is a noncontributing building.

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Immediately east of the parish hall is a small one-story 12' x 9' wooden shed. The modern c. late 1970s building is used for storage. It is a noncontributing building.

A driveway runs east from St. Charles Avenue past the north side of the parish hall to the rectory, it then turns to the north and runs past the east elevation of the church to Chapel Street.

To the south of the parish hall is the former site of the Holy Family Academy. The buildings were razed in the 1975. Some concrete foundations remain from the academy buildings.

Gazebo

An octagonal gazebo was added to the property in the 1920s. It sits to the east of the site of the Holy Family Academy and south of the rectory. The gazebo measures 13 feet in diameter and the top of the roof is just over 13 feet high. A delicate oriental-inspired two-tiered roof covers the gazebo which is covered with asphalt shingles. The cornice fascia is ornamented with a cyma-recta molding while pseudo capitals and columns formed with flat wood and trim molding are found at each wall juncture. The walls consist of wide lattice and the entire structure rests on an octagonal slab. The ceiling is almost 8 feet high and is covered with panelling. There are two doorways. It is a noncontributing structure.

Park

To the south is a baseball diamond leased to the local Lions' Club. This small park area also has a large modern picnic shelter, rest room building, and a small modern picnic shelter. The picnic shelters are noncontributing structures. The rest room building is a noncontributing building.

Orchards and grape arbors originally led south from the Holy Family Academy to the grotto at the south end of the property. Some of the fruit trees still remain.

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St. Mary's Church

Grotto

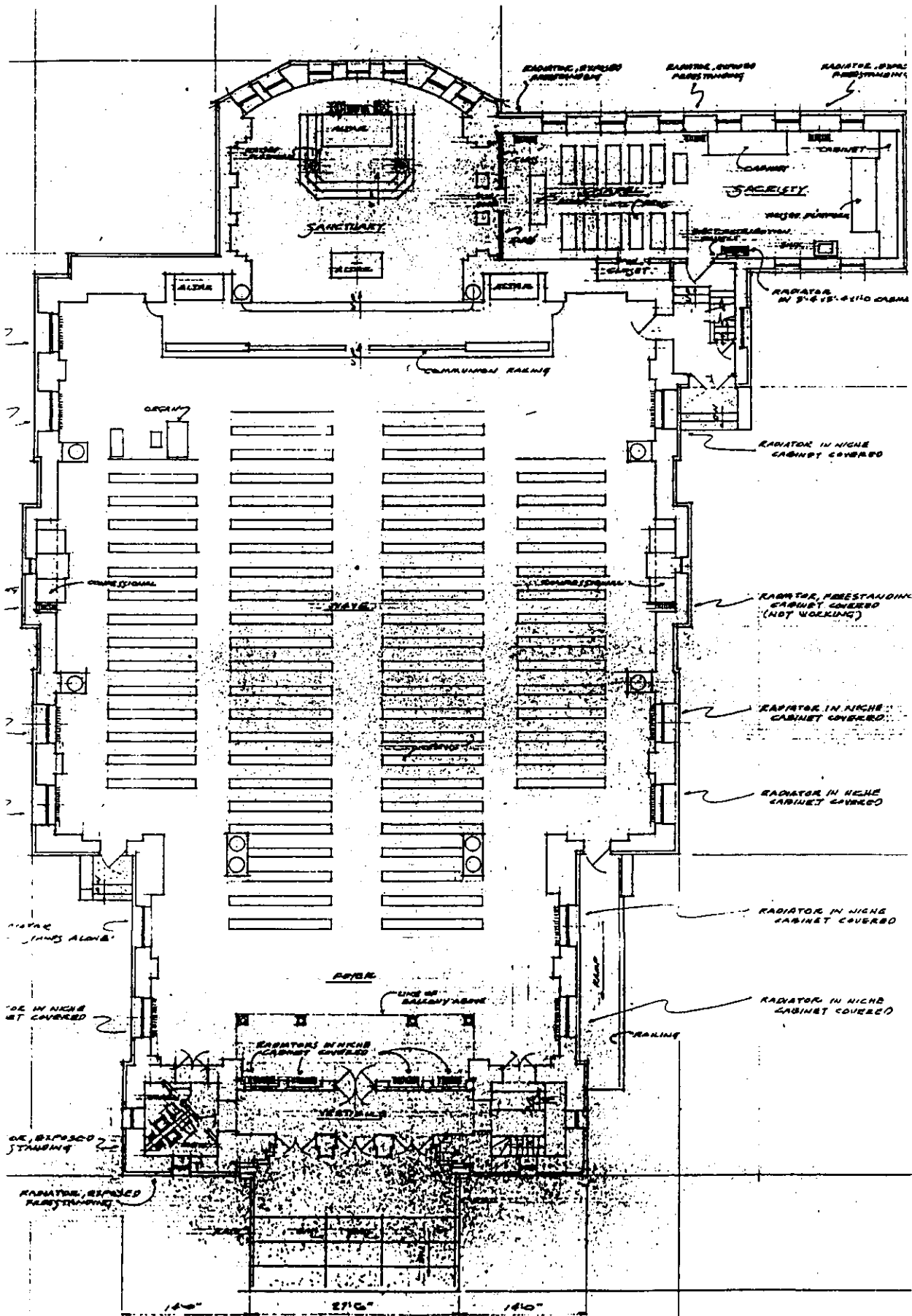
The grotto built in 1911, is an asymmetrical rock formation of three fieldstone mounds set in grout; the highest mound is approximately 20 feet, and contains a rough-cut stone niche about 8 foot high for a statue of the Blessed Virgin Mary. Another rough-cut arch forms a central entrance into the grotto. The inside of the grotto measures about 11 feet long, 6 feet wide, and 9 foot ceiling. Rising stone walls and a circle of concrete slab create a courtyard and circular garden in front of the grotto entrance. A concrete curb forms a flower bed around the perimeter of the grotto as well. The grotto is a contributing object.

Cemeteries

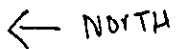
St. Mary's Cemetery sits to the east of the church, south of Chapel Street and west of the railroad tracks. It contains graves of many of the village's original citizens as well as approximately twenty sisters of the Servants of the Holy Heart of Mary. The cemetery's first recorded burial was in 1859. The grave markers are arranged in parallel rows that run north and south. Service drives connect the different sections of the cemetery to Chapel Street to the north. It is still in active use today.

A metal pole building built in the late 1970s sits near the cemetery southeast of the rectory. It is used for storage and for service equipment for the cemetery. It is a noncontributing building.

The Servants of the Holy Heart of Mary Cemetery sits to the southeast near St. Mary's Street on the south. The cemetery was established by the sisters of the Servants of the Holy Heart of Mary as a separate burial ground for them. It has a single drive entering from the west. The drive circles around a large statue of Mary. Gravemarkers are arranged in a circular pattern around the circular drive and statue.



St. Mary's Church
Beaverville, IL



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St. Mary's Church

STATEMENT OF SIGNIFICANCE

St. Mary's Church is locally significant for listing in the National Register of Historic Places. It qualifies for Criterion C for architecture for its eclectic Romanesque Revival and Renaissance Revival design by Chicago architect, Joseph Molitor. The period of significance is 1911, the year the church was completed. Among the church's Romanesque Revival features is its heavy massing with rock- and smooth-faced limestone walls, round arched openings, and the central octagonal dome. Among the church's Renaissance Revival features in its use of classical inspired ornamentation including its highly articulated twin towers with cornices and triangular pediments, Ionic pilasters on the exterior, and Corinthian columns in the interior. St. Mary's Church meets Criteria Consideration A for religious properties for its architectural design.

Built in 1909-1911, St. Mary's represents late 19th and early 20th century American religious architecture. Drawing from numerous European sources including the Romanesque, Renaissance, and Byzantine, St. Mary's stands as a one-of-a-kind example in rural Iroquois county of the use of an eclectic mix of styles more commonly found in large urban areas such as Chicago, Illinois. Designed by Chicago architect Joseph Molitor, St. Mary's follows many Chicago church prototypes including the Romanesque Revival-styled Notre Dame de Chicago at 1336 West Flournoy Street (1892) with its central dome and twin towers and the Byzantine/Romanesque Revival styled St. Mary's of Perpetual Help Church at 1035 West 32nd Street (1889-1892) with its central dome and twin towers.

Born in Bohemia, Joseph Molitor (1875-19?) immigrated to America as a child in 1884. Where Molitor developed his architectural training is unknown, but he was listed as a partner with Charles E. Kallal on blueprints for St. Vitus Church in Chicago, dated 1896. If the census information on Molitor is correct, he was only 21 years old. Ten years passed before Molitor's name reappeared in the design for St. Mary's in Beaverville; the second of eight (currently known) Catholic church commissions in the Chicago region. Regardless, this commission arguably demonstrated Molitor's design talent, and more ironically, his ability to complete "urban" scale churches. Soon after St. Mary's was completed in Beaverville, Molitor executed a brilliant string of no less than six large Catholic church commissions in Chicago between 1911-1915. Molitor, like many early 20th-century American church architects, proved he could dabble in several historic

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styles, primarily Romanesque and Renaissance revivals, and mingle them at will. However, Molitor obviously avoided the Gothic influence of Protestant Northern Europe churches. None of his designs contain the primary features found in Gothic architecture, the most prevalent revival style of all American churches.

Molitor's career in Chicago was brief for there is currently no evidence of any other commissions after 1915. Nevertheless, it is important to recognize that Molitor is among the best Catholic church architects Chicago had to offer in the early 20th century. Moreover, it would appear that the St. Mary's commission began the greatest "creative burst" of Molitor's career which left an indelible mark on Chicago's great religious architecture. Other Catholic church commissions by Joseph Molitor in chronological order are:

St. Vitus Church, Chicago (1896-97) with Charles W. Kallal, 1820 South Paulina Street
St. Mary's Church, Beaverville (1909-1911)
St. Laurence Church, Chicago (1911-1912), 7142 South Dorchester Avenue
St. Bonaventure Church, Chicago (1912)
Sts. Cyril And Methodius Church, Chicago (1913), 5001 South Hermitage Avenue
Holy Cross Lithuanian Church, Chicago (1913-15), 1736 West 46th Street
St. Joseph Church, Chicago (1914), 1729 West 48th Street
Providence of God, Chicago (1914), 1800 South Union Avenue

The following architectural discussion is based on the preliminary report of St. Mary's by Chicago art historian, Rolf Achilles.

As mentioned, the architecture of St. Mary's Church is Renaissance Revival with prominent Romanesque and Byzantine Revival elements. This needs some explanation because this mix is not a common trait of churches set in the Illinois prairie. Although the church has towers and a rose window that "look" medieval and a large octagonal domed space that "looks" Byzantine, they are not. The date of the building is the key to its parts.

The last three decades of the nineteenth century and the first two of the twentieth saw the United States gain international acclaim and power. It was a period of intense physical and social change that lead to alternate visions of the American experience and has produced some of the more diverse expressions of American architecture. The

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conservative, largely European-oriented architecture had an enormous impact at the time, especially in church construction where it projected an image of culture and civilization and an air of genteel idealism and higher service that many people approved of. An art and architecture of superb craftsmanship tinged with exoticism delighted for its own sake.

Bernard Berenson, Harvard educated and arguably the most famous art historian of his day wrote in 1894: "We ourselves, because of our faith in science and the power of work; are instinctively in sympathy with the Renaissance. . . ." The Italian Renaissance was at the time viewed as the pinnacle of civilization and what else for a great country at its own pinnacle to see itself as the immediate successor in the march of civilization.

Given these dates and the technological advance of the times, there was nothing that Americans felt they could not accomplish, so what better model to emulate than the Italian Renaissance which had itself found inspiration in Roman and Greek ideals.

St. Mary's is part of this great sweep. By assembling great architectural moments of Christianity into one grand celebration, much the same way the World's Columbian Exposition had in 1893 in nearby Chicago, St. Mary's avoided the Victorian's use of any one style, especially the all too common Gothic Revival, but Renaissance Revival grand and selective of its parts, it is a superb example of its particular time.

The Romanesque style began in northern Italy in the eleventh century. It is characterized by the round arch. The style later spread to southern France, Spain, and central Europe. Arcades of round arches were often used. Many Romanesque churches have barrel or tunnel-vaulted ceilings.

The Renaissance style originated in Florence, Italy, in the early fifteenth century. It spread throughout the Italian peninsula and by 1700 was used throughout Europe. The aim of the Renaissance was the rebirth or revival of classicism. Renaissance architecture used Greek and Roman forms and ornament including the column, round arch, and dome. Harmony and proportion of elements were the controlling ideals. The basic element of design was the classical order.

St. Mary's is a wonderful blend of Romanesque and Renaissance revival styles with trace elements of Byzantine and Baroque as well. The heaving massing, rusticated limestone, octagonal central dome and round arch openings are all characteristic of the

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Romanesque Revival style. The Renaissance Revival is acknowledged by the symmetrical design; 73-foot twin towers with their articulated cornices, keystones, pilasters with Ionic capitals, and triangular pediments; and stone balustrades and classical cornices which grace the west facade. St. Mary's was built for permanence with Indiana limestone walls and towers roofed with 22,000 Ludowici-Celadon red clay tiles. The rose-within-a-wheel window in the recessed front portal is based on west rose windows seen in Romanesque and Gothic cathedrals in France.

Upon entering St. Mary's, the vaulted plaster dome swells 72 feet over the main floor. The dome is 65 feet in diameter at the spring line which is 40 feet above the floor. The dome is the crucial element of this sacred space. The dome is pierced with 16 oculus windows which filter daylight within. A classical plaster cornice surrounds and defines the spring line of the vast dome overhead. Below, eight great arches spring from Corinthian capitals atop massive limestone columns which encircle the nave. A ring of eight winged angels surround the worshipper from their heavenly posts above the columns. Secondary arches which define the side altars and window openings spring from limestone pilasters that surround the central space under the dome.

St. Mary's high altar is central to the floor plan as the essential element of Catholic liturgical design. The orientation of St. Mary's is also "liturgically correct," that is, the altars are located on the east end of the church, facing Jerusalem, the entrance is on the west, the Gospel side toward the north and the Epistle side toward the south.¹ This arrangement is often impossible in a city where orientation is frequently compromised for available lots, street entrances and services. St. Mary's, constructed on the Illinois prairie without such constraints, was oriented correctly. The altars, particularly the high altar with its baldachino are also liturgically proper. "The most correct high altar, and the most satisfactory, according to the rubrics, is one which is composed of the altar table only, without reredos or gradines of any kind, but with a ciborium, baldachino or canopy over it."² Two side altars stand beneath statues of Jesus (north) and Joseph (south). The sanctuary is defined by an arched altar rail and white marble floors. Framed oil paintings of the Stations of the Cross surround the sanctuary. All of the primary features of the

¹Weber, Edward Joseph. *Catholic Ecclesiology*. Pittsburgh, 1927. page 67.

²Ibid. page 75.

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original interior are still extant with the exception of the pews, which were also replaced after World War II. Today, the nave seating can accommodate about 700 people.

Like most Catholic churches, the stained glass represents the most important sacred art work and St. Mary's contains an exceptional set of windows which depict the life of the Blessed Virgin.

The stained glass windows are the most striking feature of the interior. Although they are representative of the Munich Style, unfortunately, they are not signed and no record have been uncovered which identify the studio. Based on stained glass research and investigations by Inspired Partnerships of Chicago, these windows are unquestionably American and probably came from Chicago. Several Chicago studios were making stained glass windows similar to St. Mary's with a combination of opalescent and painted glass, figurative scenes, textured glass and plating. Of these studios Lascelles & Shroeder seem the most probable.

There was a great deal of national and religious loyalty to artists and architects during the late 19th and early 20th centuries. Lascelles & Shroeder executed the windows for Notre Dame Church (French-Canadian) and St. Joseph & St. Anne Church (French) in Chicago. These commissions predate St. Mary's by a decade or so but are similar in style and execution. Notre Dame, as mentioned elsewhere in this nomination was likely an architectural model for St. Mary's. Lascelles & Shroeder seem to be the obvious studio for St. Mary's to select based on the following evidence:

1. Based in Chicago
2. Serving French and French-Canadian congregations
3. Executing Munich style windows for Catholic churches
4. Fabricated the windows for Notre Dame, the most probable architectural model for St. Mary's

An uncommon feature of the St. Mary's windows is their elaborate use of opalescent glass. Based on formulas developed by Louis Comfort Tiffany and John La Farge, this glass was readily available from the Kokomo Indiana Glass Works. The glass at St. Mary's is masterfully matched for color and texture.

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The high level of compositional skill using opalescent glass and painting of the St. Mary's windows is rare in the Midwest. They are a hybrid between the Munich style made famous by Mayer, Zettler and TGA and the finest of American craftsmanship represented by Tiffany Studios of New York.

As the name indicates, this style had its roots in Munich, but also in Vienna and Rome. It first appeared in the 1810s as a Catholic reaction to the then popular pagan neo-classical style supported by Napoleon and his friends. In Vienna the new style was associated with the Guild of St. Luke (St. Luke being the patron saint of artists) and in Rome, it was led by a group of anti-Napoleon Catholic and Lutheran Germans who called themselves Nazarenes. They lived in a monastic environment and after the fall of Napoleon became important artists first in Munich, then in Berlin and other German centers. Among the more obvious characteristics of the Nazarene style are softened features, sometimes referred to as sentimental, bright colors, complicated compositions, and the use of perspective in a medieval setting.

These characteristics were further developed in Munich by the Franz Mayer Company and the F. X. Zettler Company from the 1860s on. From the 1880s, a third company, the Tirolian Glass Works, known as TGA based in Innsbruck also practiced this style.

By the late 1880s the three companies had developed a stained glass style for the "American" market that featured the then very popular Nazarene characteristics. The range of images and compositions was based on a series of drawings and paintings done by the well known Dresden based artists, especially Johann Heinrich Hofmann, Bernard Plockhort, and Herman Clementz. Their paintings were widely distributed in the United States as lithographs and authorized copies on canvas.

The windows of St. Mary's are very important. There are only a small number of windows of this hybrid type that have survived in this quality and quantity.

As typical of many historic churches, St. Mary's has undergone several redecorating projects (most recently in 1973) and has lost most of its decorative finishes to the monotone, neutral colors prevalent since the 1960s. Historic photos indicate that the dome and most of the interior walls have always been painted solid colors to serve as a backdrop for the rich stained glass windows; presumably darker, more intense colors

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were used historically. However, the apse and walls of the side altars were covered with elaborate stencils after World War II which helped define these sacred areas.

St. Mary's in Beaverville is a significant example of Catholic church architecture in Illinois. It is architecturally significant for its eclectic Romanesque and Renaissance revival design. St. Mary's is a representation of the monumental commitment of Catholic faith to the glory of God.

Historical Background

According to local tradition, the founding of St. Marie began with thirty-two families from the area of Montreal, Canada, most were newlywed or single who came up the St. Lawrence River in search of farmland on the prairie. The group consisted of families with names such as Fortin, Dionne, Boudreau, Benoit, Nourie, LaFond, and at least six Arseneau families. They traveled across the Great Lakes and stopped at Fort Dearborn (Chicago). Then they pushed south through the swamps and frontier until they reached what is now Beaverville. It should be noted that in 1905, the village name, St. Marie, was changed to Beaverville, when the village founders realized that there was another town in Illinois named St. Mary. They settled here because of the good land and the many creeks. The settlement of St. Marie in 1851 was led by Francois Besse, who became a general merchant. Since the first settlers came to the areas, the church has been the center of society.

The advent of the railroads had a great influence on the development of towns along the way. In 1872 the Cincinnati, Lafayette, and Chicago Railroad, which became later known as the Big Four Railroad, began operating through Beaverville and Beaverville Township. This connection with Kankakee and the markets of Chicago insured development and future growth of the community.

The first St. Mary's Church, a 40' x 60' wood structure, was blessed in December of 1857 by Reverend Epiphane Lapointe. He attended to the St. Marie parish from Bourbonnais. The early years of the parish were a constant struggle, there were twelve pastors in 25 years. The parish records indicate the census of 1877 to include 163 families which included 477 children. In 1882, Father Louis Langlais was sent to assume the pastorate of St. Marie. With the energy and zeal of a true apostle, he revitalized the spiritual life of the parish. To express their appreciation, they built a new rectory. In 1883 the

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construction was under way. The present structure stands as a memorial to their generosity.

Father Langlais knew that if the religious spirit was to take deep root, then the religious instruction of the children and their formal education must be inspired. The need for a parish school was inevitable. The men of the parish organized and wherever possible lent brain and brawn to the construction of the new school. Father Langlais invited the Servants of the Holy Heart of Mary to assume direction of the school, which was to be known as the Holy Family Academy. Opening day of school was September 5th, 1895. Four sisters from France came to Beaverville to take on the challenge.

In 1896 the sisters also established the Servants of the Holy Heart of Mary Novitiate House which became known as the "American Cradle" for their congregation. In that year Beaverville resident, Fedila Gagnon, became the first American postulant. She became Sister Mary Anthony. Good health was not one of her strong points. After some years of ill health, the Founding Father sent her to the Shrine at Lourdes, France. In 1858, in the grotto of Massabielle, near Lourdes in Southern France, the Blessed Virgin Mother appeared to fourteen year old Bernadette Soubirous, a peasant girl. The local bishop declared the legitimacy of the apparition in 1862, and the site has since become known for its healing and miracles. Sister Mary Anthony too felt she was healed and vowed to build a replica of the grotto back at her convent at St. Mary's. The grotto was built in 1911. Sister Mary Anthony lived to be 88 years old. The Provincial house and the Novitiate of the Sisters were here for seventy-five years. This congregation went on to serve many in the surrounding area as well. They are credited with founding two hospitals, two nursing schools, many elementary and high schools, and presently have two nursing homes.

Father Langlais' health began to fail in the late 1890's. He died on May 7, 1902. Reverend Dugas, having assisted Father Langlais for several years, remained on until 1908 when he was succeeded by Father Marsile. Father Marsile was for many years President of St. Viator College in Bourbonnais (which is now the site of Olivet University).

Plans for a new church were made to accommodate the growing number of students, sisters, and parishioners, under the leadership of Father Marsile. On August 29, 1909, the cornerstone was laid by the Right Reverend A. J. McGavick, D. D. The church was dedicated on June 6, 1911 in the presence of five bishops and a large number of clergy.

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The completion of the church had placed a burden of debt on the parish which was not lifted until 1945. During this time Father Hazen was appointed pastor. He encouraged parishioners to "put their shoulders to the wheel". The income derived from the annual homecomings, which began in the Depression years, was the chief means of paying this debt. Visitors came from as far as Chicago and Indianapolis, meals were 50¢.

With the church debt cleared, decorating of the interior was the next goal. On Sunday, November 19, 1945 solemn ceremonies marked the completion of the decoration of St. Mary's church, which began in May, 1944. In thanking the Beaverville parishioners for their cooperation in the project, Father Hazen mentioned in particular George Bard and family, who, in donating the new marble altar, had begun the plans for decoration the church.

In 1957, the parish centennial was celebrated on October 13. The Most Reverend Martin D. McNamara, D. D. officiated.

Because of declining enrollment over a period of years, the Academy Elementary School closed in 1965. In an attempt to survive financially and in their kindness to assist the unfortunate, Cuban refugees were accepted as high school boarders when Castro took over their country. The Holy Family High School closed in June 1969. All school buildings were razed in 1976-77.

In the early 1970s, under the pastor leadership of Reverend Sultan, the church was redecorated. It lost most of its decorative finishes to the monotone, neutral colors prevalent since the 1960s.

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St. Mary's Church

Bibliography

- Cowen, Painton. Rose Windows. Thames & Hudson, Ltd., London; 1979.
- Hiestand, Amy E. Spires in the Streets. Landmarks Preservation Council of Illinois; 1990.
- Lane, George A. Chicago Churches & Synagogues. Loyola University Press, Chicago; 1981
- Martin, William Wallace. Manual of Ecclesiastical Architecture. Eaton & Mains, New York; 1897.
- Weber, Edward Joseph. Catholic Ecclesiology. Edward Joseph Weber; Pittsburgh, 1927.
- A Preliminary report by Art Historian Rolf Achilles, August 3, 1995
- A report by Neal Vogel from Inspired Partnerships of Chicago, 1996
- 1911 Dedication Book of St. Mary's Parish
- Diary of Mother Marie, 1896

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St. Mary's Church

VERBAL BOUNDARY DESCRIPTION

St. Mary's Church, outbuildings, grotto, and cemeteries are located on Lots 44 and 45 in the Village of St. Mary, Section 31, Township 29 North, Ridge 11 West in Iroquois County, Illinois. The property is bounded by Chapel Street on the north, St. Charles Avenue on the west, St. Mary's Street on the south, and the railroad tracks on the east.

BOUNDARY JUSTIFICATION

The nominated property includes the church, rectory, wellhouse, grotto, cemeteries, other outbuildings, and lots historically associated with St. Mary's Church and that maintain historic integrity.

UTM

5. Zone 16, East - 444910, North - 4533240



United States Department of the Interior

NATIONAL PARK SERVICE

P.O. Box 37127
Washington, D.C. 20013-7127

IN REPLY REFER TO:

The Director of the National Park Service is pleased to announce actions on the following properties for the National Register of Historic Places.
For further information contact Edson Beall via voice
(202) 343-1572, fax (202) 343-1836 or E-mail: edson_beall@nps.gov

Visit our web site at <http://www.cr.nps.gov/nr/nrhome.html>

MAY 10 1996

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 4/29/96 THROUGH 5/03/96

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

ARKANSAS, ARKANSAS COUNTY, St. Charles Battle Monument, Jct. of Arkansas St. and Broadway, St. Charles, 96000505, LISTED, 5/03/96 (Civil War Commemorative Sculpture MPS)

ARKANSAS, BENTON COUNTY, Grand Army of the Republic Memorial, Southern end of Twin Springs Park, E of jct. of AR 43 and Twin Springs St., Siloam Springs, 96000506, LISTED, 5/03/96 (Civil War Commemorative Sculpture MPS)

ARKANSAS, CHICOT COUNTY, Lake Village Confederate Monument, Lakeshore Dr. median, between Main and Jackson Sts., Lake Village, 96000509, LISTED, 5/03/96 (Civil War Commemorative Sculpture MPS)

ARKANSAS, CLARK COUNTY, Arkadelphia Confederate Monument, Courthouse Lawn, near SE of jct. of 6th and Caddo Sts., Arkadelphia, 96000507, LISTED, 5/03/96 (Civil War Commemorative Sculpture MPS)

ARKANSAS, INDEPENDENCE COUNTY, Batesville Confederate Monument, NE corner of Courthouse Lawn, jct. of S. Broad St. and W. Main St., Batesville, 96000504, LISTED, 5/03/96 (Civil War Commemorative Sculpture MPS)

ARKANSAS, LONOKE COUNTY, Camp Nelson Confederate Cemetery, Rye St., approximately 1 mi. NW of jct. of AR 321 and AR 319, Cabot, 96000503, LISTED, 5/03/96 (Civil War Commemorative Sculpture MPS)

ARKANSAS, LONOKE COUNTY, Lonoke Confederate Monument, Courthouse Lawn, near jct. of 3rd and Center Sts., Lonoke, 96000508, LISTED, 5/03/96 (Civil War Commemorative Sculpture MPS)

ARKANSAS, PHILLIPS COUNTY, Helena Confederate Cemetery, SW corner of Maple Hill Cemetery, approximately .5 mi. N of jct. of Poplar and Adams Sts., Helena, 96000501, LISTED, 5/03/96 (Civil War Commemorative Sculpture MPS)

ARKANSAS, POPE COUNTY, Confederate Mothers Memorial Park, Jct. of AR 326 and S. Glenwood Ave., Russellville, 96000500, LISTED, 5/03/96 (Civil War Commemorative Sculpture MPS)

ARKANSAS, PULASKI COUNTY, Little Rock Confederate Memorial, Little Rock National Cemetery, jct. of 21st and Barber Sts., Little Rock, 96000499, LISTED, 5/03/96 (Civil War Commemorative Sculpture MPS)

ARKANSAS, PULASKI COUNTY, Minnesota Monument, 2523 Confederate Blvd., Little Rock, 96000498, LISTED, 5/03/96 (Civil War Commemorative Sculpture MPS)

ARKANSAS, WHITE COUNTY, Grand Army of the Republic Memorial, Evergreen Cemetery, approximately .25 mi. S of jct. of AR 367 and AR 371, Judsonia, 96000502, LISTED, 5/03/96 (Civil War Commemorative Sculpture MPS)

FLORIDA, OKALOOSA COUNTY, World War II JB--2 Launch Site, Address Restricted, Fort Walton Beach vicinity, 96000395, LISTED, 4/19/96

FLORIDA, OKALOOSA COUNTY, World War II JB--2 Mobile Launch Site, Address Restricted, Fort Walton Beach vicinity, 96000394, LISTED, 4/17/96

ILLINOIS, COOK COUNTY, 7th District Police Station, 943--949 W. Maxwell St., Chicago, 96000515, LISTED, 5/02/96

ILLINOIS, IROQUOIS COUNTY, St. Mary's Church, 308 St. Charles Ave., Beaverville, 96000514, LISTED, 5/02/96

ILLINOIS, LA SALLE COUNTY, Streator Public Library, 130 S. Park St., Streator, 96000512, LISTED, 5/02/96 (Illinois Carnegie Libraries MPS)

ILLINOIS, MADISON COUNTY, Emmert--Zippel House, 3279 Maryville Rd., 2mi. N of IL 162, Granite City, 96000511, LISTED, 5/02/96

ILLINOIS, OGLE COUNTY, McGrath, John, House, 403 W. Mason St., Polo, 96000513, LISTED, 5/02/96

IOWA, WASHINGTON COUNTY, Pilotburg Church, 1874 155th St., Wellman, 96000517, LISTED, 5/02/96

MARYLAND, WORCESTER COUNTY, Clarke, Littleton T., House, 407 2nd St., Pocomoke City, 96000519, LISTED, 5/02/96

NORTH DAKOTA, EMMONS COUNTY, Willows Hotel, 112 S. Broadway, Linton, 96000522, LISTED, 5/02/96

SOUTH CAROLINA, LEE COUNTY, St. Philip's Episcopal Church, Bradford Springs, Bradford Springs Rd., approximately 6 mi. N of Dalzell, Dalzell vicinity, 96000406, LISTED, 4/17/96

SOUTH CAROLINA, RICHLAND COUNTY, Siloam School, 1331 Congaree Rd., Eastover vicinity, 96000382, LISTED, 4/15/96 (African-American Primary and Secondary School Buildings MPS)

SOUTH CAROLINA, RICHLAND COUNTY, St. Phillip School, 4350 McCords Ferry Rd., Eastover vicinity, 96000383, LISTED, 4/19/96 (African-American Primary and Secondary School Buildings MPS)

SOUTH CAROLINA, SUMTER COUNTY, O'Donnell House, 120 E. Liberty St., Sumter, 96000407, LISTED, 4/25/96

UTAH, SUMMIT COUNTY, Glenwood Cemetery, Silver King Dr., approximately .5 mi. N of Park City Ski Resort, Park City, 96000436, LISTED, 5/01/96

ILLINOIS HISTORIC SITES SURVEY INVENTORY

1. Name of Site:

Common St. Mary's Catholic Church and Manse with outbuildings
Historic

2. Location:

Street and Number Township Section 31
SE cor., Federal Aid Secondary 1321 & the southernmost east-west street on the eas
City or Town Zip Code Range T29N 1/4 Section side of PAS 1321
Beaverville 60912 R11W SW
County Iroquois

3. Classification:

Category (check one) Integrity (check one)
() District (x) Building () Altered (x) Unaltered
() Site () Structure () Moved (x) Original Site

4. Ownership:

(x) Private () Occupied
() Public () Unoccupied
() Preservation work in progress

Access to Public

() Yes () Restricted () Unrestricted (x) No

Present Use (check one or more)

() Agricultural () Industrial (x) Religious
() Commercial () Military () Scientific
() Educational () Museum () Transportation
() Entertainment () Park () Other (specify)
() Government () Private Residence

5. Ownership of Property:

Owner's Name Phone Number
Street and Number
City or Town
State County Zip Code

RELIGION

6. Description:

Condition:
(x) Excellent () Good () Fair () Deteriorated () Ruins
() Unexposed

Is there a program of preservation underway? () Yes (x) No



7. Historical Themes: (check one or more of the following)

- Archeological Site (Pre-Columbian)
- Archeological Site (Post-Columbian to 1673)
- French Influence (1673-1780)
- Illinois Frontier (1780-1818)
- Illinois Early (1818-1850)
- Illinois Middle (1850-1900)
- Illinois Late (1900-present)
- Famous People (give names & dates)

8. Specific Date: Constructed 1909-1911.

Areas of significance (check one or more of the following)

- Aboriginal (historic)
- Aboriginal (pre-historic)
- Agriculture
- Architecture
- Art
- Commerce
- Communication
- Conservation
- Education
- Engineering
- Industry
- Invention
- Landscape Architecture
- Literature
- Military
- Music
- Political
- Religion/Philosophy
- Science
- Sculpture
- Social/Humanitarian
- Theater
- Transportation
- Urban Planning
- Other (specify) Minorities (French Canadian)

Brief statement of significance: (include all names and dates)
Use additional sheets if necessary. No other historical significance
has yet been determined.

9. Form prepared by:

Name and Title: _____ Date October, 1973
Keith A. Sculle
Organization: Illinois Historic Sites Survey Phone: _____
1505 W. Kirby, Apt. 3
Street and number: Champaign, Illinois 61820
City or Town: _____ County: _____ Zip Code: _____

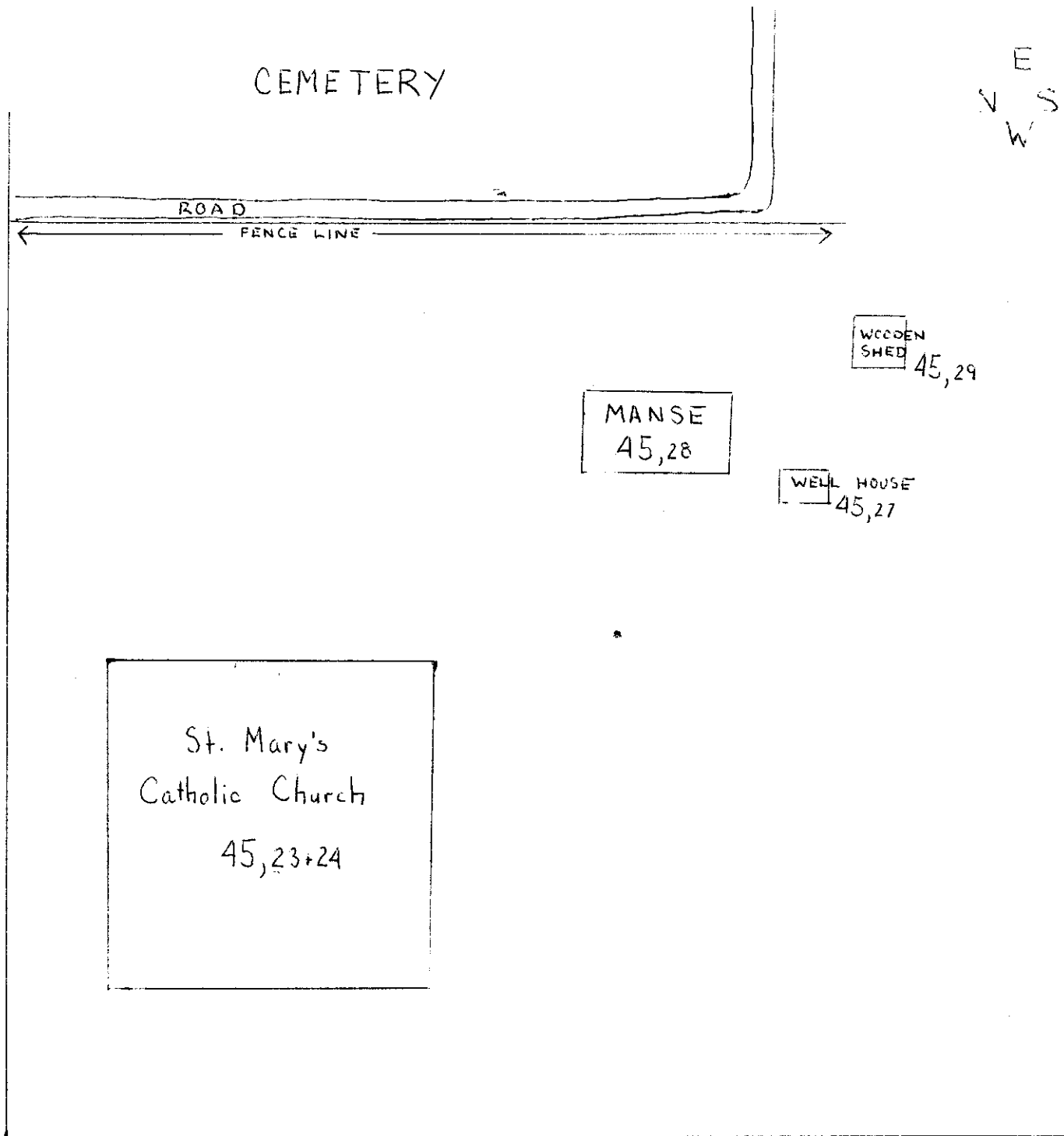
During the course of the Survey we often find it necessary to search for references for a particular site. When filling out the Survey form, please list according to the following example, published references to the site for which forms are being completed. If a bibliography can be compiled, it will greatly deduct from the Survey's task.

Bibliography

Robertson, Robert, Of Whales and Men. New York, Alfred K. Knopf, Inc., 1954.

Interview with Hilaire La Fond, caretaker of St. Mary's Church, (Beaverville, IL.), October, 1973, by Keith A. Sculle.





FAS 1321

St. MARY'S CATHOLIC CHURCH and MANSE with OUTBUILDINGS
 (Beaverville--Iroquois County)

Note: The numbers refer to the Photograph File, Roll and Number of
 K. A. Sculle.
 All of the structures have been identified by Hilaire LaFond.



[REDACTED]

[REDACTED]

