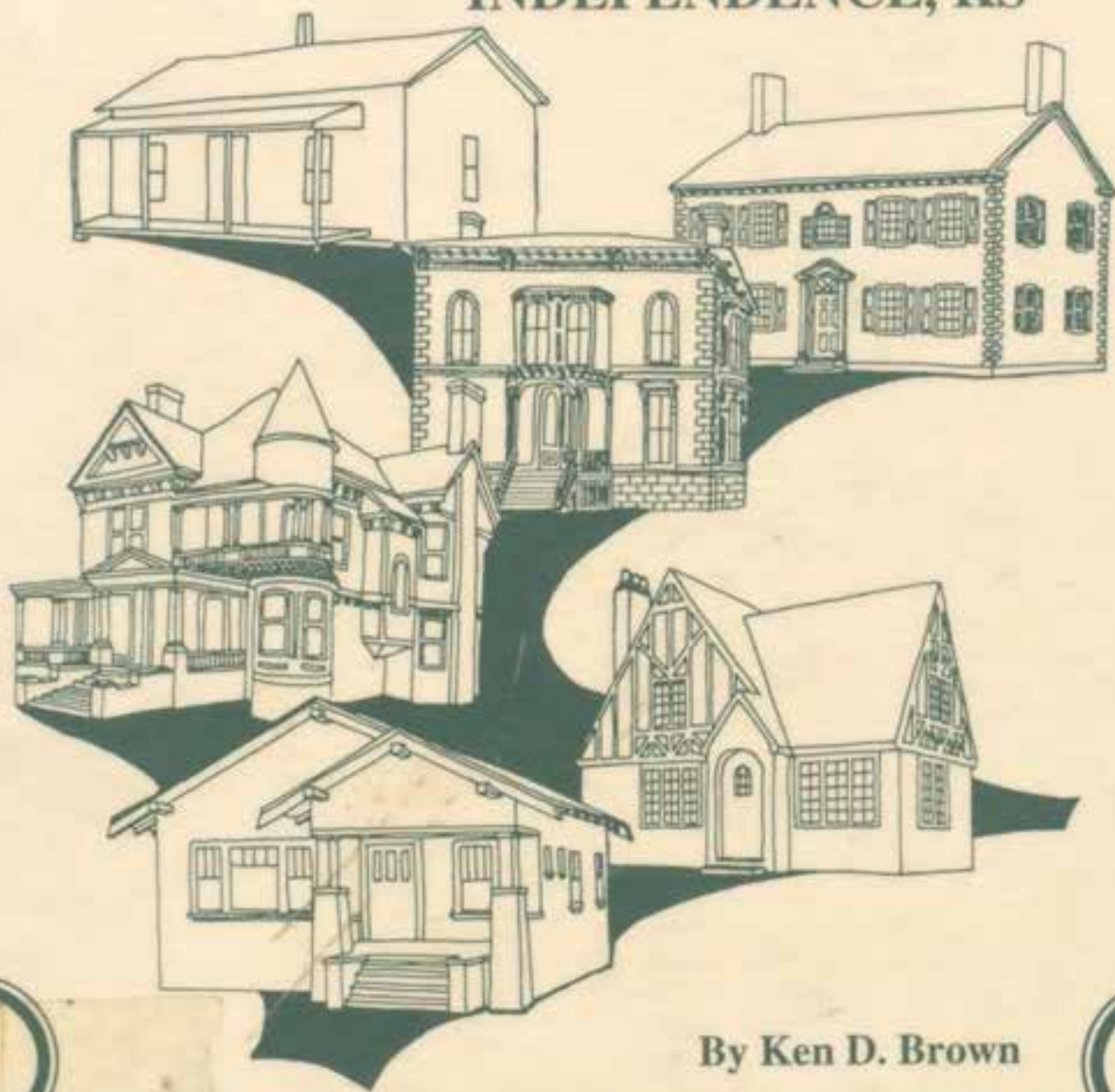
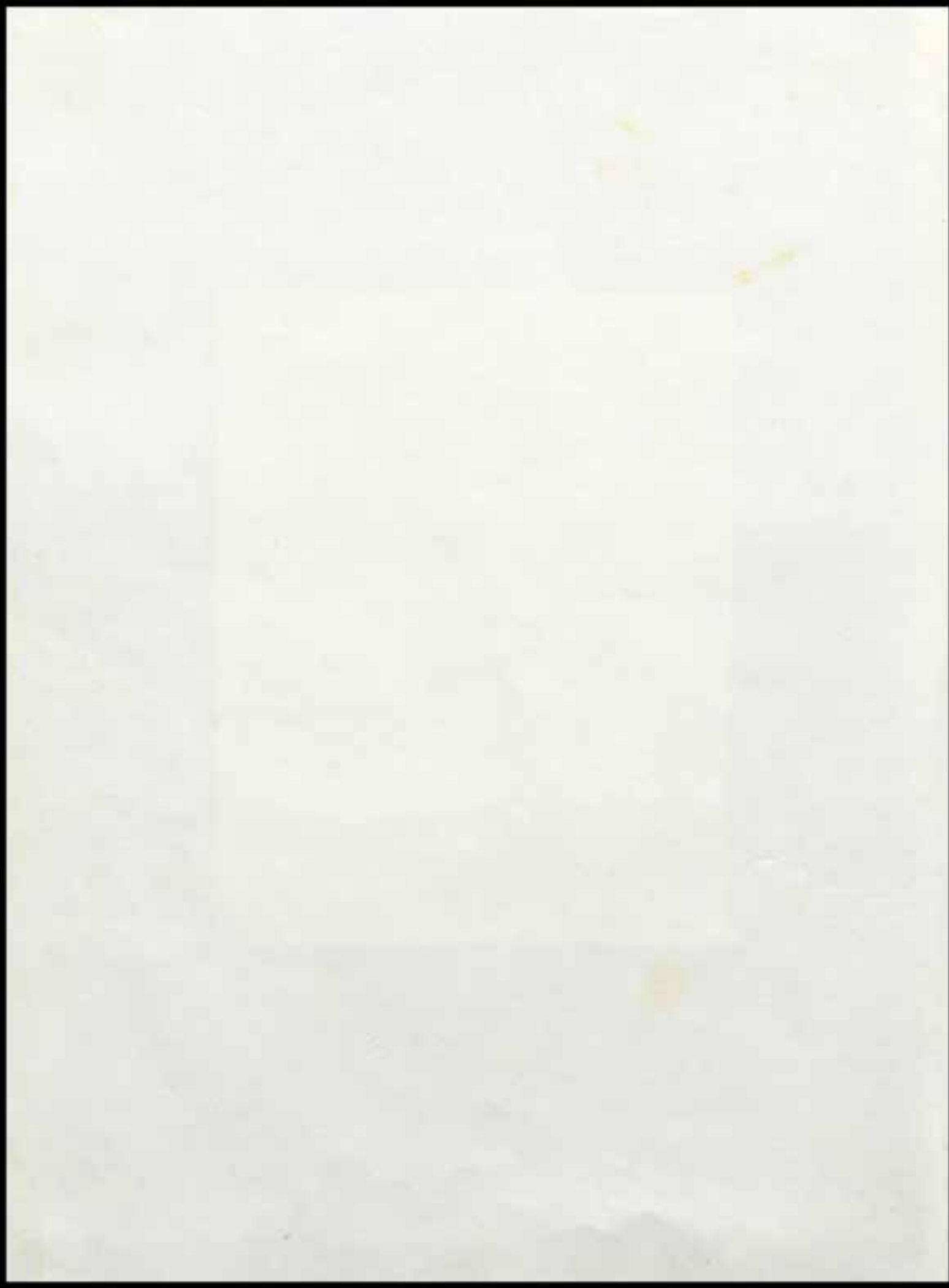


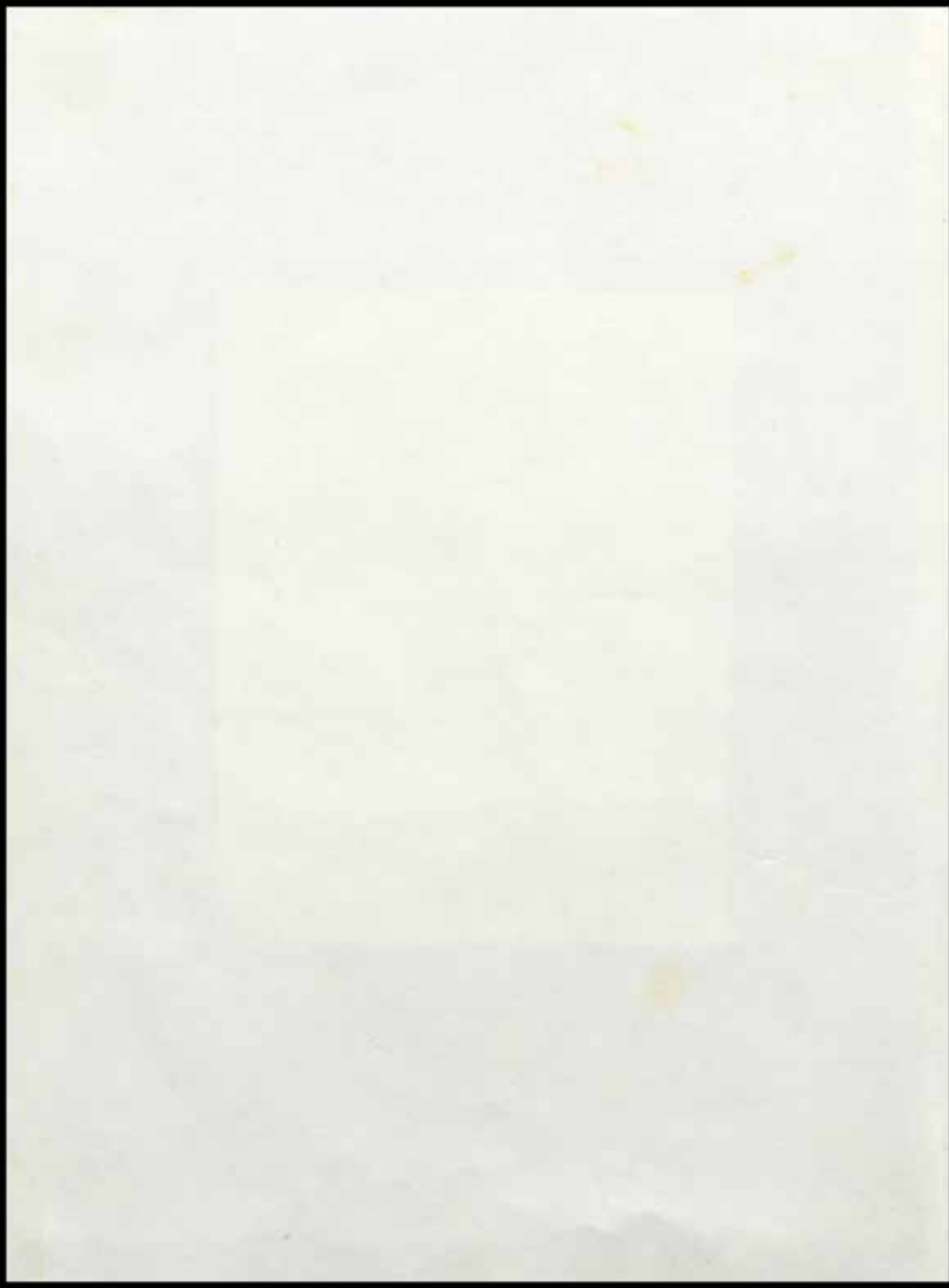
A GUIDE TO
HISTORIC HOMES
IN
INDEPENDENCE, KS



By Ken D. Brown







A Guide To
HISTORIC HOMES
IN
INDEPENDENCE, KANSAS

By Ken D. Brown

WEST OIL HOMES

1993-1994

Copyright © 1993 by Ken D. Brown
Printing by Tribune, Independence, Kansas
All Rights Reserved
February 1993

Introduction

A GUIDE TO HISTORIC HOMES IN INDEPENDENCE

Books are harder to write than they used to be. I wrote **Independence: Our Historic Homes** in four months in 1978; **Independence: The Way We Were** took all of 1980; and I worked more than two years on **St. Andrew's Catholic Church**. I have been writing this book for five years (not steadily, mind you) because I couldn't quite get it the way I wanted it.

This book is a little different than my first Historic Homes book. In the first place, that first book should have been entitled **Independence: Our Big (Mostly Victorian) Historic Homes**. Nevertheless, I am proud of that book and it did serve a very useful function. This new book, I hope, is better organized, has a different criteria for inclusion, and contains architectural information in classifying our historic homes.

Inclusion, I have found, is quite a problem. I received lots of compliments about my first book, but I also received lots of inquiries like: "My house is old; why isn't it in your book?" No doubt I will receive similar inquiries about this book, especially considering that it has a broader scope. My purpose in writing these books is neither to give anyone special recognition nor to make anyone feel left out. In this book I have gathered samples of all types of homes to illustrate various architectural styles and admittedly omitted many homes of each style which could have been included. Some styles had many to choose from (especially Victorian) while other styles were so limited that all samples (Georgian and Second Empire) are included.

What I wanted to write was a book with all the architectural detail contained in **A Field Guide to American Houses**, an explanation of the influences on architecture as described in **The American Family Home** and, of course, with all the significant history of homes and individuals in Independence. In case I fail on the first two portions, at least read those two books.

There are twenty good books (including the outstanding **A Field Guide to American Houses**) which classify architectural styles of homes — unfortunately, with twenty different classification schemes. After countless hours of study and comparison, I decided that there should be twenty-one classification schemes. Since architectural historians do not agree on detail criteria for each style of house, they can't even agree on how many styles there are. (And I'm not even an architectural historian!) Some, for example, use "Victorian" as a specific architectural style while others view it as a category including several specific styles.

Another problem is "mixed details" which is not the fault of the architectural historian's classification schemes. Here we can blame carpenters or architects or home owners for their detail selection. I do believe that some people thought they were playing the "Mr. Potato Head" game when selecting the architectural details for their homes. When we find a Dutch Colonial home with a Greek Revival porch, Gothic windows, a Queen Anne turret, Craftsman brackets and a Tudor chimney, what is its classification?

So we must hedge a little bit. We can refer to an "influence." We can label a house as "vernacular" — meaning it is a type of its own. We can suggest it was an architect's (or carpenter's) interpretation of a particular style or an owner's selection of "mixed details." Or we can create a new classification all its own with all its properties. All these alternatives are pursued by a number of architectural historians — that is why there are twenty good classification schemes and why none of them agree on the criteria for each classification (and why none of them fit Independence).

When I first began this study of architectural types I thought it would be easy to classify all of Independence's historic homes into the various categories. I quickly learned the three main ingredients for classifying homes: the walls, the roof, and the architectural details (windows, doors, chimneys, overhang, etc.). I was not puzzled. I likened this to a botanist who can classify flowers by

looking at the blossom, the stem and the leaves. I separated the roses from the carnations, but I soon ran into some "hybrids." I could relate to the adage that "there is more to fishing than casting a gob of worms into the water." There is more to a classification scheme of historic homes than a description of walls, roofs, and details. So I started compiling long lists of various characteristics from the many books on the subject (which I have summarized in a handy little glossary at the end of this book). I discovered another important adage: "We should read buildings rather than words written about them."

Some of our homes are easy to classify and there is probably no disagreement. Some, on the other hand, require considerable judgement (whether you look at the blossom, the leaf or the stem.) So I am using my judgement and the assistance (judgements) of three of my classes on Historic Homes. As we labored over windows, roofs, doors, brackets and chimneys, my students would eagerly ask "what classification is it?" like I was supposed to have the correct answer because I was the teacher. (I learned long ago that you learn more as a teacher than you do as a student. In fact, I learned that as a teacher — although I suspected that as a student, considering what I was learning!) Now that I have labored through all these classification schemes and nearly developed one of my own I must agree with Carol Rifkind when she prefaced **A Field Guide to American Architecture** that "buildings are not so neatly categorized as birds."

When I wrote the book **Independence: Our Historic Homes** I stated in the preface that I hoped it would "at least be a start . . . in preserving our heritage." At times I felt like a lone voice in the wilderness. At times I was the lone voice in the wilderness. But no more. Now look at us! Thanks to many people in our community, we have Kansas' most successful Main Street program, which is building on our rich heritage. We have unparalleled building restoration in our downtown because as a National Main Street publication once boasted, successful programs get people restoring their downtowns who five years earlier wouldn't even say the words "historic preservation." This enthusiasm has been contagious as we look at the historic homes being restored in Independence. We have had many successful historic homes tours. We have recognition awards for restored historic homes. We have five buildings listed on the National Register of Historic Places. We have completed the Historic Resources Survey for our central business district. Although we have some security to preserve our heritage, we must not stop. I now hope that this book brings a new awareness of our historic homes.

Finally, I would be remiss without saying thanks to: Gary Mitchell for proofreading the manuscript; Janelle Null for the layout and cover design; Pat Greenhaw for her "About the Author" page; Doug Alford for his assistance and cooperation with the revisions (during printing) of the book; my Historic Homes classes for their corroboration (and so I wasn't the only one going around looking at old houses); the many people I have called inquiring about their homes (and many homeowners I didn't call but have included their homes in the book); and, of course, my family for sharing — or tolerating — my enthusiasm as I took them by my latest discoveries or toured them around unknown cities looking at historic homes.

Ken D. Brown



TABLE OF CONTENTS

Introduction	iii
Chapter I FOLK	2
Hall-and-Parlor	4
I-House	9
Gabled-Front	13
Massed-Plan	18
Folk Victorian	24
Chapter II COLONIAL	28
New England	30
Georgian	34
Federal	36
Dutch	42
Colonial Revival	50
Cape Cod	56
Chapter III ROMANTIC	62
Greek Revival	64
Italianate	72
Gothic	79
Chapter IV VICTORIAN	82
Queen Anne	84
Princess Anne	99
Second Empire	112
Romanesque	115
Chapter V ECLECTIC	120
Tudor	122
English Cottage	131
Spanish	136
Chapter VI MODERN	140
Prairie	142
Craftsman	146
Bungalow	152
Homestead	158
American Foursquare	162
Ranch	169
NOTES	171
BIBLIOGRAPHY	175
PICTURE CREDITS	177
GLOSSARY	178
INDEX OF BUILDERS AND ARCHITECTS	180
ADDRESS INDEX	181

“Historic preservation doesn’t mean laying down in front of bulldozers. Instead, preserving the heritage of a community depends upon community recognition and appreciation of historic resources. I hope that publishing books and brochures, talking to clubs and organizations, conducting walking tours and historic homes tours, and seeking the recognition of our resources, will save historic Independence - and me - from the bulldozers.”

Ken D. Brown



HALL-AND-PARLOR



I-HOUSE



GABLED-FRONT



MASSED-PLAN



FOLK VICTORIAN

CHAPTER I

FOLK

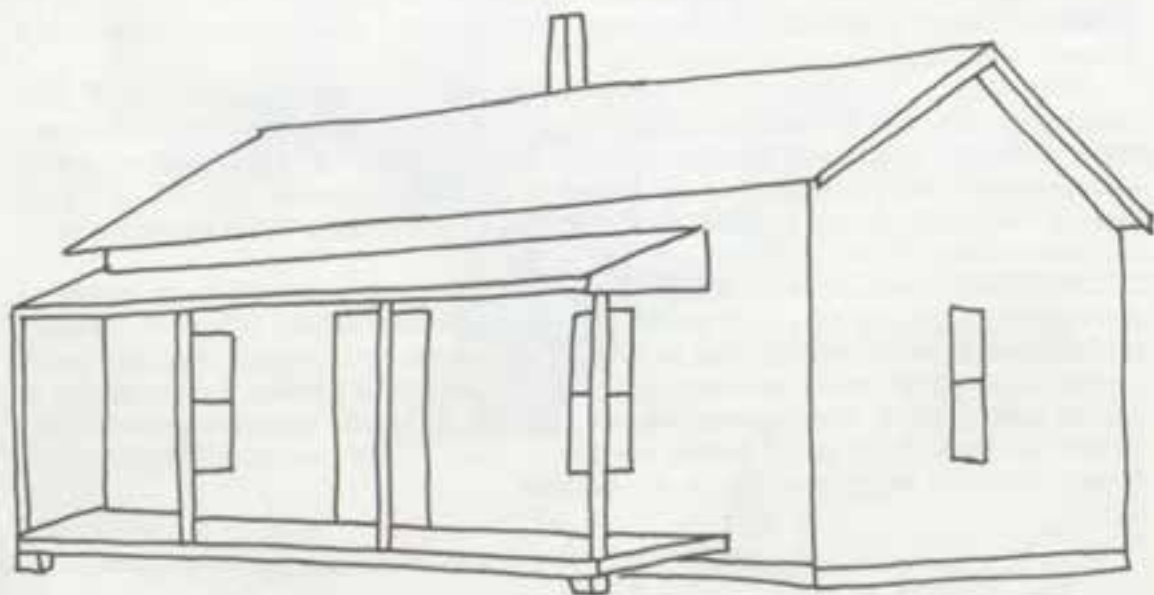
The first houses constructed in Independence during the winter of 1869 were made from prairie hay, and our new little town was hence called "Haytown." Soon the large influx of settlers constructed more permanent "log cabins." Purportedly the first log cabin in Independence was "Bunker's Cabin" which was located at Tenth and Locust (now the site of Independence Middle School). Not long after that Bunker's "peaceful pasture [was transformed] into a fretful mart of trade and commerce"¹ and his cabin was "prostituted to the vile instincts of domestic fowls and beasts that perish."² Bunker was possibly our first "preservationist" because he facetiously complained to E. E. Wilson, the leading historian in the pioneer days, that this first cabin in Independence was not "treasured like other landmarks."³

However, a log cabin could not compete with the luxury of a "frame house." Raw building material was in abundance and some mill work could be completed without too much difficulty. Additional supplies could always be "imported" from Oswego, which was already a well-established town. These first frame structures were called "Folk Houses" and they sprang up quickly. By 1872 hundreds of these small structures lined the wide streets of Independence.

Folk Houses are characterized by a) overlapping wood clapboard walls; b) simple and normal pitched roofs; and c) no decorative architectural details. Windows are nearly always single-paned, double-hung sashes and without shutters. A small shed roof porch supported by square posts occasionally spans the front of the house. Less common is a front-gabled porch, also supported by square posts. A single, inconspicuous chimney pierces the roof. These small houses are always built on low, sandstone foundations. Several different variations of style are possible.

HALL-AND-PARLOR

The smallest of the Folk Houses is the Hall-and-Parlor style. It is a side-gabled house which is two rooms wide and only one room deep, possibly expanded by a front porch and a rearward addition. The "hall" (also called the outer room, the dwelling room or the fireroom) is usually on the left and is used for cooking and dining functions and is considered the "public" room. The "parlor" (also called the chamber or the inner room) is used for sleeping and, therefore, is the "private" room.





Only square porch posts could purify the "award-winning" Hall-and-Parlor house at 313 North Thirteenth (above). The classic Hall-and-Parlor house at 312 South Fourth (below) has turned porch balusters to contrast it from the 1870 model, but they are so small and unobtrusive that they are hardly noticeable.





The front windows are a little wider than normal (our forefathers were quite energy conscious) and the round porch columns are rare on the Hall-and-Parlor house at 1016 West Laurel (above). The two-over-two windows and the complementary multi-paned door add a little detail to the relic at 308 North Thirteenth (below).





Shutters on the front windows and the porch balustrade attached to turned posts add a little flair to this Hall-and-Parlor house at 409 South Park (above). The pediment front porch roof adds some dimension to one of the smallest Hall-and-Parlor houses (415 South Second) in Independence (below). The six-over-one windows are relatively uncommon.



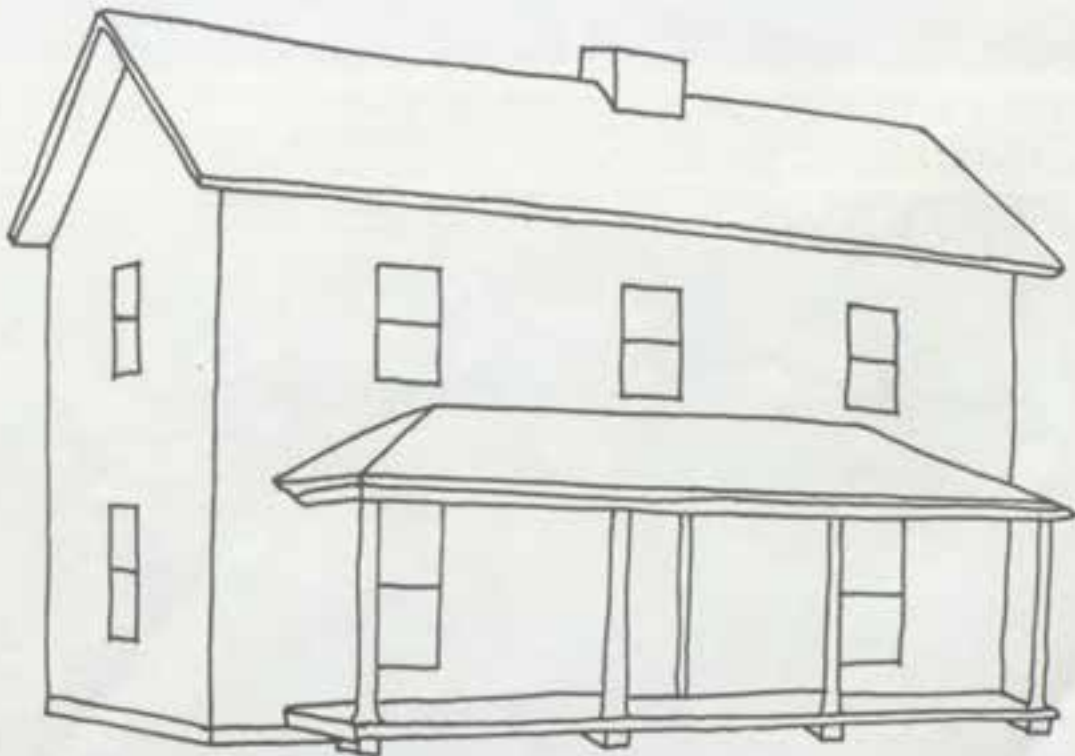


The newly added lattice work and the bay window enrich this otherwise classic Hall-and-Parlor house at 418 South Thirteenth (above) while the paired windows offer a little variation on the Hall-and-Parlor house at 409 North Thirteenth (below).



I-HOUSE

A Hall-and-Parlor house with a second story is called an I-House and was also quite popular. This, too, could be expanded with a front porch and a rearward addition. The upper story is used exclusively for sleeping while both downstairs rooms are considered "public rooms." There are some of the best examples of the I-House of any style of house in Independence.





The I-House at 716 North Eighteenth (above) is the "award-winner" for this style of house. Only the front door distinguishes the I-House at 618 North Twelfth (below) from its 1870 prototype.





The I-House at 411 South Ninth (above) probably did not originally have the porch balustrade and the round columns. The home pictured below was built by Benjamin Armstrong in the spring of 1871 at Sixth and Myrtle (where City Hall now stands) and was the first plastered house in Independence. Armstrong, an attorney, came to Independence from Illinois with his father-in-law, Col. N. B. Bristol (see p. 119). Another house exactly like this one was abutted to this one in 1872 to form the Land Office. This home was moved in January 1906 to its current location at 409 South Second.* Several additions and modifications have occurred over the years.



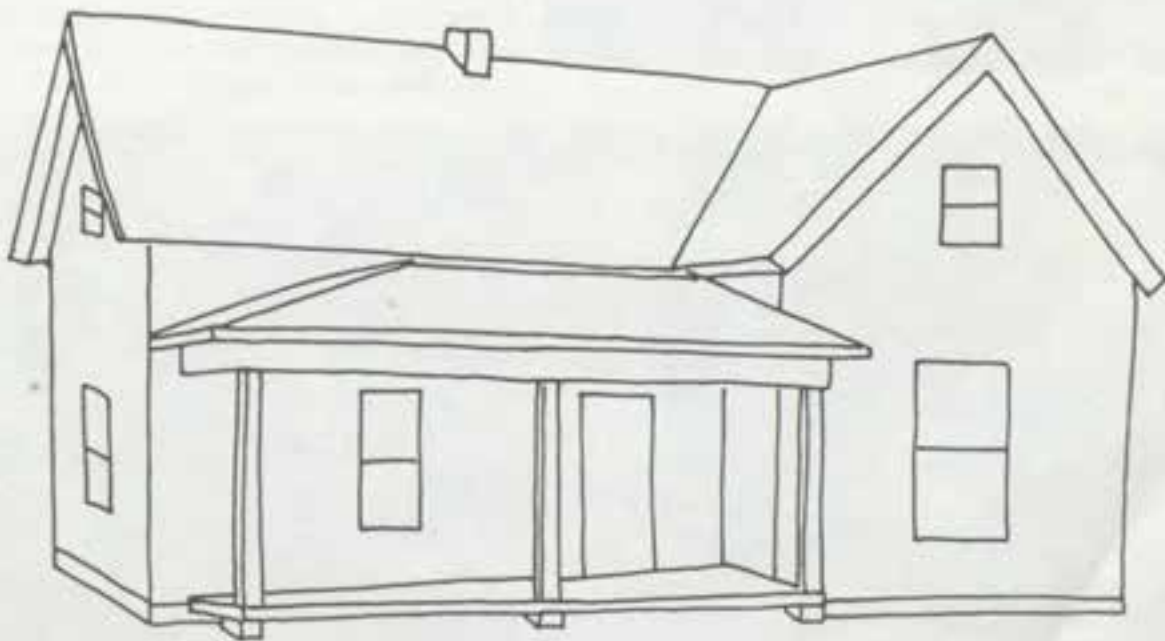


The porch balustrade is necessary for safety on the I-House at 242 South Fifteenth (above) since the porch floor is so far off the ground. Purportedly the first "frame" house in Independence was the I-House at 214 West Maple (below). The home was constructed from native walnut for Samuel H. Ulmer, a prosperous businessman who started the first furniture store in Independence. The original house was located on the corner of Ninth and Maple and consisted of only two rooms (now the dining room and the kitchen). The front of the house (pictured) was added later, possibly when the house was moved in 1902 so a larger house could be built on the corner lot.



GABLED-FRONT

Influenced by the Greek Revival movement which dominated American architecture from 1820 to 1860 (see p. 64-71), the shape of the Gabled-Front Folk House echoes the pediment of Greek temples. This style is typically one room wide which is well suited for narrow urban lots, and hence sometimes called a "shotgun house." One "reason for their name is that pellets from a shotgun fired through one of the outside doorways could allegedly pass through the entire building without doing any damage..." The front room is the public room while the back room(s) are the private quarters. Sometimes necessary living space is added at a right angle to the Gabled-Front Folk House which constitutes a "wing." The ridge of the addition is the same height or lower than the original house. Frequently a shed-roofed porch is placed within the ell.





The best example of a "shotgun house" is at 505 East Main (left). The porch covering has a Craftsman flavor because of the knee braces. The home at 1021 West Myrtle (below) is an excellent example of the Gabled-Front-with-Wing Folk House. Fish-scaled shingles and a decorative vent add some architectural detail. The large Queen Anne window probably originally had stained or leaded glass in the top sash. The paired windows (on the front and side) are quite unusual in Folk Houses.





The home at 307 South Fourteenth (above) is an excellent example of the one-story Gabled-Front-with-Wing Folk House while the 611 East Myrtle home (below) is one of the few two-story Gabled-Front Folk Houses in Independence. It was built for early-day settler Edwin Foster who not only was our first County Surveyor and a long-time Republican County Chairman but also was quite instrumental in securing the Missouri-Pacific Railroad to locate in Independence. Furthermore, he served for years as Postmaster and "through his efforts free city mail delivery [was] established with three letter carriers and a substitute."⁸





One of the purest Folk Houses in Independence is at 1014 North Eighth (above). The Queen Anne windows (again the top sash was possibly leaded glass) adds architectural flair. A little steeper pitched roof and a dormer added to a Folk House at 1005 North Eighth created the story-and-a-half house (below). The fish-scaled shingles add a nice touch. Again, the paired windows are unusual in Folk Houses.



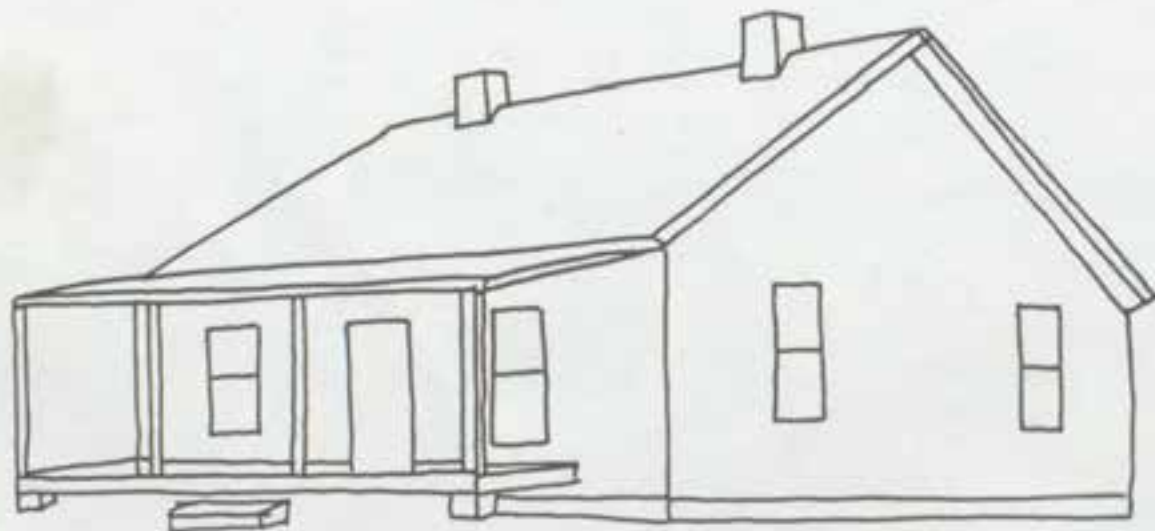


The width of the front porch on this house at 600 South Ninth (above) associate it with the Homestead House (see p. 158-161). The windows throughout this home have a definite Craftsman flavor. One of the oldest homes in Independence (which is on an 1872 drawing of our city) is at 112 North Ninth. Originally the home stood on the corner of Ninth and Myrtle but was moved to its current location about 1920 so the brick building there now could be constructed.



MASSED-PLAN

The largest of the Folk Houses are the Massed-Plan style because they are more than one room deep. From the front they look like Hall-and-Parlor houses but additional space (the private quarters) is contained under the original roof. Some have no porch but most have a small shed-roofed porch. Roofs are side-gabled or pyramidal. The pyramidal houses are nearly square with hipped roofs which are more complex in framing but require fewer long-spanning rafters and are therefore less expensive to build. A variety of gables and dormers alter the appearance of the pyramidal roof.





Two of the purest Massed-Plan Folk Houses are at 429 South Sixteenth (above) and 1034 West Myrtle (below). Both have slightly off-center front doors, central chimneys and small front porches supported by square posts. The latter has a truncated hipped roof with a little more pitch.





Purely for decorative reasons, two small gables are added to an already complex pyramidal roof at 521 South Ninth (above). These fish-scaled gables apparently do not serve any other purpose — there is no second story so they do not add to the living space and they are not for ventilation purposes, but they do add a nice touch to an otherwise plain house. Another variation to the pyramidal roof is the “gable-on-hip” which slightly alters the appearance of the Massed-Plan Folk House at 1205 West Myrtle (below).





There are two rather unusual features on this Massed-Plan Folk House at 1001 West Laurel (above): the steep pitch on the roof (without an added room) and the wrap-around porch. The round columns and porch balustrade suggest that the porch may have been a later addition. At 919 North Sixth (below), the loss of living space with this interesting "indented" front porch under the pyramidal roof was made up for by the two dormers which created an upstairs room.





A Queen Anne window, shutters and some crude fretwork add a Victorian flavor to this Folk House at 920 West Laurel (above). The truncated hipped roof is made more complex with the flaired eaves. The indented porch indicates the preference for some outdoor space at the expense of living space. Below, the offset gable on the house at 1013 West Laurel alters the appearance of this pyramidal roof, but apparently serves no other purpose.



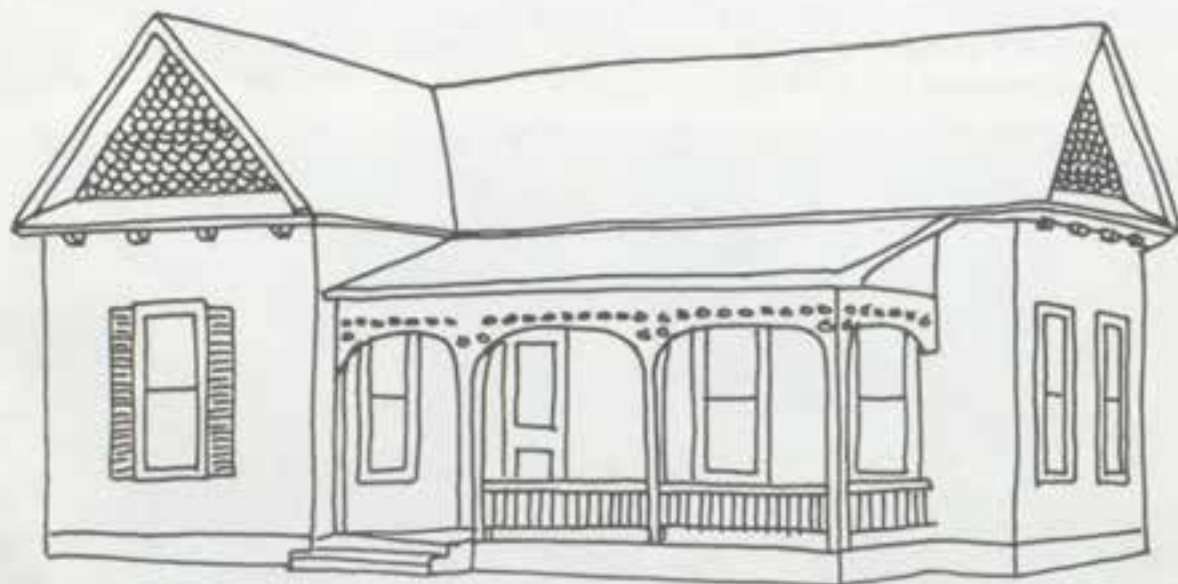


A good example of the Massed-Plan Folk House with an added front wing is at 517 North Eleventh (above). The wing in this case adds the distinguishing architectural detail — fish-scaled shingles, a very unique round window and a large Queen Anne window which could have originally had stained or leaded glass. The home at 412 South Twelfth (below) is a typical Massed-Plan Folk House with a rather rare one-story Greek Revival porch — most Greek structures are much more commanding in appearance (see p. 64-71).



FOLK VICTORIAN

The basic Folk House of any of the above styles that has added decorative architectural details, including gingerbread, spindlework, shingles in gables, and possibly brackets under eaves imitating the Victorian era (see Chapter IV) constitutes "Folk Victorian." Shutters frequently adorn the windows. The growth of the railroad system contributed to the popularity of this style. Victorian detailing was made readily available for carpenters to simply graft onto the traditional Folk House. Despite the similarity of the trim, these Folk Victorian houses differentiated from the true Queen Anne style by the presence of symmetrical facades and the lack of varied building materials.





The home at 510 West Main serves as an excellent example of grafting Victorian details onto a Gabled-Front Folk House (above). The shutters accentuate the windows; the fretwork outlines the porch; the shingled gables add a variety of building material and the finials flair the roof. The Folk Victorian at 518 West Main (below) was not accomplished simply by grafting some architectural detail to a plain house. Instead a complicated and large turret (quite uncommon on one-story houses) was added to the original Folk House. The band of fish-scaled shingles further Victorianize the home. The cut-away window is another unusual feature on Folk Houses.





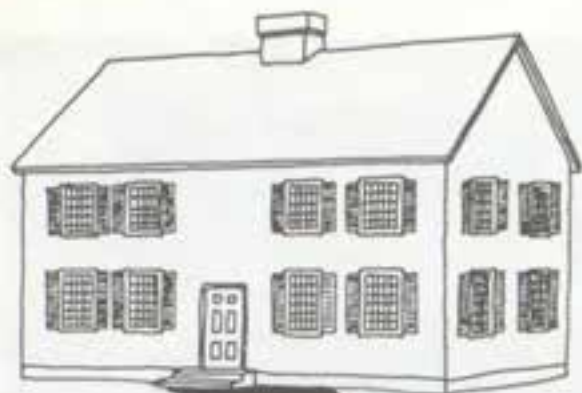
Some of the fanciest gingerbread in Independence is along this porch at 929 West Sycamore (above). The house has no other distinguishing architectural detail — not even turned porch balusters to complement the gingerbread. The front wing and decorative porch Victorianize an otherwise plain Massed-Plan Folk House at 519 North Thirteenth (below). The front wing has a fish-scaled gable end highlighted with delicate gingerbread over a Queen Anne window. Shutters in an accent color would be appropriate on this window. The Victorian theme is further carried out with the decorative gingerbread along the porch roof.





When the band saw was invented after the Civil War, craftsmen were anxious to illustrate their capability and creativity. Therefore, intricately sawn barge boards became fashionable and could easily decorate a house. Such is the case at 317 South Fifth (above). The home was constructed by 1872 for W. T. Bishop, one of the original five councilmen elected in Independence in 1871. Different tasks were assigned each councilman and Bishop, along with A. Waldschmidt, was directed "to draw up plans for a city prison." Prohibition was another issue which this original council had to decide. The first application to sell liquor was accompanied by a "petition signed by 130 people, and a remonstrance signed by another 130 people. . . Notwithstanding the remonstrance, the licenses were granted, Council Waldschmidt and Gray voting aye and Bishop no." Mrs. Diana Tindle is the current owner of the home and has had the architectural detail accented with a green and gold Victorian paint. The home was featured on the 1983 Historic Homes Tour. The home at 601 North Eleventh (below) is quite simple with gingerbread and brackets on the porches.





NEW ENGLAND



GEORGIAN



FEDERAL



DUTCH COLONIAL



COLONIAL REVIVAL



CAPE COD

CHAPTER II

COLONIAL

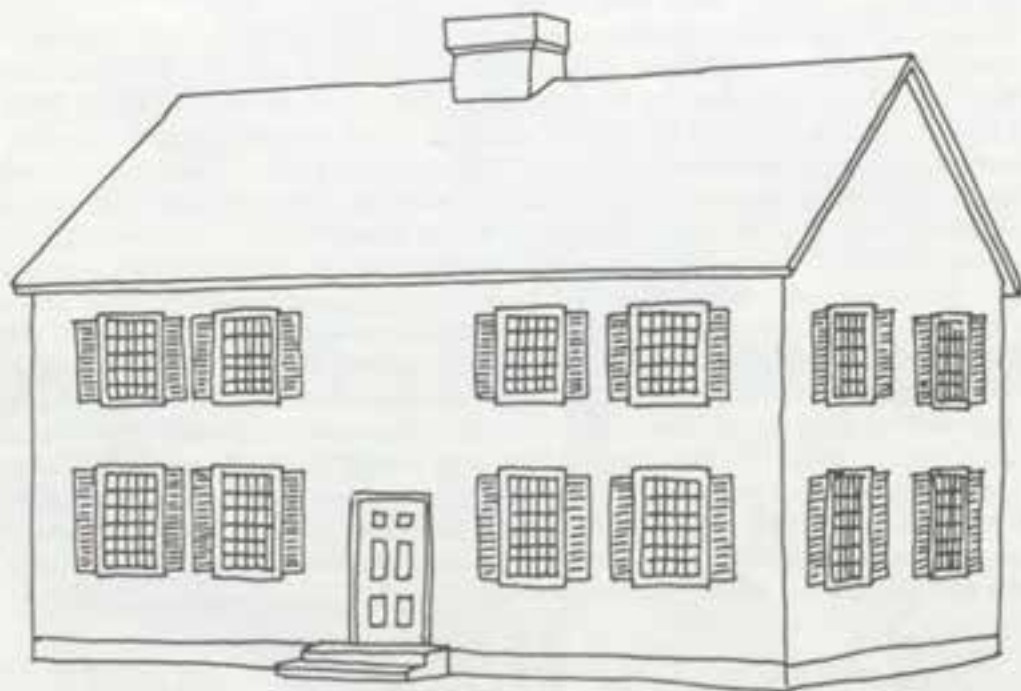
Arguably the style of architecture the most well known, the easiest to classify, and the most predominant throughout the ages has been tagged "Colonial." Not only is Colonial architecture universally recognizable but also it conjures nostalgic pride and patriotism. Life in the colonial days is romantically perceived as pure, simple and rigid. Accepting the hypothesis that architecture is a reflection of society,¹ the direct and honest colonists built unadorned and structurally simple homes. Colonial economy, lifestyle and technology "dictated modest scale and elaboration. Without difficult detailing or time consuming finishes, materials were used frankly and bluntly."²

However, "by some strange elision of historical and geographic fact, 'Colonial' architecture has become a rosy legend of neatly bricked physical comfort, stretched to cover the entire period from the days of the Pilgrim Fathers down to those of **Gone With the Wind** and extending from sea to shining sea. The actual picture is more complex, for the extent of this style was much smaller in time, space and class. The term, if it means anything, refers to the relatively standardized system of structure, plan, and ornament in use from about 1700 up to the founding of the Republic."³

Many sub-types of Colonial homes developed in various sections of the country because "common people erected their own buildings, following inherited structural concepts of their own and using material which were nearest to hand."⁴ A certain "handmade quality prevails in many colonial homes since they were constructed before the era of industrialization."⁵ Although there was considerable regional variation based on the prevailing architecture from the colonists' native countries (thus French Colonial, Spanish Colonial, Dutch Colonial, etc.), there was consistency with a rectangular structure and similar internal physical arrangements which corresponded to the family ideal. "Whereas the family had a hierarchy that ran from the father at the top down to the children below, so, too, did the house with the most important rooms in front and the kitchen and the service areas relegated to the rear."⁶

NEW ENGLAND

The "original" Colonial house, called New England, is rigid and symmetrical with simple frames around multi-paned windows with shutters and a centered, paneled door which rarely has any sidelights or a fanlight. A large central chimney is used for heating purposes. The side-gabled roof has no dormers, the eaves have no decorative trim, and there are no additions of any kind. Narrow clapboards or unadorned brick complete the unpretentious colonial home.





The paired windows and shutters only on the second floor are the only exceptions to this home at 1201 North Fourth (above) being symmetrically "pure" Colonial. The six-over-one windows are carried throughout while the front entrance is given a little flair with the columned porch, a balustrade and sidelights. The home was built in 1927 by Jesse Zollars. Larger windows on the bottom floor of the home at 409 North Park (below) are the only feature preventing pure symmetry on this Colonial. The multi-paned upper window sashes complement the sidelights around the front door.





It is interesting to compare the roofs on the additions to these near-perfect Colonials. Above, a shed roof has been appropriately used at 1031 North Second. This home was built in 1926 by A. E. Todd and has been owned by the Dr. Porter Clark family since 1936. Ben Paulen, Governor of Kansas from 1925 to 1929, lived in the home prior to the Clarks. The addition to the home at 200 East Walnut (below) has a flat roof topped with a small balustrade. The palladian window over the front entrance adds some flair and the additions on either end of the home greatly expand the living space. This home was built by Wesley E. Smith in 1926 for Hub Meyer, Sr., the owner and publisher of the **Independence Daily Reporter**, who was Congressman from the Fifth District from 1946 to 1950.





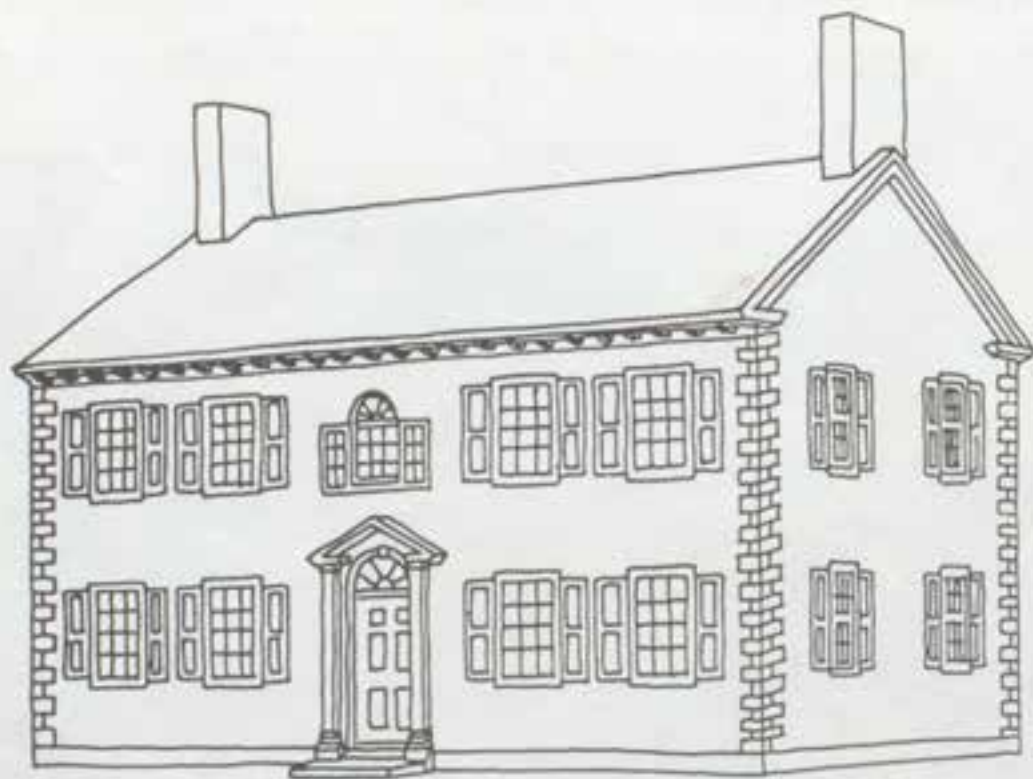
The home at 418 East Maple (above) was built in 1929 for Charles Walts. It has a complementary pitched roof over a screened porch. The home at 2625 North Penn (below) also has a complementary pitched roof over an added family room.



GEORGIAN

"It is easy to understand that when the colonists came to settle in the wilderness, they not only lacked the time, the skill, the architectural knowledge, the materials, and the money to duplicate the great Renaissance mansions of the aristocracy, they lacked even the desire to do so. It took nearly a century to evolve the economic means, the building skills, and the social ambitions for an aristocratic architecture, and when these arrived, the Georgian style was born."⁶ After having achieved the **essentials** of living, America focused her attention on the **arts** of living.

Tradition dictated the overall form of the house (rooms, function, size, etc.) and the balanced proportions. Consequently, the variable which could be altered was the architectural detail. A cautious embellishment of the Colonial home became fashionable and ushered in this new phase of architecture — "architecture with style." The house, however, remains symmetrically aligned, both horizontally and vertically. Small-paned (9 or 12 per sash) windows are given decorative caps but rarely placed in adjacent pairs. A palladian window is often centered in the second floor. Decorative cornices (frequently dentils) and a pediment with decorative pilasters (flattened columns) often adorn the front of the house. A centered, wide-paneled front door frequently capped by an elaborate crown or a transom containing several pieces of glass accentuates the entrance. Two chimneys balance several different roof styles. If not constructed of brick or masonry with stone quoins, Georgian homes are painted in cheerful tones of blue, green, yellow or salmon.





Shortly after their marriage in 1924, Ruth Jane and Charles Callahan had this very stately home at 1043 North Park built. The thirteen-room house was constructed by A. E. Todd and the stone work was done by three Swiss masons who hand cut all the stone which had been quarried north of town. The architect was Arthur Beck. There were 150 loads of dirt hauled in to build the high terrace and then extensive landscaping was done by Sutton Nursery. Some of the lumber for the woodwork was imported from South America and sawn in the Uhrich Mill (see p. 139). The living room is mahogany and the dining room is walnut. The living room has a wood-burning fireplace (one of the two in the home) which is cast concrete copied from one in a Southern plantation home. The finished attic is affectionately called "Dream Haven" while the guest house in the back is called "Stone Castle."

Many Georgian characteristics distinguish this home: the brackets under the eaves; the domed entry; the palladian-type window over the entrance with an elaborate cap; and the fanlight and side-lights around the front door. Because of all the required decorative detail, this is the only Georgian home in Independence.

FEDERAL

After the American Revolution our new identity demanded a distinct American architecture. Not only must our architecture be different from the architecture in Europe but also it must be for the common man as well as the privileged. "Americans had different materials to work with, less use for decoration, and a need to economize the labor and materials. The goal for American architecture was clear: to bring comfort, dignity, and quality to all classes. . . ." Our new government was "the federal system" and our first national style of architecture was rightly called "Federal."

The Federal style is more restrained than the exuberant Georgian. It is "characterized by balance and symmetry in design, lightness and elegance in mood, delicacy and finesse in execution."¹⁰ Windows and doors are subtly scaled while columns and mouldings are simple and delicate. A curved fanlight over a centered front door is often repeated in the dormers which pierce the side-gabled (possibly hipped) roof. Windows are frequently multi-paned-over-one and generally always have shutters. Small chimneys are usually at each end of the house for additional balance.





One of the more dominant characteristics of a Federal house is a full half-circled fanlight like the one above the front door at 1212 North Second (above). The same design appears as attic lights. Those, plus the enclosed entry, help distinguish this from a traditional Colonial home. More balanced windows and an end-gabled roof on the home at 339 East Oak (below) would have resulted in a New England classification.





"Closely identified with the progress of Independence and responsible in a great measure for her fine residences and excellent business houses is one man. That man is Albert E. Todd, Architect and Contractor. . . Mr. Todd is energetic and a fine workman himself and has a class of men in his employ who are fast and finished workers. Mr. Todd personally oversees all work and it is no unfamiliar sight around a building being built under his direction to see him with a hammer in hand inspecting every joint of the work, and should any point not come up entirely to specifications it is unhesitatingly torn out and ordered rebuilt. . . As an architect Mr. Todd ranks high. . . With great foresight for convenience, for the saving of room, for proper lighting and ventilation and for grace and beauty in the home and in business blocks, Mr. Todd ranks as one of the best architects in Southern Kansas."¹¹ Mr. Todd's workers donated six weeks work during a "slack time" in 1907 to construct this fourteen-room home for the Todd family at 716 North Tenth. This is a very unpretentious home, which cost \$4,500, for a contractor who built the elegant homes that Todd built (see Index of Builders and Architects).

One of the most interesting stories about the construction of homes in Independence is "Glass Town" located on the east side of the 1000, 1100 and 1200 blocks on North Tenth. Built by A. E. Todd in 1903 for workers at Midland Window Glass Company, these "fifteen dwellings and office building were completed in twelve weeks, and at no time did Mr. Todd have more than seventeen men at work on the contract. Ten of the houses are two-story [built on the corners of the blocks for the foremen], five of them containing five rooms and bath, five containing seven rooms and bath, and five four-room cottages [intended for the common laborers]. 'Rome was not built in a day,' but the first of this collection of houses, the office of four rooms was completed and ready for the plasterer in seventeen hours. As an illustration of the perfect system under which the work was conducted, three of the seven-room houses were completed each so nearly in the same length of time, that the cost for labor varied \$1.20."¹²



This "elegant new residence... with large rooms, wide stairways, broad verandas, and a model in finish and convenience" was "substantially built in architecture new to our city with art glass windows and rich decorations"¹¹ for George T. "Thatch" Guernsey, Jr. Guernsey's father was the founder of the Commercial National Bank (see p. 87) and the junior Guernsey eventually worked his way up to vice-president of the bank. The elder Guernsey lived in a "mansion" at 524 North Penn, and when this house at 200 East Locust was built by A. E. Todd as a wedding present, a walk was constructed to connect the two homes.

The fifteen-room home, which cost \$6,000, contains many special features including three fireplaces, hand-carved oak woodwork, seven sliding pocket doors, molded plaster cornices, and four built-in china cabinets with leaded glass doors. Eight of the sixty windows in the home are leaded glass. The third floor originally housed the maid, and there was an intercom system throughout the house. The large front porch combines a low pitched pediment indicative of Greek architecture with balustrades of victorian architecture. The balanced windows, centered front door and twin dormers dominate the facade which result in the Federal classification.



In 1906, A. E. Todd built this "magnificent home" at 120 North First for Arthur DeVore who had taken over the management of Ulmer's Furniture Store from his father-in-law, Samuel H. Ulmer (see p. 12) in 1889 but "without having any knowledge whatever of the furniture business or the kindred interests of the company" turned it into "the handsomest and largest retail store in Independence, if not in the entire state of Kansas."¹⁴

The home has sixteen rooms and is "one of the finest of the modern new homes, and is on the brow of the hill descending to the river, and has a view of the Verdigris River and valley for many miles, and east for many miles."¹⁵ Special features include six leaded glass windows, oak window seats, three fireplaces, oak flooring on the first floor, and bird's-eye maple flooring on the second floor. This four-story house has a sandstone basement with a full exposure in the back. A large carriage house in back of the house was built in 1905. The home was featured on the 1985 Historic Homes Tour.



William F. Gates came to Independence as the general manager of Prairie Oil and Gas in 1904 and rented from George Guernsey (see p. 95) until he had this home built at 118 South Tenth about 1915. Also in 1915 Gates "was made president of the newly formed Prairie Pipe Line Company, which was later to become the largest pipe line company in the world. Gates held his executive position until his retirement, a short time before the Prairie-Sinclair merger in 1932."¹⁸

The home was designed and built by Harry E. Duckworth and was constructed "first class" with architectural notations on the blueprints. Several different types of wood were used for the woodwork. The most unique room in the home is the "Curio Room" which was made for Gates to display his various collections. It has an entire wall with slanted shelves behind glass doors and drawers, all made from cherry. There are many original sconces on the walls, and beveled mirrors and beveled glass throughout the home. Two large bathrooms have mosaic tile and six foot tubs. An addition consisting of a sleeping room and a "radio room" was made to the house in 1926 by W. Smith of Coffeyville. The Tenth Street front (shown below) has a Federal look while the Maple Street side looks more modern.

DUTCH COLONIAL

Although the Dutch Colonial is only a sub-type of Colonial homes, specific reference is made to it because it is a fairly popular style in Independence. The most definable characteristic of this style is the gambrel roof, frequently with flared eaves and little overhang. Usually there are two end chimneys for balance (especially if the roof is side-gabled). The symmetrical characteristics of the Colonial home are present in the Dutch Colonial style. Three different flavors of the Dutch Colonial appear: a) the gambrel roof cross-gable; b) the end-gabled gambrel roof with a dormer across the entire front; and c) the end-gabled gambrel roof with a small dormer(s).





A well-balanced upper story dominates the unbalanced lower story on this cross-gabled 1910 home at 319 North Fifth (above). Both gables have the required Dutch Colonial gambrel roof while the front porch (and the foundation) reflect Prairie architecture with the horizontal ledges and thick columns. The home at 519 South Park (below) also has the same mixture of details. This home was constructed in 1909 by George Higgins, a contractor, for George Culmer, an independent oilman with Petroleum Products Company.





The home at 509 South Second (above) should probably be classified as a Dutch Colonial-Bungalow since it possesses some characteristics of both styles. The cross-gabled gambrel roof seems to be the dominant architectural characteristic. The well-balanced, end-gabled home at 1112 West Myrtle (below) meets the Dutch Colonial criteria. The gambrel roof provides a little extra head room in the second floor.





Good examples of the Dutch Colonial with a dormer across the entire front of the home are at 1029 North Park (above) and 608 East Maple (below). The former home has a very decorative entrance with leaded glass sidelights and fanlight. The windows on the two stories do not match in either style or size. The latter home, built in 1925 for attorney Chester Stevens, is perfectly symmetrical and balanced with a small addition on the east end.





Rumors have it that a "feud" between two women (see also p. 87) resulted from the construction of these homes at 417 North Tenth (above) and 317 North Eleventh (below). The former was built in 1929 by Wesley E. Smith for Walter McVey. Apparently Mr. McVey was very particular about the construction of the home because every night during construction he would inspect the lumber to be used the next day and rejected about one-third of it. The latter home was built for H. O. Cavert shortly after the McVey home was finished. Mrs. Cavert and Mrs. McVey were very good friends. Mrs. Cavert chose a different style of window and a slightly different front entrance for her home so it was not an exact copy. However, it was too close, the story goes, to suit Mrs. McVey — the two never spoke after that.





Two other impressive Dutch Colonials are at 1201 North Second (above) and 100 North First (below). The former was built by Harry E. Duckworth in 1928 among many other homes of similar style. The latter was built in 1919 for W. S. Fitzpatrick, an attorney for Prairie Oil and Gas.





In 1908, William W. and Welthy A. Curtin contracted William E. Scott to construct this "beautiful one-story cottage with two rooms in the attic and a large basement" for the reputed cost of \$8,000. The home, located at 617 East Myrtle, has many unique characteristics. A "smoking room" for "gentlemen guests" to retire to after dinner has a false louvered ceiling allowing the tobacco smoke to escape. This room originally had an embossed wall covering called lincrusta. All rooms on the first floor have ten-foot ceilings bounded by large wood cornices, except the dining room which has massive beams coming from each corner toward the center of the room. The dining room also features a built-in china cupboard. The hallway and dining room have quartersawn oak wainscot paneling while the entryway and bath have marble baseboards. One room has a hand-painted ceiling and stenciled wall borders. Leaded glass windows, doors and transoms further decorate the interior while two fireplaces add warmth to the home. The woodwork in the downstairs is oak, except the parlor which is mahogany. The upstairs woodwork is pine. A long hallway goes through the center of the first floor from the foyer, through French doors, to the oak staircase at the rear of the house.

With the exception of the modernized kitchen and first floor bath, the rooms have been restored to their original appearance as much as possible. The red tile roof has been replaced with asphalt shingles. There was a dual water system throughout the house — one connected to the city water supply and the other to a cistern which had a nearly perpetual motion pressurized pump. The home is currently owned by Captain and Mrs. Dale Faler and was featured on the 1983 Historic Homes Tour.



This ten-room home at 324 East Locust was built in 1907 for Harry W. Jones of the Jones Brothers' Confection Company which made both candy and ice cream. In 1906 it was reported "a year ago ice cream was shipped into the city by the wagon load, but now it is not uncommon to see two large express wagons loaded with ice cream to be shipped out of town on one train."¹⁸ However, this business did not continue to prosper so the Jones Brothers later went into the oil business (see p. 154). Jones was described as "a Harvard graduate and, as a young man, began activities in the oil business in partnership with his brother, Albert. They sold their interests some time ago for about \$2,000,000. . . . He was prominent in church and civic interests and devoted much attention to art matters."¹⁹

The home, which cost \$4,000, was constructed by the American Concrete Company, with Frank E. Jones the general manager and W. M. Griffith the architect. In 1909 the home was a featured ad with the following description: "A fine example of the modern type of Cement block Residence, Steps, Porch, Columns, Shingles, and Trimmings, all of Cement. Cool in summer, warm in winter. Absolutely dry and vermin proof."²⁰ Although the style of the home is Dutch Colonial, it has an interesting application of Greek decorative features, especially the porch and columns. Interior features include six leaded glass windows and one gas fireplace. The Al Sewell, Jr. family has resided in the home since 1973. It was on the 1984 Historic Homes Tour.

COLONIAL REVIVAL

The twentieth century rendition of Colonial architecture is called Colonial Revival. The upper-classes were beginning to swing away from the Victorian house — it was overly ornate and “had too many rooms crammed with too much clutter.” The formalities and rituals during the Victorian era seemd to “take the joy out of life”²¹ so families began to indulge in a nostalgia for their colonial past. Although the architecture relied heavily on the original colonial style, it has many unique features.

Entrances are accentuated with elaborate fanlights or sidelights (frequently leaded glass). A decorative crown pediment supported by pilasters often forms an entry porch. Symmetrically balanced windows (usually multi-paned-over-one) frequently occur in adjacent pairs. Palladian windows are common - especially if the home is asymmetrical. The Colonial Revival home can have dormers, one chimney, and one story additions. It is usually always painted white with white interior woodwork (which caused many Victorian homeowners to “revive” their ornate burly walnut woodwork by painting it white!)





The hipped roof with the centered dormer distinguish this 1915 home at 318 East Maple (above) from the pure Colonial. Open rafters and knee braces supporting the porch roof reflect the Craftsman influence popular at that time. F. F. Fletcher was the architect. The home at 310 East Locust (below) was built in 1927 by A. E. Todd and Son, with Arthur Beck as the architect, for William J. Boviard, at a cost of \$27,000. Mr. Boviard named his home "Haderway House" because he claimed that anytime his wishes conflicted with his wife's wishes, she always "had her way." For example, all he wanted included in the design of this home was "a nice front porch to sit on." Obviously Mrs. Boviard did not want **any** porch. The nine-room home was built from nine pages of detailed specs. It is somewhat asymmetrical with windows that vary considerably and an off-centered front door. The large knee braces again reflect the Craftsman era.





A. E. Todd built this symmetrical brick home at 217 South Fourth (above) for Earl Sinclair, a brother of Harry F. Sinclair (see p. 65), in 1909. F. N. Bender, the architect, designed the porch to connote Prairie architecture with its horizontal ledges and solid brick columns, while the balance of the house suggests Colonial Revival. One outstanding interior feature of this home is a 24-foot entrance hall outlined by majestic oak beams, woodwork, staircase and a built-in bench, and a fireplace at the far end. The home at 300 South Sixth (below) was built for D. F. and Sarah Camenga shortly after the turn of the century. Camenga, along with John Anderson (see p. 55), operated a department store on Main Street called the "New York Store." The house was extensively remodeled after 1940 by extending the living room to incorporate part of an original porch on the Sixth Street side of the home and moving the staircase.





A small Colonial Revival home at 1215 North Second (above) is quite a contrast to the very large one at 207 South Penn (below). The former has some Federal flavor on the entrance and the quoined corners. The latter was the first apartment house in Independence. It was built in 1907 for Dr. C. W. DeMott and, hence, called "DeMott Flats."





The home at 501 South Fourth is difficult to classify because it was enlarged and drastically remodeled about 1928 by Wesley E. Smith. As the top picture indicates, originally this was a frame house with a wrap-around porch in a Victorian style. The remodeling added the wing to the south (left in the bottom picture), removed the porch and the front gable end, and then brick veneered the entire structure. The McClelland family has owned the home since 1928.





John M. Anderson, an 1871 settler, was not only the original owner of this beautiful 1879 home at 301 South Penn but also did some of the construction work as well as constructing the dry goods store which he operated. The 16-inch thick walls were constructed with six courses of brick. Originally, the fourteen-room house was heated by four fireplaces that burned coke in baskets; now two burn gas and the other two are wood-burning. Much of the original beauty of the home has been preserved, including the window glass which is very thick and wavy, the native walnut staircase, the wet plaster moldings, the fourteen-foot ceilings, and the fanlight. A major remodeling in 1915 converted the original Italianate flavor (above) to "another" style (below) by altering the roofline, replacing the gingerbread front porch with a much larger one, and adding the sleeping porch on the back of the home. The red brick was painted cream color at that time. The home, which was featured on the 1985 Historic Homes Tour, was occupied by descendants of the original owner for over 100 years.



CAPE COD

The Great Depression in the 30's brought the housing boom to a grinding halt. Americans spent what little money they had on remodeling projects. The outbreak of World War II in the early 40's further limited new home construction by limiting the supply of building materials. However, after the depressed hopes and wartime restrictions, the housing market exploded with the "Dream House of the Future." Two styles became very popular — the Ranch (of Prairie lineage — see p. 169-170) and the Cape Cod (of Colonial lineage).

The Cape Cod is a small cottage, frequently one and a half stories, built low to the ground with shingled surface (like fish scales) left to weather gray (or to be painted white). It usually has a simple doorway and multi-paned sash windows, with or without shutters. The "picture window" was an added feature in the 1950's. There is little, if any, overhang on the eaves, a moderately pitched side-gabled roof with no break and no dormers, and a large central chimney.

Post-war housing developments sprang up in many cities across the country. The houses were built rapidly (many of them pre-fab), close together and in straight lines causing them to be characterized as "pathetic little white boxes... striving for individuality through meaningless changes in detail or color."²²





The "award-winning" Cape Cod is at 305 East Magnolia (above). The large multi-paned windows balance the 1940 home. Another home built about the same time is at 601 West Chestnut (below) which was built for Judge Warren Grant.





These Cape Cod houses have small dormers which add space to the second floor and windows in the lower floor which provide some variation. The home at 900 North Eighth (above) has single windows balancing a centered front door while the 813 East Main home (below) has paired windows to do the same.





These Cape Cod houses are a little larger than the ones on the opposite page. The 318 South Ninth home (above) has paired windows in larger dormers on the upper floor and a tripled window balancing a paired window in a slightly off-centered front door. The 300 West Sycamore home (below) has a two-story cross gable which provides a large second floor. Tall and narrow casement windows complete the distinguishing characteristics of this home.





These homes at 1005 North Sixth (above) and 827 East Main (below) can be distinguished from the opposite page primarily by the enclosed entryway. The steep pitch of the entry connotes the English Cottage style (see p. 131-135).





Single windows (although not exactly the same size) on either side of the front door balance the home at 1816 North Tenth (above) while paired windows serve the same function at 520 North Sixteenth (below). A small porch covering shelters the front door.





GREEK
REVIVAL



ITALIANATE



GOTHIC

CHAPTER III

ROMANTIC

Despite the instinct to defend our mother country, our nation has always tried to distance itself from England in many ways. About 1820 (not here in Independence, of course) Americans expressed admiration for ancient Greece, with its democratic ideals. As Jacksonian democracy took its roots, Greek architecture became the aesthetic ideal. "To a nation that was optimistic, expansive, idealistic, and mindful of posterity, the Greek Revival brought an architecture of beauty, breadth, simplicity, and permanence."¹ Soon, the Greek Revival style so dominated building construction that one architect noted it was difficult for strangers in American towns "to distinguish between a church, a bank and a hall of justice"² and homes could have been included as they, too, were quite popular at that time.

Greek Revival became the first popular Romantic style. By 1840 two other romantic architectural styles — Italianate and Gothic — were "considered to be suitable alternatives to the prevailing Greek classicism."³ Architects had an easier time scaling down Italianate and Gothic styles (than the Greek Revival) to make them affordable "cottages." It soon became fashionable to alternate Greek, Italianate and Gothic houses in neighborhoods across the country. Although the Civil War generally marked the end of Greek Revival popularity, Italianate and Gothic styles continued until the 1880's when they became more elaborate and merged with the new Victorian style.

GREEK REVIVAL

The Greek Revival dwelling "is bold in silhouette, broad in proportions, and simplified in details." Columns, either free-standing or applied to the facade, with various capitals dominate the elevation. Capitals are either a) Doric which are rounded signifying strength; b) Ionic which contain scrolls signifying wisdom; or c) Corinthian which are quite decorative signifying beauty. A low triangular pediment gable end completes the temple front. An end-gabled or hipped roof generally has a low pitch and usually without dormers. Bold, heavy cornices and friezes emphasized with a wide band of trim (occasionally with Italianate brackets) embellish these majestic homes. The front door is usually surrounded by sidelights and transoms. Tall windows (often six-over-six) have emphatic lintels and keystones. A portico with smaller columns or pilasters often frame the entry door.

Neo-Classical is the twentieth century version of the Greek Revival house and is so difficult to distinguish from the original that they have been combined in this book. Some variations in Neo-Classical include side extensions and porticos, paired and triple windows, curved portico or bays, a one-story porch under two-story entry porch, a roofline balustrade, and broken pediments above windows and doors.





Many of the big, beautiful historic homes in Independence can be traced to the development of our city around the turn of the century. This development was due in large part to the discovery of oil in the area and without a doubt our most successful prospector for oil was Harry F. Sinclair. He had taken a pharmacy course at Kansas University in order to run his father's drug store but soon gave that up "...for the more exciting business of prospecting [for oil]... He always welcomed desperate chances, the long shots that yielded fabulous returns when they did pay off... His first job was as a 'lease broker'... [where] he obtained drilling rights on the farms and ranches in Southeast Kansas. With earnings from this activity, he branched out as an independent producer... (and) rapidly extended his oil operations." His oil company merged with Prairie Oil and Gas and Prairie Pipe Line in 1932 and at that time was the largest pipeline company in the United States. He became a millionaire before he was 35 and retired in 1949. "By that time the assets of the concern he founded in 1916 had grown from \$51,000,000 to around \$1,200,000,000."

Sinclair's home at 215 South Fifth has twelve rooms and was built for \$25,000 in 1906 by A. M. Lind, with the brick contracting done by Harry B. Smith. The risers in the staircase are shorter than normal because Sinclair was lame as a result of "a hunting accident." The carriage house and attic were used by the servants. It was interesting to note that the "carriage house" was built prior to the home and, in fact, that Mr. and Mrs. Sinclair are "expected to live in the barn until they can build their fine residence next spring." The basement, which has a hand-laid tile floor, was constructed as a party or recreation room. The huge pillars and red tile roof characterize the outside of the home, while bird's-eye maple woodwork and carved wood colonnades set off the interior. The present large living room was originally two rooms and has a molded plaster ceiling and one of the two fireplaces in the home. Eight stained glass windows and eleven leaded glass windows further distinguish the home. The house, now the manse of the First Presbyterian Church, is the home of Rev. and Mrs. Donald Burt and was featured on the 1983 Historic Homes Tour.



One of the most beautiful homes in Independence is at 301 South Fourth. It was built in 1881 by P. S. Edmundson and J. W. Graham for Mr. and Mrs. E. P. Allen. Mr. Allen contended that the home was built on "sanctified ground" because he bought the fill dirt which had been dug for the basement of St. Andrew's Catholic Church. Six legal pages of hand-written specifications detail the complete construction of the home. For example, the original home was 26 x 28 feet with "a porch and pantry attached to the rear end." The foundation was "range work of heavy limestone 18 inches thick and 18 inches in the ground and 30 inches above the ground laid with good sand and lime mortar." There was "one center flue with pipe holes as suggested by E. P. Allen." Sills were 8 x 8 timbers "well spiked." All studs were 2 x 4 except corners which were 4 x 4 while the outside walls were "pine lumber of good quality." The window frames were cased with "a cornice cap of at least 3 inches projection and correspond to the cornice of the building" which was "20 inches wide, a 14 inch freize with 5 inch crown mold and capped with cove brackets neatly trimmed and set in pairs."

The roof was "1/4 pitch and hipped with best quality of shingles to be laid not more than 4 1/2 inches to the weather." Then "a deck roof 5 x 6 feet and finished around the outside with a balustrade of turned balusters" was added to the roof. The flooring was "dry pine and substantially laid and well nailed to every joist." All windows had "pivot double shutters" and were "well hung and latched." The second story windows were "double strength sashes hung with pulleys, weights and cords." The front door was "3 x 7 feet with five round or octagon panels hung with good loose pin butt 4 x 4 hinges and with a good substantial first class mortise lock."

Specific instructions detailed the handrail, the newel post and balusters "to be done in a neat and substantial workman like manner." All closets and wardrobes were "to have all necessary strips, S hooks and shelving to suit the proprietor." Finally, any changes "in the above and foregoing specifications" which the proprietor required would result in additional expenses. Obviously Mr. Allen made some changes because the original contract was for \$1,750 but the final settlement was for \$1,856, which did not include "plastering and painting."

Mr. Allen was an important pillar in Independence with "... experience as a farmer, merchant, public official and financier, all of which stations he has honored and in all of which has he displayed a natural aptitude and adaptation, passion from one to another as a reward of industry and indicating the favor and confidence of his fellow citizens."¹ His primary occupation was president of the First National Bank. He was the first Democrat elected to a Montgomery county office (Register of Deeds in 1876) and Mrs. Allen jokingly suggested his being a Democrat was "excused" by his serving in the Union Army, while the **Tribune** contended that "... by his politeness, affability and personal magnetism (he) was able to win the honors and the office."²

Originally the home was Italianate (top left) but major remodeling in 1905-6 changed the style to Greek Revival (bottom left). "It is now one of the largest homes in the city, with a colonial front and massive columns and a two-story verandah of the elegant southern style, and broad porches around three sides of the house. The interior is finished up in modern style so that [they] can entertain with true Kentucky hospitality a house party of large proportions."³ The eleven leaded-beveled glass windows and the stained glass window were also added at this time. The cedar tree in the back yard was brought in from Table Mound 100 years ago for Christmas and then planted. A tornado in the 30's took off the top of the tree. Hoyt Caston, a great grandson of the Allens who has become a very successful Hollywood director with "Not Necessarily the News" and "The Dirtbike Kid," maintains the home in its grandeur. It was displayed on the 1985 Historic Homes Tour.



Henry H. Dittmer came here from Germany with his brother, John (see p. 105) to work for their uncle, Henry Baden (see page 75). Henry Dittmer was in charge of the wholesale grocery store and was a traveling salesman for Baden. In 1906 he had A. M. Lind build this ten-room home at 401 South Fourth. The *Tribune* remarked at the time that the home was "not only fine in style but massive in appearance. It is built so they can entertain their friends, and will be one of the fine homes on that street."¹¹

The home has two living rooms separated by French doors containing beveled glass. Both rooms have parquet-patterned hardwood floors. French doors also separate the dining room and the living room. The woodwork in these rooms is oak while the remainder of the home has pine woodwork. The only alteration to the home has been a small addition to the back and the removal of the widow's walk around the top of the house (notice in the picture which was taken about 1915). Another house now occupies the large side yard and a hedge has replaced the fence.



The home at 515 North Second should be called the "Independence Brown Mansion" as it was constructed in 1902 for Allen Brown, a brother of W. P. Brown who was the owner of Coffeyville's Brown Mansion. Allen Brown was the first president (and was on the Board of Directors) of the Independence Improvement Club which was organized in 1907. The club's purpose was to attract new industries and to advance the interests of Independence. They purchased and platted forty acres of land adjoining the city and immediately attracted the United Iron Works Company (now Persky's) from Springfield, Missouri. Their goal was to acquire five new factories employing 1,000 people per year. Brown was in the photography business before his assistant, Hannah Scott, purchased his Stone Front Studio. "She has the best equipped studio in this section of the country, and does a large amount of work for the surrounding cities."¹²

W. R. Flanagan, the Superintendent of the Right of Way Department for Sinclair Oil Company, lived in the house for about 40 years. Through the years, many children went sledding down "Flanagan's hill" which is part of the nine acres of land surrounding the majestic home. The spacious house has a full basement and a floored attic, and the large carriage house also has both an attic and a basement. There are six gas fireplaces throughout the house and four leaded glass windows. Most of the original light fixtures were "salvaged" by previous owners. A stained glass window in the dining room was removed by Mrs. Flanagan because she did not like the colored reflection it made on the food being served. The house was recently restored by our home-grown Jim Halsey, who has reached international acclaim in the country-western entertainment field.



In 1900 A. E. Todd's second construction job was this "elegant residence on the old L. T. Stephenson [the street was later named L. T. Street, which is now Birch Street] place south of Third Street on the hill."¹² At the time of construction, this area was nearly in the country so this large home (now 601 South Park) was simply considered a "farmhouse" (see above). It was built for Dr. J. S. Bodwell, a dentist. The house was greatly altered in 1926 (below) by its owner, Herman Ewers, an independent oil producer. Rumor suggests that Mrs. Ewers had an addition made to the front of the home and then added the giant columns at considerable expense to give the house its desired "Kentucky look" reflecting the Greek Revival architecture frequently found on southern plantations. The focal point of the interior is the large sandstone fireplace in the living room which was part of that addition.





Henry S. Beck, a wealthy oilman, had this home built at 500 East Myrtle for his daughter as a wedding present when she wed William A. Spencer. Mr. Beck then lived with the Spencers after the house was constructed. Spencer came to Independence in 1904 "...realizing the opportunities offered in the oil and gas field" "were more profitable than his previous business of buying and selling land in the Northwest. He later became a high executive in Prairie Oil and Gas and Prairie Pipe Line. The architect for the home was B. F. Matthews from Lima, Ohio.

The current owners, Sandy and Walter Nelson, have a 26-page book of very specific instructions detailing every job to be done — the type of wood and how it is to be cut, the type and number of coats of finish, the style and location of the door bell button, etc. Several different kinds of wood were used in various rooms. The original specifications called for dark gray brick which was crossed out and "buff" was written in pencil. There are coordinating sconces with chandeliers in many rooms. There are two stained glass windows — one of them is five feet by six feet. After the construction work was completed, a New York decorator put the finishing touches on the home with silk damask wall paper, gilt mirrors and Tiffany chandeliers in the entry and dining rooms. There is an unfinished "ballroom" in the attic. The home was featured on the 1981 Historic Homes Tour.

ITALIANATE

As it became fashionable to dramatize how unpatriotic the Greek Revival homes were, American architects were called upon to develop their own architectural styles. And although the Italianate style actually began in England and was named after Italy, much of its development was American. This style dominated American houses between 1850 and 1880. The movement emphasized rambling, informal Italian farmhouses, with their distinguishing square tower and elaborate decoration.

A typical Italianate home is a two-story square or rectangular structure with shallow hipped roof and wide overhanging eaves. Decorative, massive cornices are usually supported by ornate brackets, frequently paired. This style normally has balanced composition of gables, roofs, and porches; and often has bay windows, a cupola, lantern or tower, balconies and one-story porches with richly turned balusters. Windows are usually two-over-two narrow floor length, double-hung sash windows with decorative hood mouldings which dominate side walls. The tops of windows and doors are frequently rounded and lavishly detailed.





Probably the oldest two-story house in Independence is at 316 North Tenth. It was built in 1873 and belonged to J. H. Pugh who ran the "...oldest established drug store in Montgomery County."¹⁶ Mr. Pugh was also distinguished as having the first sidewalk built in Independence, and having the first business sign in Independence.¹⁶ In 1904 Mr. Pugh's "drug business was consolidated with the book and stationery business of W. R. Pratt (see p. 91) and incorporated under the name of The Pugh Drug and Stationery Company. Their stock is one of the largest in Southeastern Kansas, an extensive line of drugs, books, stationery, office and school supplies being carried... The prescription department is in charge of two registered pharmacists and special attention is given to the careful compounding of physicians' prescriptions."¹⁷

Massive woodwork, including pocket doors, and twelve-foot ceilings characterize the home's interior. The home was originally built where the Middle School now stands, but it was moved by mules in 1921-22 to its present location. It is claimed that Mrs. Maude Pugh, who was a daughter-in-law living in the house at the time, refused to pack anything from the house while it was being moved — even the dishes in the cupboards — so the movers would be careful.



William H. Inge, the grandfather of playwright William M. Inge (see p. 107), lived in this home at 415 North Tenth. This elder Inge dabbled in several business ventures and experienced a short, unsuccessful political encounter — he ran for mayor of Independence in 1907. Nominated by the Citizen's Party (unaffectionately labeled the Knocker's Party and the Hot Air Ticket by the **South Kansas Tribune**), Inge ran against the popular and prosperous banker, A. C. Stich. The **Tribune** mocked the Citizen's "convention" as "a roaring farce from beginning to end; and when the chairman drove the sheep out of the door, there was but a small number of goats left." The "Liberals" (the dreaded "L" word even back in 1907!) only wanted "a more liberal policy on booze."¹⁸ Inge lost the election 1,292 (68%) to 620 (38%).

The Inge home, built in 1895, has decorative Italianate detail, especially the windows and the bracketed eaves. The wrap-around porch is somewhat unusual for an Italianate home. Special interior features include four fireplaces, a walnut staircase, fluted white pine door and window casings, and a stained glass window. Among other projects completed by Leonard and Delidia Price since they bought the home in 1961, has been to replace all the windows, including installing the large picture window.



The travels of early-day settlers always seem remarkable and a little romantic — traveling by horseback, covered wagon, or oxen. But the most amazing arrival of any of our settlers must be when Henry Baden walked here from Kansas City. "When Mr. Henry Baden, a young man without much experience, came to Independence in 1870 the town consisted mostly of tents, hay and box houses, and the Indians possessed the land. Mr. Baden bought a lot and erected a building 23 x 20 feet, but not having the goods to fill it, rented one-half for a barber shop and occupied the other room with a cigar stand and cigar factory, and slept in the back part. He was always cheerful and advertised liberally and business increased rapidly. In 1871 he occupied the whole building and was soon having a big trade, and that winter made additions and began shipping game — car loads of quail and prairie chickens and car loads of rabbits, and buffalo hides. Business increased and he had to build a two story structure, and then bought a second building adjoining, and added a stock of dry goods." "Mr. Baden and his sons later had a tremendous influence on our business community where they operated four different stores at one time.

Mr. Baden had houses built in a very similar style for each of his sons. His oldest son, John, assumed some of the general management of the Baden business and also ran a tobacco store. His home at 201 South First was built in 1888 and was constructed from hand-pressed brick made only one block from there on Wald Street. The home has many Italianate features and has had a rather large addition made on the back. The floors and the woodwork are oak. Leaded glass windows originally in the home have been removed and replaced with conventional windows.



Peter Scott was the father of seven children and he wanted them to live close to him. Three of his children built homes adjacent to the family home at 119 South Twelfth (above). His son, R. L. "Bob" Scott, built his home at 118 South Twelfth (see p. 103); daughter Hanna Scott, the prominent photographer of Scott Studio, constructed a home at 616 West Maple; and son Will Scott built his home at 618 West Maple (see p. 98). The Scott homestead, built in the 1890's, is classic Italianate with its truncated hip roof, brackets and boxy shape. Similar in style is the W. P. Bowen home at 712 North Ninth (below). Bowen was mayor of the city at the turn of the century for several terms and "one of the best mayors we have ever had, and to give in detail all that has been accomplished for the city under his administrations would require pages of space."²⁰ Over the years the roofline and the porches have been drastically altered.



These two homes at 709 Washington (right) and 709 North Penn (below) illustrate Italianate features a block apart. The former is asymmetrical with an off-set door and different sized windows on the front elevation. The fretwork adds nice architectural detail. This home was given the Independence Arts Council "Historic Home Renovation Award" in June 1987. The latter home is larger and more symmetrical. Enriched architectural details include the upper story porch balustrade, multi-paned upper sashes and sidelights. The dormer is for ventilation in the attic.





The home at 418 South Park (above) has layered symmetry — the windows on each floor are the same size and proportionally massed, but they do not match the other floors. Paired windows in the dormers create a third story; narrow windows appear on the second floor while wide windows are used on the bottom floor. The paired brackets under the eaves of this 1900 home at 519 South Sixth (below) give it an Italianate flavor; however, the addition on the north and the shed-roofed porch do not reflect that same style. The home was presented with the Independence Arts Council "Historic Home Renovation Award" in October 1988.



GOTHIC

Architects began an aggressive attack on traditional Greek Revival houses depicting them as "boring, monotonous, deceitful and ugly." Designing a home like a Greek temple, they argued, was like draping "the skin of the lion on the body of the ass." Others noted the inflexibility of the shape and even the color white, customarily used for Greek Revival buildings, was too stark a contrast from earth tones of green and brown. Further, many middle-class Americans were too unsure of their social status to be presumptuous enough to construct the bold Greek Revival.

Consequently, the Gothic style was conceived by several architects, most notably Andrew Jackson Downing. This type of house was smaller in scale and "was a simple, democratic and pleasantly liveable building form that suited the needs of a people seeking a change from the formal and aristocratic Federal and Greek Revival styles."²¹ This new Gothic style was labeled "the architecture of Christianity" with a "new emphasis on the moral dimension of house design." Plans were "honest," "truthful" and "beautiful." There were many religious overtones — crosses in many designs were added detail while stained glass windows frequently contained three colors symbolizing the Trinity. Organs became common in parlors to support the notion that "one of the holiest sanctuaries on earth is home." It was contended that "nothing has more to do with the morals, the civilization, and refinement of a nation, than its prevailing architecture." Consequently, "improvements in domestic architecture would not only cure the vices of the individual, they would reform and uplift society itself."²²

Obviously many churches are, therefore, Gothic. Although it is beyond the scope of this book, examples in Independence include St. Andrew's Catholic Church, the Presbyterian Church, and Zion Lutheran Church.

The Gothic style is characterized by a steeply pitched side-gabled roof, usually with a front cross gable. Decorative vergeboards (gingerbread) and other ornaments frequently depend more on the whim of the carpenter than architectural style (hence sometimes called "Carpenter Gothic" which was quite popular from 1870-1910). Wall surface frequently extends into the gable without a break, often with windows extending into the gables. Windows are narrow lance (pointed arch) with leaded, diamond shaped panes. Emphasis is on verticality — details hang down or stand up. Chimneys are sometimes part of the major design. Nearly all Gothic houses have one-story porches.





An example of a cross-gabled Gothic is at 413 East Locust (above). Craftsman knee braces support the porch covering. A twin-peaked Gothic is at 301 North Fifth (below). Modest square columns support the small porch covering.





Intricate gingerbread in the gable and around the side porch add architectural detail to the home at 308 South Sixth (above). There is an interesting selection of windows — they do not match in size or style. The fireplace on the front elevation adds a cottage flavor. Varied window sizes and styles are also present on the home at 314 South Fourth (below). The columns supporting the porch are possibly a little thicker than typical Gothic homes.





QUEEN
ANNE



PRINCESS ANNE



SECOND
EMPIRE



ROMANESQUE

CHAPTER IV

VICTORIAN

Sweeping social changes and astounding population growth in the United States after the Civil War created a demand for new housing which resulted in many opportunities for housing developers, architects, builders and, of course, home owners. Basic floorplans remained essentially the same but there was a greater emphasis on the artistic effect. "To achieve the desired artistic impact, the external and internal features of the home became more exaggerated, the designs more varied, and the ornamentation more profuse. The goal was visual delight."¹ However, some have referred to this Victorian era as "the dark age of architecture" or the period of "the collapse of taste."² Even a Victorian Coloring Book noted this style was frequently depicted as "haunted." "You half expect to see two ghoulish figures in the tower, pouring boiling oil on a group of cheerful Christmas carolers below, don't you?"³

During the Victorian era (1860-1900) industrialization led to dramatic changes in home design and construction. Heavy timber framing was replaced by the balloon frame which "freed houses from their traditional box-like shapes by greatly simplifying the construction of corners, wall extensions, overhangs, and irregular ground plans."⁴ Furthermore, decorative architectural features like doors, windows and details were mass produced and shipped all over the country.

The Victorian styles (Queen Anne, Second Empire and Romanesque) all depend on a mixture of details which results in overlapping styles rather than the distinct styles which separate Greek, Italianate and Gothic during the Romantic era. The Victorian style remained quite popular until it was attacked by modern architects in the twentieth century.

QUEEN ANNE

The Colonial home, with its rigid style and limited requirements (see Chapter II), is the most recognizable style of architecture while the Queen Anne is the next easiest to classify, because it has such a wide range of ornament. "The complicated and sometimes bizarre combination of detail, the fascination with broken surface and texture, and the assumption of romantic inspiration and symbolic reference made the notion of stylistic purity or integrity of design difficult to support." ¹ Another source stated: "if the Italianate house is like a svelte, prim dandy standing at attention, his frilled cravat spilling over velvet lapels, then the Queen Anne house is like a buxom gypsy, her ruffled skirts, billowing blouse and patterned kerchiefs infinitely artful, but always in disarray and never quite matching."²

Queen Anne homes are typically the picturesque massing of a variety of shapes, the contrast of materials (brick, clapboards, and shingles painted in multi-colored schemes), irregular rooflines and the asymmetrical composition of doors and windows. Decorative shingled gables, dormers, round turrets, oriel or bay windows, cupolas, and high-fluted chimneys commonly embellish the Queen Anne home. Balconies or verandas open the house to the outdoors. Porches frequently feature delicately turned spindlework. Windows are often enriched by some of the following characteristics: multi-paned or stained/leaded glass-over-one; a border of small colored glass lights-over-one; small round, oval or diamond shaped stained glass; or palladian windows.





F. J. Fritch was one of the early colorful personalities in Independence. "With the genius of his mental faculties unawakened till the dawn of manhood and then embarrassed by the obstructions and adversities of inopulent surroundings, still, by his own boot-straps, as it were, he raised himself out of the mire of illiteracy to become an untrammelled and literate man. Broadening with the experience of years and ripening with the approach of maturer life, he presents an example of the self-made man. . . . At twelve years of age, Fritch quit school and entered his father's shop, in the manufacture of school furniture. He was fond of mechanics, and, for many years. . . he aided his father in the erection of buildings here and there over the country. . . . At the age of twenty-three years, he was persuaded, by a sister, to take writing lessons, with the result that in a short time, he wrote a fair hand and, in consequence of which, he was chosen editor of the paper of the neighborhood literary society. . . . The distinction thus unwittingly thrust upon him, touched his pride and aroused his sense of justice and gave him his first effective shove toward a worthy and useful life. . . . He applied himself so diligently toward the attainment of his, now, ultimate object, that he earned the third highest grade at the county examination. He began teaching country school as soon as he was legally qualified. . . [then] he went seriously into the law business. . . . In 1890, he came to Independence, fifteen hundred dollars overdrawn, and purchased an interest in the law business of Thos. W. Stanford (see p. 100). . . [and later] he formed a partnership with John W. Bertenshaw (see p. 157). For three years, Mr. Fritch was Deputy Clerk of the Kansas Supreme Court. . . . In 1897, he was assistant secretary of the Kansas State Senate."

In 1907 Fritch had this twelve-room home built at 516 North Fifth. "Remodeling" done in the 40's removed the cupola, changed the front door from Westminster Street to Fifth Street, and eliminated a wall separating two rooms to make a large living room. Douglas fir woodwork, oak floors, two wood-burning fireplaces and a stained glass window grace the home. The home has recently undergone another extensive renovation, including replacing the modern porch railings with turned balusters and then painting the home to accent its Victorian style. The Independence Arts Council's original "Historic Home Renovation Award" went to this home in August 1986.



The most sensational story in Independence history is the turn-of-the-century social, political and business feud between bankers A. C. Stich and George T. Guernsey, Sr. This fifteen-year feud purportedly started in Paris between their touring wives concerning the French pronunciation of "baggage" but culminated into quite a rivalry. Guernsey, of whom it was said that "no man contributed a greater share or had a more potential influence on the city's growth,"⁹ had this Italianate home (top left) built at 500 East Maple in 1884 for a reported \$2,000. Among other things, this feud was "measured" by money donated, size of business buildings, people employed, and the grandeur of homes. Consequently, Guernsey sold his "elegant residence" for \$4,000 in late 1899 to Cam Bloom so he could build an even bigger one on North Penn Avenue, called "Ridgewood."¹⁰ It has been said that Bloom "... began at the age of 16 as a hand with a drilling rig. He became attached to the business of perforating holes in the crust of Mother Earth through the research it entailed, and continues yet the work of superintending drilling operations as carried on by the firm of McBride and Bloom..."¹⁰

Building a "bigger" house soon became the vogue. Just as A. P. McBride greatly enlarged and enhanced his residence (see p. 118), so did his partner, Cam Bloom. In 1906 Bloom "Victorianized" this home into "one of the handsomest in the city... The house, as seen from some distance, seems to be a small mountain rising from foothills of pillars and long, cool-looking verandas. This is one of the salient features, artistically grouped pillars and comfortable porches... As one enters the house one ascends cement steps, crosses the wide porch, through the doorway, where is swung a massive plate glass door, into a little charming reception hall, done in Old English. To the right of the hallway is the drawing room, finished in old rose and old ivory. This room contains a beautiful mantle of the type of Louis XVI. Beyond the drawing room and adjoining it is the living room which is finished in forest green oak and all the color tones are well harmonized and restful. Next to the living room is the dining room which is light and cheerful. It is paneled in weathered oak and leather. One of the most beautiful points about the house is the three large oak pocket doors separating the three main downstairs rooms. They are simple in design, but very rich and artistic. The second floor is devoted entirely to bedrooms, all of them very tasteful and well designed, both for comfort and beauty. The third floor will be fitted up as a billiard parlor."¹¹

Other interior features of the home which were not mentioned in the article include stately plaster cornices and molded plaster ceilings in the entry way, the hallway, an upstairs sitting room, and the "drawing room"; oak beamed ceilings in the dining room and living room; four fireplaces; and beautiful light fixtures. The "drawing room" has a gold leaf chandelier with glass bead sleeves over the light bulbs and sconces which match. The dining room has a very large Tiffany-looking lamp made from heavy brass and cathedral slag glass. There are three matching Mission-style sconces in the dining room. The living room has another Tiffany-looking lamp of lillies made from hammered copper. That room also has matching sconces. There are several delicate cut glass fixtures and one heavy blown glass fixture. The large open staircase and all the woodwork downstairs except the kitchen are quartersawn oak. The woodwork downstairs has ribbons and bows and dentil work over the doors and windows. The woodwork upstairs has eggs and darts over the doors and windows. All the woodwork in the bedrooms has been painted but the hallway has quartersawn oak.

Cam Bloom sold the house to John Denman, an oilman with the Denman Brothers Company, of Sedan in 1918. The Denman family sold the home to Becky and Ken Brown in 1986. Since then the home has undergone rehabilitation and renovation, both interior and exterior. The major interior project was a "new" kitchen with an added bay window and a tin ceiling. The major exterior project (besides burning off all the old paint and repainting) was the recent addition of the iron fence. The home was featured on the 1988 Home for Christmas Tour and won the Kansas Preservation Alliance Award in 1992.



"One of the most commodious and elegant of all the new homes..."¹² built in 1905 is at 400 South Fourth. It was built for William N. Banks, a young "home-grown" attorney who came here as a small boy with his parents from Indiana. After a short stint in teaching Mr. Banks went to Purdue and then into law practice. In 1902 he and Arthur Billings formed a partnership. "For strict reliability and honorable methods it [the partnership] stands pre-eminent and has built an enviable reputation along with a lucrative practice in a very short time."¹³

The *Tribune* noted that "...it is commendable that they [the Banks family] have made such a fine improvement while young, and while their family is growing."¹⁴ Some of the outstanding features of this thirteen-room home are the quartersawn oak woodwork in "ribbons-and-bows" pattern; the large stained glass window on the landing halfway up the stairs; six additional leaded-beveled glass windows; two gas fireplaces; and sliding pocket doors. The attic of the house had been finished for the maid. Dan and Diana Hellen have the home furnished in period furniture which made it quite an attraction on the 1985 Historic Homes Tour.



"One of the neatest, most attractive, and probably most expensive cottages in the city" is this nine-room home at 315 North Ninth (above). It was constructed by F. N. Bender in 1902 for Professor Thomas B. Henry, a math and psychology instructor at the old Montgomery County High School, and his wife, Josephine, daughter of J. H. Pugh. (see p. 73) Years later the dilapidated old home was completely restored.¹⁸ Several alterations have been made to the home over the years including altering the original room layout and constructing an office (complete with a wood-burning fireplace) in the basement. Three gas fireplaces and two beveled glass windows remain in the home (one stained glass window was removed from the dining room.) The turret and the roping detail contribute to the Victorian flavor of the home. The porch was originally supported by wood columns and balustrade. The home at 313 North Twelfth (below) was built in 1907 for "Doc" Goodell who ran the Union Meat Market. This home has—or had—many similar characteristics to the home above.





The home at 216 East Myrtle (above) was constructed by George Stump in 1905 for the Callahan family — John with his family of four children, and his bachelor brother, Thomas. Beautiful oak woodwork including three pocket doors and ornamental wide baseboards are featured downstairs while the remainder of the home has pine woodwork. Ten leaded glass windows are located throughout the home and four doors have beveled glass. Two gas fireplaces and one wood-burning fireplace also distinguish the home, but the most unusual feature is the curved walls in both the upstairs and downstairs.

In early 1872 Independence had an outbreak of smallpox and a wholesale vaccination was completed by our four doctors. "One of these early-day colorful doctors was Matthew Thrall who had this home built at 301 North Tenth (below) by George Stump in 1902. Dr. Thrall made the news in 1910 with his "electric auto, a Waverly Victoria [which could] run one hundred twenty-five miles on one charge of batteries." "A daughter of the Thralls, Estelle (Mrs. John) Bertenshaw, lived next door (see p. 157) but moved into this house after her parents died. Special interior features include a built-in china closet with leaded-beveled glass doors and beautiful oak woodwork.





The home at 201 South Second was built by Frank D. Brewster in 1903. A square bay window extends the floor space on the first floor and with a floored attic and full finished basement, this eleven-room home has lots of living space. The home was constructed with solid walls 16 inches thick which consisted of three courses of brick. The many windows in the home are highlighted with very ornate brickwork on the outside, and dark woodwork on the inside. Other special features include two gas fireplaces, beveled glass doors and sliding pocket doors which separate the living room and dining room. Two back porches have been enclosed and the sundeck was enclosed across the rear of the second story for a solarium. That construction reduced the afternoon summer heat in the main part of the home and provided pleasant sleeping accommodations. The original coal fired furnace was switched to gas soon after the home was built. A unique feature of the home is the deep basement which originally had nine-foot high ceilings. At one time roof drainage went underground to a manual valve which could direct the flow to the cistern if needed, otherwise into the street.

The home was built for W. R. Pratt who had started in the stationery and book business in Independence in 1899 and was described as "...a young man of sterling integrity, whose connection with business and social life of the city has been of a character to make him many steadfast friends."¹⁹ And, "Mrs. (Helen) Pratt is a true type of the southern born woman, hospitable and social to a degree, and possessing that instructive knowledge of society and social customs so necessary in the present day hostess."²⁰ The home was featured on the 1984 Historic Homes Tour.



One of the leading building contractors in early Independence was Frank D. Brewster, whose father, J. H. Brewster, was also a leading contractor in the stone-cutting trade and resided east of town (see p. 114). Frank Brewster was "a gentleman whose usefulness as a citizen causes him to be most highly regarded. His handiwork is seen in many of the city's prominent buildings and is of a character which marks him a 'workman that needeth not to be ashamed.' He was his father's right-hand man until 1891, when he began contracting for himself. . . . The secret of his success is possibly in the fact that his word is as good as his bond, and when he enters into a contract to perform certain work, the specifications will be followed to the letter."²¹ Among the more important structures erected by Brewster are the Professional Building, the Masonic Temple, the Public Library, rebuilding the Montgomery County Courthouse (see p. 116), the Pratt house (see p. 91), and Hollingsworth's home (see opposite page).

Frank Brewster built this beautiful home at 419 West Locust for his family in 1897. It was built in the typical fashion of that day with 18-inch thick walls with air spaces between the courses of brick for insulation purposes. The house is trimmed on the inside with ornate oak woodwork and hardwood floors. A large family room has been added to the back of the house. The Independence Group Home for Boys have occupied the home since 1973 and it was featured on the 1983 Historic Homes Tour and the 1988 Home for Christmas Tour.



Perry S. Hollingsworth was an early settler known primarily as a banker with the First National Bank. It was claimed "he has attained a success other than that measured by dollars alone in that he has the unbounded confidence of the community in which he lives and is esteemed by every citizen as an honorable and upright gentleman."²² The Hollingsworth home at 317 North Tenth was built in 1901 by Frank D. Brewster. The home has a partially finished attic and a full basement which was used at one time as a wine cellar. Many of the original light fixtures are still in the home. Hardwood floors throughout the home are complemented by light-grained oak woodwork. In the back of the home is a carriage house which has evidence of stalls for keeping horses.

Some of the original Queen Anne features pictured have been removed, including the decorative dormer, the pediment and balcony balustrade which accented the front porch. An added second-story sleeping porch has altered the front elevation, and the original porch foundation and sandstone corner posts supporting turned balusters have been replaced with solid brick walls and sandstone ledges. A massive native stone fireplace with a cement mantle remains in the living room, but two smaller fireplaces have been removed. Another remodeling job created a new large kitchen from three small rooms. The current owners, Barbara and Doyal Plute, added a pool and deck in the back of the home. The home was on the 1982 Historic Homes Tour.

Know LANDON AS HIS NEIGHBORS KNOW HIM



ALFRED M. LANDON



THE LANDON HOME IN INDEPENDENCE

Our most famous "political" citizen was Alfred M. Landon. Young Alf lived in his father's (John M. Landon) house at 300 West Maple only a few years before going away to Kansas University. Landon was elected Governor of Kansas in 1932 and was the only Republican Governor in the United States re-elected in 1934. In 1936, he had the unfortunate experience of being the Republican nominee for President against the popular Franklin D. Roosevelt. Landon only carried Maine and Vermont (not even Montgomery County) — the worst electoral vote defeat in this century.

This home was the third house that A. E. Todd built in Independence (it was originally constructed for Dr. J. T. Davis) and was described as an "...elegant residence...with many gables and artistic windows, broad verandah, and other ornamentation that make it an elegant modern home, and a credit to our city, and set the pace for others with ample funds to follow. Better far to build and enjoy a good home than to erect expensive monuments that do not benefit the living or the dead."²¹





In 1904 with "...no blare of trumpets, no receptions and no bonuses, but quietly and without stir of any kind the Prairie Pipe Line Company [actually Prairie Oil and Gas] moved bed and baggage from Neodesha to Independence... in a box car drawn by a freight engine over the Missouri-Pacific road. In that car was all the household furnishings, personal effects and the men themselves, and there was plenty of room in the car..."²⁴ George T. Guernsey, a local banker who was constantly involved in recruiting businesses to Independence (see p. 87), had A. E. Todd build two houses especially for the executives of Prairie Oil and Gas. William Gates, the general manager (see p. 41), lived in this house at 417 West Myrtle and E. T. Patterson, the treasurer, lived next door. (see p. 111)

The house, described as "one of the finest \$6,000 residences in the city,"²⁵ has three fireplaces in three different rooms but in similar location to use the same chimney. Cooper and Dolly Roberts purchased the house in 1992 and made it Independence's first "Bed and Breakfast." They have remodeled and renovated the interior while preserving the integrity of the home. The kitchen has been equipped with new appliances and cabinets. Visitors may choose one of three theme rooms, each with a private bath. "The first room, the New Orleans Room, is very feminine and features lace curtains coupled with shades of mauve and pink. The room uses beautiful oak furniture, with a nightstand, boasting two goblets for toasting. The San Francisco Room is set in an elegant tone of brown and black. The room features twin beds and something a little different, an armoire that includes a lighted, working vanity. The room also has two large cranes from South Korea for good luck. The last room, the Scottsdale room, truly captures a Southwestern flavor by incorporating rich earth tones of oranges, blues, greens and browns. The decor features many types of Native American art including feathers, horse paintings and a howling coyote."²⁶ There are plans to expand the accommodations to include the finished attic and the two story carriage house. The architectural details were recently accented in authentic Victorian colors and the wrought iron railing has been replaced with turned balusters. The home was featured on the first Historic Homes Tour in 1981.



The home at 200 South Fourth, which was featured on the cover of **Independence: Our Historic Homes**, was constructed by A. E. Todd for Mr. August Zutz, a pioneer in the grocery and hardware business. "It is a frame structure, has eleven rooms and a bath, is of two stories and large attic, and has an improved basement (the hot air furnace for heating the entire house, hot and cold water and the necessary tubs and equipment for household laundering). . . The wood finish of the interior is of red oak, the floors of the first floor being the same. The staircase in the main hall is a special feature of the interior beauty of this home. The house has three large porches and a balcony and artistic windows and doors. . . (It) was built at a cost of about \$6,000."²¹ The article did not mention two gas fireplaces, stained and beveled glass windows and the classic turret with its band of fish-scaled shingles. Considering all this Victorian detail, it is a little surprising that the porch balusters are not turned.

There has been extensive remodeling to modernize the home, including changing the function of several of the rooms and converted the basement into a recreation room. The home is currently owned by Class Limited and was featured on the 1982 Historic Homes Tour.



"One of the largest and most elegant residences in the city" is at 401 South Fifteenth. "It has three full stories and basement, with a fine corner tower, broad verandas on three sides and finished in hard wood, with bath, hot and cold water and other modern conveniences."²⁸ It was also noted that this \$7,000 home "adds much to that part of the city."²⁹ The fifteen-room house was constructed in 1903 for J. D. Budd who was a "quiet, unobtrusive gentleman who has wrought his way from comparative poverty to success. . . His start was from evolving from his brain what was afterward patented by him as the improved laundering machine, the first of its kind. This simple device proved such a great labor saver for the housewife that it became one of the best sellers on the market."³⁰

At one time the house purportedly had tunnels to out buildings. Tapestry once graced the walls. Original gas lights still remain on the third floor and the burl walnut woodwork exemplifies its original beauty. The living room has a molded cornice ceiling and pocket doors which separate it from the library, both of which have fireplaces. The dining room, which also has a fireplace, has a built-in china cabinet.



This large home at 618 West Maple (above) was constructed in 1904 by H. G. Ellis for \$7,000. The large columns, which suggests Greek architecture, dominate a basic Queen Anne structure — irregular shape, a turret, leaded glass windows, and asymmetrical spacing of windows. It was built for Will Scott in close proximity to the other Scott properties. (see p. 76 and p. 103) However, Mr. Scott soon decided that this sixteen-room home was too large for his family of three so he sold it to H. E. West (see p. 143), an independent oilman. During World War II the Sisters of Mercy Hospital bought the home for their student nurses and called it "McAuley Hall" in honor of their founder, Sister Catherine McAuley. The interior is graced with oak colonnades in the doorways, a large open stairway with twisted carved balusters and four different colored ceramic tile fireplaces. Another rather massive home with some mixed detail is at 301 South Fifth (below). This home was constructed by A. E. Todd about 1907 for Albert W. Bloiser, the vice-president of George Guernsey's Commercial National Bank.



PRINCESS ANNE

At the turn of this century many middle-class Americans demanded affordable homes, but still with artistic style. The Queen Anne home was too extravagant — less ornamentation could cut construction costs, minimize repairs, avoid unnecessary labor, and “provide the greatest amount of display at the least possible expense.”¹¹ This scaled-down version of the Queen Anne home was simply called “a modern house” and remained “a style orphan” until *The Old-House Journal* recently coined the term “Princess Anne.”¹² The Princess Anne retains the Queen Anne asymmetrical massing, large chimneys, multiple roofs and gables, bays and verandas, classical details such as palladian windows or stained glass windows, and ample interior space. But this direct descendant of the Queen Anne is simpler in surface treatment, without bands of shingles, gable ornaments, turrets, and spindlework.





In the summer of 1898 it was reported that "T. H. Stanford's new house [at 216 South Fifth pictured above] is nearing completion and will be a model in style and convenience, and a fine improvement for the city." "Mr. Stanford was a reputable lawyer and "all Southeast Kansas and large parts of Oklahoma and Indian Territory know of his professional ability and the demand for his services make him a very busy man — "Partial symmetry, brackets and the round bay apply Italianate features to this eleven-room Victorian home. The exterior is distinguished by the ornate gingerbread on the wrap-around porch and the picket fence. Interior features include ornate woodwork, swirl balusters on the stairway, three fireplaces and three stained glass windows. Another home combining Queen Anne and Italianate architecture is at 218 South Fifth (below). It was designed by W. M. Griffith for Dr. George C. Chaney. The tall, narrow (and paired) windows on the second floor and the brackets give the home an Italianate flavor. The hipped roof is interrupted by gables with scalloped shingles.





Most of the flair on the home at 415 North Eighth (above) is a result of the porch turret. A sunburst end gable is repeated in the pediment over the porch. Otherwise the detail is quite plain, including square porch railings and doric capitals on the columns. Imagine the porch turret (above) applied to the home at 215 North Second (below) and then replacing the iron railings and columns with turned balusters and columns. That coupled with the existing detail (arched windows in the dormers, sidelights, etc.) so richly accented in Victorian colors would bolster this, one of the most picturesque homes in Independence.





The home at 209 South Fourth (above) was built in 1915 by Arthur Hurd for Roderick Morrison who was an independent oil operator. F. F. Fletcher was the architect. The home was described as: "large, handsome, two-story with basement and screened in and sleeping porches, porte cochere, and all the down to date conveniences."³⁷ Oak beams plus the oak mantles on the five fireplaces and the woodwork in the home were made by the Uhrich Mill here in Independence. The most interesting story surrounding this property, however, concerns the garage. Because of the crooked driveway as this early picture indicates, Mr. Morrison had a turntable constructed in the garage so his car could be turned around and driven forward out of the garage. An earlier article put this in full perspective by stating that Mr. Morrison was "enjoying a new Ford auto car with canopy top, 22-horsepower and Tom Wharton [who ran a local garage] is instructing Mr. Morrison in handling it."³⁸ Across the street at 218 South Fourth (below) is a home built in 1904 for Frank Freeling who was in the dry goods business. Special interior features include oak woodwork, hardwood floors, an open staircase and two fireplaces.





This large home at 118 South Twelfth Street (above) was constructed by J. B. Kunze and Arthur Hurd in 1903 for R. L. "Bob" Scott who was in the grocery business. The house is supported by nine feet of stone foundation, six feet of which is underground and there are matching stone posts by the sidewalks. In 1913 two bedrooms and a sleeping porch were added making a total of eleven rooms in the home. The small, paired and tripled columns with doric capitals and the wide frieze board have been painted to accent the Victorian flavor of the home. The home at 316 South Penn (below) was built about the same time for Curtis Otwell.





A crest in the center of the second floor bay add a rich dimension to the homes at 517 South Fourth (above) and 601 East Myrtle (below). On the former, the full-length columns with no balustrade are a little unusual on a wrap-around porch. The latter home was built by H. G. Ellis for John W. Howe shortly after the turn of the century. Howe was a merchant, an oilman and County Treasurer. "As an official he was made an enviable record and under his administration the affairs of the office have been conducted in such a manner as to have made for him a host of friends."³¹





The Dittmer brothers, John and Henry, were sent to this country from Germany without either of them being able to speak a word of English. They had a tag fastened to their coat lapels which indicated that they were to come to Independence and be delivered to their uncle, Henry Baden. Both learned the language and were very productive workers for Baden in his mercantile business. In 1907 John had this "elegant modernly finished home [built at 319] South Pennsylvania Avenue. . . It is one of the largest and finest in the city, with ample porches and all accessories of a beautiful home. It was built under the superintendence of A. M. Horstick who bought the material and employed the labor. William Fortner was in charge of the carpenter work, and the work is a credit to his skill."³⁶

The home has fourteen rooms on the first two floors, a full basement and an attic and cost \$7,000 to construct. The kitchen was equipped with a dumbwaiter which was used to bring the food from the basement where it was prepared. The dining room has a large built-in oak china cabinet. All the rooms have the original gas and electric lights which are brass with frosted glass globes. There are pocket doors between the parlor and living room and dining room. The house has a most interesting oak staircase, finely carved with a divider between the stairway and foyer. There is a serpentine curve at the top of the stairs which opens to a long hall. The home is currently owned by Marge and John Heckman and was featured on the 1985 Historic Homes Tour.



An example of F. N. Bender's craftsmanship — "twelve rooms and basement and all modern conveniences" — was completed in 1903 for W. H. Whitford at 320 North Second (above). Whitford advertised himself as an "Immigration Agent."³⁹ The house was later owned by Studebaker Riley, whose relatives originated the famed Studebaker automobile. While the home was being constructed boasts were made that it "... assumes a commanding position and overlooks the finest scenery in several states"⁴⁰ and "commands a river view for miles."⁴¹ Special interior features include plaster molded cornices, leaded glass windows and built-in china cabinets. As this 1905 picture illustrates there was a matching porch and balcony balustrade and a railing around the widow's walk. Another F. N. Bender home was built at 201 South Tenth (below) for Adam Braik in 1902. It was "one of the very best built homes in the city, modern in every respect, [and] on a paved street."⁴² Braik ran the Independence Milling Company where they made "... the famous 'Horseshoe' brand [with the] brand on every sack which advertises Independence to good advantage."⁴³ Interior focal points include a large sandstone fireplace and a beautiful oak staircase which is highlighted by a stained glass window.





The home at 504 North Ninth (above) was the birthplace of playwright William Inge. He lived here until he was about four and then moved to 514 North Fourth (below). A special feature of this home is a hand-carved stairway which is "dark at the top." Inge became one of America's most famous playwrights with plays that many consider to be good descriptions of Independence in the 20's and 30's. They include "Come Back, Little Sheba," "Bus Stop," Pulitzer Prize winning "Picnic," and "Dark at the Top of the Stairs." "A Splendor in the Grass" won an Academy Award for a movie. The house was built in 1895 for Clark Milligan, who had all the land fenced in south to Locust and east to Park, in which he raised and furnished mules for the Army during World War 1. The wrap-around porch is the most commanding architectural feature while five fireplaces grace the interior.





This showcase home at 501 West Myrtle was constructed by A. E. Todd in 1905 for Thomas J. Booth, one of the city's more successful businessmen. Booth was described as "... a genial 'good fellow' and the acquirement of riches... beyond 'the wildest dreams of avarice' could not transform." Booth had interests in oil, and built the Booth Hotel in 1911. He resided on the top floor of the Hotel after that.

The fifteen-room home has ten leaded glass windows and two beautiful stained glass windows. Many original features are still in the home including bathtubs, sinks, pocket doors, decorative lamps, brass ceiling fixtures and a massive silver chandelier in the dining room. One of the four fireplaces in the home is made from Independence paving brick. A recreation room in the basement has an oil painted canvas mural, some tapestry, a colonial-style fireplace and beautiful tile floors similar to the tile used in the Booth Hotel. Gold brocade fabric covers the living room walls while dark blue fabric is above paneled wainscoting in the dining room. A butler's bell rings from the dining room to the kitchen and from the master bedroom to the servants' quarters in the third floor. Originally the home was shingle style with dark colored shingles in the gables (shown above) but a remodeling has added a more modern asbestos siding. The home was featured on the 1981 Historic Homes Tour.



Another example of A. E. Todd's fine craftsmanship is the home built at 418 West Laurel (above) in 1906 for John A. Cramer who had started in the harness and saddlery business in 1870 and "always displayed ability and industry in managing his business and by his thrifty methods he has built up and enjoys a splendid trade."⁴⁰ This "stylish home on Eleventh and Laurel is an elegant 2½ story with basement, ample porches and all in good style. Eleventh proposes to be a finer street than Fourth."⁴¹ The home has fourteen rooms with many leaded-beveled glass windows and doors, massive oak woodwork with some oak paneling, a beautiful stairway with intricate balusters, and two fireplaces. It was featured on the 1983 Historic Homes Tour and the 1988 Home for Christmas Tour. The home at 217 North Eleventh (below) was built about 1905 for John W. Bertenshaw (see p. 157). The home has a totally different appearance today because most of the architectural details have been removed through the years.





In 1907 A. E. Todd built this spacious ten-room, \$4,500 home for William E. Stich, an insurance man, who was a brother of A. C. Stich — one of Independence's most prominent citizens (see p. 116). This home, located at 510 East Maple (above), was "setting the pace for nice homes. . . [and had] a basement, large rooms, cement porches and all the down stairs can be thrown into one room to entertain friends." Another interesting family connection was the marriage of W. E. Stich's daughter to Earl Sinclair (see p. 52), a brother of Harry F. Sinclair. The home was built very near the western lot line which, it had been claimed, so angered neighbor Cam Bloom (see p. 87) that he considered constructing a "spite fence" to illustrate the width of his property. Leaded glass windows and two fireplaces add character to the interior. The home at 503 East Main (below) was built in 1907 for Samuel H. Hooker for \$3,500. Thirty years later it sold at the Sheriff's sale for \$240.





George T. Guernsey had two houses built for the executives of Prairie Oil and Gas when they moved from Neodesha to Independence in 1904. The treasurer, E. T. Patterson, lived in this house at 415 West Myrtle and the general manager, William Gates, lived next door. (see p. 41 and p. 95) Patterson "... is reputed to have handled more money than any single individual in the oil business... roughly 30,000 checks monthly, the total disbursement of which has been running in the neighborhood of \$15,000,000 monthly... In order to sign this number of checks he resorted to the use of the signograph, signing 10 checks at one time."⁴⁸

The 16-room home has 64 windows. The entrance hall has a paneled oak open stairway with a landing, and a back stairway from the kitchen joins the same landing. The living room ceiling has oak planks with large beams, while the dining room has similar beams with a plastered ceiling. Two brick fireplaces and the original light fixtures which were at one time gas characterize the interior. The carriage house has a four-foot stucco wainscoting constructed with imported sea shell aggregate which gives it a glistening effect. The carriage house has doors on both ends allowing a forward exit into the alley.

SECOND EMPIRE

The newly rich and powerful elites after the Civil War, weary of Greek and Gothic architecture, were impressed by the French Second Empire style which offered elegance from Louis XIV's reign. These "somewhat top-heavy, lumbering structures... suited the needs of the bourgeoisie of the Gilded Age."⁴⁶ Representing the overstuffed Victorian age, the Second Empire house features "the juxtaposition of a towering center pavilion against the mass of the mansarded structure, the use of sweeping porches or piazzas, and the generous display of various building materials such as slate, tin and wood."⁴⁶

The mansard (double-pitched roof with steep lower slope) is a hallmark of the Second Empire style. This roofline increases the usable floor space in the second story. The profile of the roof may be straight, concave or convex and is typically pierced with dormers. A multi-colored slate roof is normally arranged in a pattern. Two-over-two windows are frequently round-headed (eye brow) and paired. Bay windows, Italianate brackets, gingerbread, iron railings and moldings, and ornamental chimneys are other frequent methods of decoration. Second Empire houses are usually constructed of brick or stone and have fluted pillars (often paired) supporting the veranda.





J. H. Brewster was the most accomplished early-day builder/stone mason in the area. He arrived in Independence in 1884 and was selected to construct a new Montgomery County Courthouse in 1885 (see p. 116). In 1887 Brewster began construction of his personal residence a few miles east and south of Independence (top picture was taken about 1888). Initially a small porch was added (below) before the home was completed with a much more majestic porch and porte cochere a few years later. (See picture on next page taken about 1910.) Although the Second Empire architecture was very popular across the United States at that time, this is the only example of that style in Independence.





This home was constructed with ten-inch, solid brick walls. The red bricks, with the exception of those on the front of the house were "...made from soil brought up from Drum Creek, and fired on the grounds."¹¹ Likewise there were decoratively carved native sandstone window lintels. The fluted pillars supporting the veranda "were carved in the quarries at Carthage, Mo., and hauled here on hay racks." However, the most distinguishing exterior feature is the mansard roof with patterned, colored slate topped with an iron cresting. The interior of the home has a "beautiful walnut stairway rising up to the large second floor. The intricately carved bannister post supporting the stair rail is a masterpiece of workmanship. On the top of the post is a small acorn, carved in by Brewster himself. Rising up through the 12-foot ceilings [with some decorative plastering] is a massive native-stone fireplace in the east parlor." The grounds contain two cement eight-sided gazebos ("one of which was formerly an aquarium, and the other a conservatory for flowers"), a brick barn with hand-hewn beams, a carriage house, and a sandstone water tower.

It is on this "Brewster place" that the first successful gas well was drilled in February 1893 by Cam Bloom (see p. 87), J. D. Nickerson and A. P. McBride (see p. 119). These three men later formed the Independence Gas Company. Consequently, "one of the most interesting adjuncts to the property, no longer in existence, was Brewster's 'Petroleum Park.' The 50-acre park was a favorite spot for picnickers several decades ago. A large exhibition hall stood on the grounds and fairs were held there. Adjacent to the park was a race track... Chugging up and down Drum Creek, south of the park, was the paddle wheel steamboat, the 'Nellie Hockett' which used to haul passengers into Independence. The Mid-Continent Band, organized in 1892, used to play at the park." The steamboat turned around at McTaggart's Dam (one mile east). The round-trip price starting at East Myrtle was about 50¢ which included dancing to violin music on the boat.

ROMANESQUE

Romanesque architecture was inspired by Henry Hobson Richardson, an innovative Boston architect in the 1860's and 1870's. "In only a few instances has an American architectural style been so influenced by one figure as to bear that person's name. But so it was with Richardson and the Romanesque Revival."¹ Romanesque became a very popular style for large public buildings and "monumental and stately"² homes during the 1880's. The most dominant characteristic of Romanesque architecture is the round arch windows, porch supports and/or round towers. These details, along with belt courses and foundations, are quite frequently rendered even more decorative through the use of rough-faced ashlar stone which provides a sharp contrast to the smooth dark red brick facade. The overall profile is massive and asymmetrical.

It has been noted that "Romanesque style buildings have been a favorite target of the wrecker's ball [because] their very monumentality seems to challenge destruction; they cannot be cosmetically treated quite as easily with paint as can frame structures; and they often appear cold and forbidding to the modern eye."³ That certainly has been the case in Independence. Our courthouse was an excellent example of Romanesque architecture (see picture next page). The clock tower rises high above the four smaller corner towers while statues and eagles add rich detail. Two other impressive Romanesque structures once graced Independence — the Stich home (see page 117, top) on South Fourth (where the Presbyterian Church currently is located) and the Montgomery County High School (see next page) which is now the Middle School physical education field.⁴







Al Shulthis was vice president of A. C. Stich's Citizen's National Bank when Stich built the magnificent home in 1900 pictured above. Shulthis had the scaled-down version of this home built at 525 North Eighth (below) as a wedding present for his daughter, Beatrice, when she married Clarence Stewart who came from Ohio with his friend, Alf Landon, to work for Landon's father (J. M. Landon) in the newly organized Kansas Natural Gas. The arched windows and door on the lower floor; the round brick columns, although rather unusual but indicative of the ornamental bricks manufactured by the Coffeyville Vitriified Brick Company plant here in Independence; the half-circle attic light; the half-circle leaded glass window in the staircase; and the five-sided dormer define Romanesque features. Five leaded glass windows, a molded plaster ceiling, built-in bookcases and a gas fireplace also grace the home.



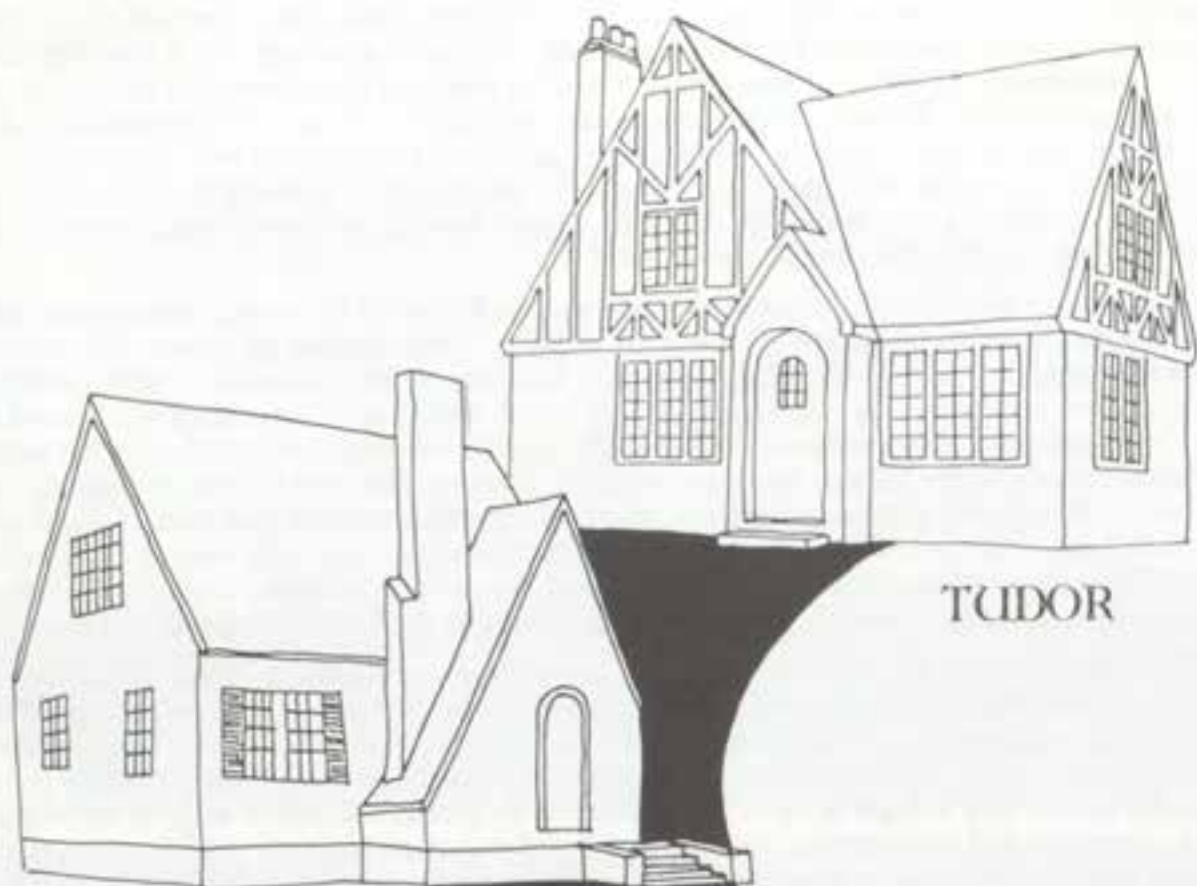


The only remaining "mansion" in Independence is at 610 North Penn and originated as a plain, square brick house constructed for Col. Norris B. Bristol in 1874 (see top left). "He is one of the best known characters in the county, and, by reason of his rectitude and his industry, merits the large measure of esteem meted out to him. . . Mr. Bristol's four score and four years set lightly upon him, his abstemious and correct life making him hale and hearty at an age which generally dims the mind and totters the step. . . [Born in New York, he] remained there until after he had cast his first presidential vote, the head of which ballot read 'Martin Van Buren.' He then started in life for himself, coming west to Ottawa, Illinois, where he engaged in the grain business for a period of thirty years, operating one of the largest elevators in that section of the country. With his son-in-law, Benj. Armstrong, he then came to Independence, landing on the townsite December 6, 1870." "That "landing" is quite a story in itself.

The Bristols and the Armstrongs intended to settle in El Dorado but as they approached Independence they met a spring wagon covered with a canvas. When they got into town they inquired about the wagon and were informed that there had been two or three horsethieves shot and killed and they were taking them in that wagon to their burial. Mrs. Bristol was scared and wanted to leave immediately and not even spend the night. The Sheriff, however, confronted them and would not permit them to leave because they represented three able-bodied men (Bristol, Armstrong and the driver). The Sheriff suggested that there might be more trouble so he told them to check into the old log hotel next to the jail. If they heard gunfire during the night they were to come lend a hand. The night was calm. The next day they looked around Independence, liked it and decided to stay. They first constructed the house which later became the Land Office (see p. 11).

In March 1902, A. P. McBride bought the home "to make a beautiful place of it." "His name and fame have extended beyond the confines of his own state and, in the development of the subterranean resources of southeastern Kansas and the Indian Territory, the name of A. P. McBride stands the peer of all. Tunnelling the earth's crust, has been his life work; and the hidden truths which his efforts have brought to light, have yielded to the geologist a fund of positive knowledge, and to commerce and the industries, an impetus that will endure permanently and increase with the lapse of years. . . [He] grew up a country, Kansas lad. Conditions and circumstances were such that anything beyond a limited country school education, for him, was impossible. He began life as a well-driller and, in time, became associated with C. L. Bloom, doing a contract business in prospecting for gas and oil. . . What is now believed to be the heart of the gas and oil field of Montgomery County, is under the control of the Independence Gas Company, of which these two gentlemen are the chief promoters and the executive head. . . McBride is a man of remarkable vigor, filled with enthusiasm and hope, and has a facility for accomplishing things, without loss of time. His influence with men is at once apparent and his opinions are valued as the results of practical experience. His interest in Independence is a warm and abiding one and the work he has done toward its ornamentation, is best detailed by a view of his handsome brick residence on North Pennsylvania Avenue." "

In truth, McBride more than doubled the size of the home as well as giving it Romanesque features (bottom left). A related success story is noted concerning McBride's partner, Cam Bloom (see p. 86). The McBride residence was "considered by many the handsomest and most luxuriously appointed in the city, being situated on North Pennsylvania Avenue and surrounded by extensive and beautiful grounds." "Money was not spared in the "reconstruction" of this mansion. Hand-carved woodwork is throughout the house; eight fireplaces grace the large rooms; stained glass windows were common in nearly every room (they have been removed); the basement was walled with marble; and mosaic tile floors the entry porches. The house, converted into eight apartments during World War II, was registered by the Kansas State Historical Society in the 1960's.



TUDOR

ENGLISH
COTTAGE



SPANISH



CHAPTER V

ECLECTIC

As wealthy Americans rejected the ornate Victorian homes, they chose instead homes with "cleanness of line and simplicity of shape."¹ While some American architects were developing the whole new style of Prairie architecture (see p. 142-145), others were interpreting European traditions. The original European models (Tudor and Spanish) were constructed of solid masonry while the American versions simply applied a veneer of brick, stone, stucco and/or strapwork to the exterior of the new balloon-framed house. A "friendly competition within" the different styles of Eclectic houses existed during their popularity at the turn of the twentieth century.²

TUDOR

The English Tudor house is an example of Eclectic architecture and, although it parallels European designs, it is decidedly American. Great emphasis is placed on allowing natural features (wood and stone) to display their inherent color and texture as the main form of ornament. Rougher materials had more texture and were also cheaper.

Tudor homes have exposed timbers which reveal their strapwork construction. The space in between the timbers is usually stucco or brick which adds to its rustic appearance. Sharply pitched roofs with little overhang are often terra cotta or slate and have very prominent cross gables, possibly with decorative finials and pendants at the peaks. Impressive chimneys are frequently topped with terra cotta pots. Windows are usually casement with small panes of leaded glass. The main entrance, including an arched doorway, is frequently without a porch or shelter.

A Tudor house with brick or stone on the lower half and timber/stucco on the upper half is called Elizabethan.





Probably the most gracious home in all the Independence area is "Glencliff Farm" (above) which is on the cliff overlooking the Elk River north of the city. The nine-room home was built by Harry E. Duckworth in 1923 for Paul R. Johnson, whose father — William H. — was the founder of Union Gas System. The light fixtures were imported from England and Italy. Some of the furniture was also imported from Europe. All the walnut beams (interior and exterior) and woodwork were cut on the Farm. The clay-slate roof was manufactured by Vitrified Brick Company of Coffeyville. All the windows are leaded glass. One other interesting feature is the fact that the second floor of the house is connected to the second floor of the garage and a service quarters while the third floor is a game room. The Farm is currently owned by Harrison Johnson, a nephew of the original owner and was on the first Historic Homes Tour in 1981.

In 1925 Dana H. Kelsey, a vice-president of Prairie Oil and Gas, had this beautiful home built at 102 South First (below). It was designed by J. C. Nichols, the same architect who designed the Plaza in Kansas City. The home, which has seventeen rooms including service quarters in the basement, was built by Wesley E. Smith. The basement also has a "wine room," a large recreation room and a two car garage. There are three wood-burning fireplaces in the home. A gazebo sits in the well-landscaped back yard. The home was shown on the 1982 Historic Homes Tour.





The similar homes at 1039 North Fourth (above) and 1223 North Second (below) almost constitute a separate classification of "Tudor Cottage." The elevations and long sloping roofs in the main front gable are nearly identical but the latter has more balance with diamond paned, paired windows and decorative chimneys with pots. Tudor strapwork is present in the gable ends of both houses. The North Second home was built in 1916 by Harry E. Duckworth for his personal residence (see Index of Builders and Architects for other homes he constructed).





These quaint little houses standing side by side at 408 South Second (above) and 412 South Second (below) have some of their architectural details (the arched doorway and the chimney) accented with rough-faced stone. Small multi-paned windows are quoined on both houses.





Neither of the brick two-story houses at 418 South Fifth (above) and 300 North Park (below) have exposed strapwork, but both contain enough other Tudor detail to put them in that classification.





The home at 401 North Park (above) is a frame house but in the Tudor classification because of the exposed strapwork, the arched doorway and the long steep roof. A "false" thatched roof is one criteria for a "false" Tudor home' as is the case at 1048 North Fourth (below). The home was built in 1921 for newlyweds, Flo and Leo Callahan. Ira Shive was the contractor. Stucco and multi-paned windows contribute to the Tudor classification. An addition of three bedrooms was made to the back of the house by A. E. Todd about eight years after its construction to accomodate some of the five Callahan children. Several other changes were made at that time also, notably a brick fireplace and built-in bookcases. A daughter, Christine, still resides in the home.





The impressive chimneys on the home at 300 South Park (above) highlight its Tudor detail. The smooth stone lintels and sills add a horizontal dimension not generally found on this style of house. This home was constructed for Helen Uhrich, the widow of O. W. Uhrich (see p. 139) who received the patent for the revolving door. When Mrs. Uhrich died in 1942 her will stipulated that this home should be transformed into an "Old Ladies Home." Approximately one-third of her estate was to be used for "expenses incurred in feeding, clothing, medical care, maintenance and comfort for such old ladies from the City of Independence." The large Tudor home at 1036 North Second (below) is one of the most majestic homes in the city. It was constructed by Jesse L. Zollars as his personal residence. The small dormer on the left adds space to a bathroom and the large dormer on the right creates a sun room.





The large L-shaped home at 700 North Fifth (above) is very symmetrical with windows at both levels in groups of twos, threes and fours. The strapwork on the gable ends match the porch covering. The foundation and window lintels are outlined with a belt course of end laid bricks. Native sandstone laid in coursed ashlar rangework is used on the bottom half of the home at 400 East Maple (below) which matches the church constructed in 1925. The windows in this home are not as symmetrical.





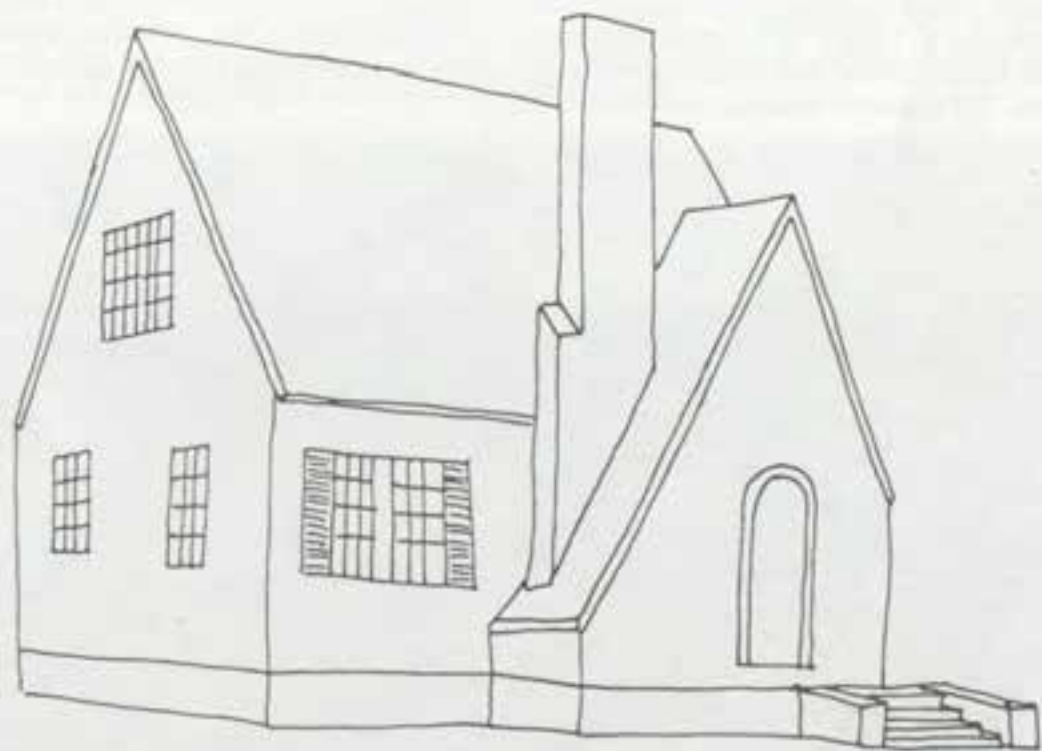
An excellent example of an Elizabethan house is at 216 North Second (above). The home was built in 1927 for John Fertig, who was in the oil business. His wife, Maudie, was a daughter of A. P. McBride (see p. 119) who was very successful in oil. The Uhrich family (see p. 128 and p. 139) later owned the home but used it as rental property. The nine-room home was designed by Huntington and Huntington, a Denver architecture firm, and cost \$18,000 to build. A belt course of end-laid bricks define the foundation and window lintels. Stone quoins accentuate the arched doorway. The shed roof dormer attached to the steeply pitched front gable alters the appearance of the small Tudor house at 1021 North Fifth (below). The front elevation has good balance with paired multi-paned windows on either side of the centered front door.



ENGLISH COTTAGE

Not all architectural reform has been motivated to change the style of a home — some has been directed at the construction and maintenance costs. As early as 1871 it was stated that “a cottage indicates a disposition in the proprietor to live within his income, and to appropriate his means rather for the convenience and comfort of his family, than for show which he is ill-prepared to sustain.”¹

The English Cottage home is a quaint and charming dwelling dominated by a roofline which has soft, flowing curves recalling the original thatch roofs along the English countryside. There are relatively large expanses of wall space, pierced by windows and very little overhang on the roofs. A front chimney frequently serves as a major architectural feature while a small pointed gable over the front door accentuates the steeply pitched roof.





The "award-winning" English Cottage is at 317 North Park (above) — with its long sloping roof, multi-paned windows, front chimney and arched doorway. The shingled surface connotes Cape Cod style (see p. 56-61). A centered chimney serves as the fulcrum for the well-balanced home at 717 East Main (below). A small dormer over the arched entrance offsets a larger dormer over paired windows. All windows are four-over-one.





Large dormers on either side of the steeply pitched roof add space to a second floor at 309 North Thirteenth (above). The centered chimney is a focal point. A similar house is at 607 East Myrtle (below) only with the chimney on the side of the house. The large picture window and the flat porch roof are a little unusual on English Cottage houses.





Arched doorways are key architectural detail on the homes at 1222 North Second (above) and 1027 North Fifth (below). Both have long sloping roofs in the main front cross gable. The former has very tall multi-paned sashes with transom windows above them, while the latter has a variety of window shapes and sizes. The mix of stone and brick on the latter give it a Tudor flavor.



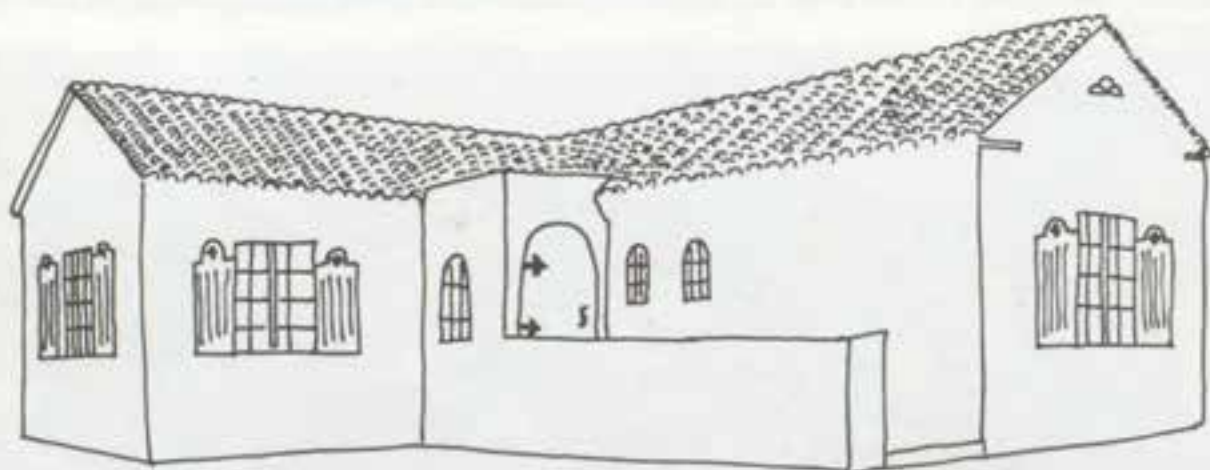


Built prior to 1872, the home at 315 South Penn (above) originated as a Folk House. A fire partially destroyed the roof many years ago and when it was reconstructed the long sloping roof enclosed part of an existing front porch giving it an English Cottage flavor. J. M. Anderson lived here while his larger home (see p. 55) was being constructed on the corner. A front chimney would complete the English Cottage home at 725 South Park (below). Good balance is attained with the paired windows.



SPANISH

Although Spanish architecture is generally associated with the Southwest, there have been many examples of it all over the United States, including a few homes here in Independence. And even though Spanish architecture has a variety of sub-types (Colonial, Pueblo, Mission) many characteristics are common among those types and distinct to the general class. Probably the most important characteristic is thick, unadorned and asymmetrical walls which are constructed of masonry, adobe or stucco and frequently have extended roofbeams (vigas). Flat roofs with a parapet wall or a low pitched red clay tile roof further define the Spanish style. Openings (frequently arched) have rustic wood doors and ornamental wrought-iron window grilles. A patio is usually a prominent feature.





The "award-winning" Spanish homes are at 513 East Oak (above) and 515 East Oak (below). The former, in fact, did win the Independence Arts Council "Historic Homes Renovation Award" in June 1989. Both homes were built about 1925.





George T. Guernsey, Sr., the prominent banker (see p. 87), had this home built in 1927 for an official of Prairie Oil and Gas. Guernsey himself lived in a mansion called "Ridgewood" on North Penn Avenue until his Commercial National Bank, the sixth largest bank in Kansas, was forced closed in March 1930. Guernsey liquidated all his assets (including "Ridgewood") when the bank closed with the exception of this home where his family lived until 1939 when Mrs. Guernsey died. Mrs. Guernsey also had "brought the distinguished honor to the state of Kansas as the first president of the Daughters of American Revolution to come from west of the Mississippi River."¹

The eight room home at 1200 North Second is charmed by three fireplaces, birch and walnut woodwork, hardwood floors, a built-in china cabinet, two built-in bookcases, and two original lights from "Ridgewood." Two alterations to the original home include expanding the kitchen to include a back porch and the pantry and adding a bedroom and bath to the downstairs. A tornado shelter with one-foot thick cement walls is under the kitchen and back porch. Mr. and Mrs. J. R. Barnett, the current owners, were married in the living room in 1943. The home was shown on the 1984 Historic Homes Tour.



In 1916, Burns Uhrich had A. E. Todd construct purportedly the first "fireproof" home in Kansas at 201 South Fourth (above). Uhrich had drawn the plans and cut the woodwork at his father's mill. His father had received the patent for the revolving door and was the owner of the revolving door and sash company here in Independence. Although he had started the first such company in the United States at Atchinson, he moved it to Independence in 1907, but continued to call it the Atchinson Revolving Door Company. A total of ten rooms, including a sun room on the second floor and a recreation room in the basement, are in the spacious house. Two gas fireplaces, several original light fixtures, walnut woodwork, and built-in bookcases are also featured in the home.

The home at 201 South Sixth (below) has characteristics from several styles, including a hipped roof with open rafters, a front chimney, multi-paned windows and an arched entrance. The gray stucco dominates the exterior, resulting in a Spanish classification.





PRAIRIE



CRAFTSMAN



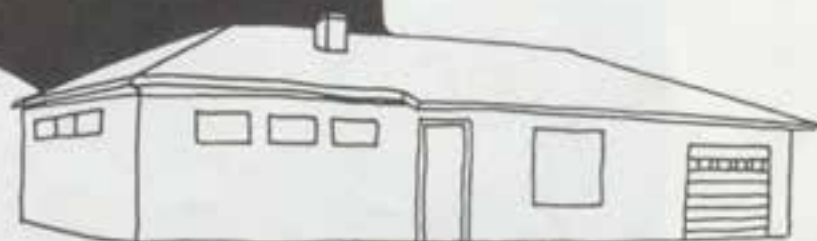
BUNGALOW



HOMESTEAD



**AMERICAN
FOURSQUARE**



RANCH

CHAPTER VI

MODERN

At the turn of the twentieth century, architects (notably the "Chicago School") rejected the popular eclectic styles which were "reviving" European designs and created "modern architecture." These new designs were very innovative and refrained from all historic precedent. It has been argued that "the immediate cause of this change was the loss of confidence in traditional social values."¹ Furthermore, there was a revolt "against the complexity and eclecticism of the Victorian standards."² The only Victorian value which survived was an expression of hierarchy, but that hierarchy now illustrated economic differences in society rather than a ranking within the family structure. Residential neighborhoods were implicitly segregated by income level — large and small houses were not mixed in the same neighborhoods.³

This new architecture was based on simplicity. "Flat surfaces, straight lines, and sharp angles had a cleanness and precision that was considered to be far more attractive than the complicated curves and intricate detail that had characterized Victorian designs."⁴ Furthermore, middle-class Americans were having more input into home design. It was stated that "the tendency to ornament comes from the architect rather than the client, almost every time."⁵ So now, fewer details and objects would have to be dusted, repaired, painted, etc. While the attention of "historic homes" in Independence may focus on all earlier architectural styles, the bulk of our housing stock probably represents this modern style.

PRAIRIE

The Prairie School architects, most notably Louis Sullivan and Frank Lloyd Wright, "consciously rejected popular revival styles [Eclectic] and sought to create buildings that reflected the rolling mid-western prairie terrain. . . ." The Prairie style has a low spread-out appearance with predominantly horizontal lines. Casement windows (and many of them) are set in wide horizontal bands. Solid walls capped with ledges are arranged at right angles to encompass porches. Prairie houses are frequently constructed of stucco or brick. Hipped or gabled roofs with a low pitch are pierced by a large, plain, rectangular chimney. Wide overhanging eaves with flat soffits create deep recesses and shadows. Very thick porch columns note the solidity of structure while a lower story or porch repeat and parallel the profile of the primary roof. Urns and planter boxes are integrated into the walls and terraces.

Prairie architecture also brought a drastic change in interior floor plans. Open interior space replaced elaborate entrance halls and parlors. Built-in furniture which complemented the house replaced massive furniture which thereby increased the room's functions. For example, a universal "living room" contains a cozy fireplace and built-in bookcases to serve the combined functions of a library, parlor and sitting room.





"W. R. Murrow, manager of the Kansas Gas and Electric company, has been a renter since living here, but he reads the signs and sees that Independence, the best banking town in the state, the home of the greatest corporations in the state, with the best schools, paved streets, working churches, and the booze business driven out, is to have a great future. He is so well convinced that he has bought the finest residence lot in Westminster, and will build a nice two-story house" at 400 East Locust.⁷ Murrow became quite famous in 1922 when he invented the "Bolshevik Bomb" — a nitroglycerin charge used to frack wells to enhance oil flow. He, with Mark Mitchell, formed the M & M Manufacturing Company (located where Woods Lumber now operates — one building, in fact, still bears the name "Bomb Building") to produce these bombs. The name of the bomb "was attributed to H. E. West (see p. 98), an oil producer. He jokingly told Murrow an anarchist was needed to detonate the nitro that was in wide use at that time in shooting wells. The trademark of the bomb was a bearded revolutionist sneaking up on an oil derrick with a red time bomb in his hand."⁸

In 1915, Murrow hired F. F. Fletcher, a local architect, and Harry E. Duckworth, a local brick contractor, to construct this fourteen-room home on a solid rock foundation 20-feet deep. Hardwood floors complement massive dark oak woodwork, including an open staircase. The large kitchen has a butler's pantry and a breakfast room; the living room has a beamed ceiling and a red brick fireplace; and the sun parlor has a buff brick fireplace. Upstairs is another buff brick fireplace, a sleeping porch converted into an office, a bathroom, three bedrooms, a large open hallway with a walk-in closet with built-in cedar lined cabinets. The upstairs doors are made of red gumwood "imported" from Louisiana, with large ornate crosses in the center of each door and and crystal door knobs. The home has 65 windows and a brick-walled veranda encompassing the two entries which is characteristic of Wright architecture. In 1924, George Steinberger purchased the home for \$17,750.00, and it remains in the family to this day. The home was on the 1984 Historic Homes Tour.



Two "very Prairie" homes on East Locust Street (122 above and 318 below) contain all the required architectural detail and are very similar in structure. Both were built about 1920. The former has more covered porch area and was constructed by Jesse B. Brewster — the famed brick/stone mason family (see p. 92 and p. 114) — for his personal residence. The latter has a herringbone patterned wall, rather than the balustrade above, outlining an uncovered porch.





Prairie architecture at its best is reflected in the home at 624 East Main (above). George F. Washington, an Ottawa architect, drew the original blueprints for the home which A. E. Todd constructed in 1915 for Dr. E. A. Miner. The home at 619 North Ninth (below) was built a few years later for Fred J. Sellars.



CRAFTSMAN

The Arts-and-Crafts movement at the beginning of the twentieth century "was inspired by a crisis in confidence. Its motivations were social and moral, and its aesthetic values derived from the conviction that society produces the art and architecture it deserves."⁹ "Craftsman" actually refers to an American philosophy more than an architectural style but some types of houses bear this title. These new house designs were honest, simple and ordinary. Smooth surfaces, which could be easily cleaned and free from germs, which our society was becoming aware of, were painted plain colors "against which family life appeared radiant."¹⁰ A Craftsman house usually has one story, a front gable and a low overhanging roof. A broad front porch under a parallel, smaller front gable frequently darkens the interior and is therefore sometimes left open or covered by a trellis or open rafters. All rafter ends are exposed and knee braces are frequently under the eaves. Thick but short columns support the porch roof. Windows are sometimes given a little flair having a multi-paned top sash over a single sash.





The "award-winning" Craftsman is this one at 1201 North Fifth (above) — open rafters, exposed rafter ends and classic Craftsman windows. The stucco, tripled posts and railing is rather unusual on this otherwise perfect example of Craftsman architecture at 311 North Ninth (below).





Craftsman homes can be very small like the classic ones at 621 South Ninth (above) and 615 South Ninth (below). Concerning the latter, the flaired ends on the roof are a little unusual and the 4x4 columns lack the thick support normally associated with Craftsman porches.





Craftsman homes can also be quite large like the ones at 419 South Fourth (above) and 516 South Fourth (below). The bricked lower half of the former takes on a Prairie look while the stone ledges creating deep recesses accomplish the same on the latter. Both have exposed beams, knee braces, and Craftsman windows and rooflines.





Another perfect example of Craftsman architecture is at 612 North Fifth (above), including thick columns, open rafters and knee braces. A Prairie porch (horizontal ledges and deep recesses) is on a Craftsman house (windows, rafters and knee braces) at 601 South Fourth (below), with flared chimneys thrown in as a bonus.





Another classic Craftsman is at 412 South Fourth (above), while the front chimney is the only unusual characteristic on the large Craftsman at 201 South Park (below).



BUNGALOW

The Bungalow is "of all American home types that most truly nationalistic."¹¹ The Bungalow is usually a spread-out one-story house (or possibly with a modest second story, and hence "semi-bungalow") with a variety of front gables. The most conspicuous feature of the bungalow is its wide, low-pitched, end-gabled roof which overhangs the spacious front porch that extends across the entire front of the house. The Craftsman influence also proclaimed exposed rafter ends, braces under eaves, thick but short columns, and natural shingle siding accompanied with other "natural" material which varied from redwood in California to cobblestone in New England to adobe in the Southwest. Although the Bungalow is unpretentious, its open, single floor plan was more expensive to build than a two-story house with comparable floor space, and usually consumed a larger lot, which provoked one wit to define a bungalow as "a house that looks as if it had been built for less money than it actually cost."¹² A fireplace dominates the interior because, as one publication warned, "a bungalow without a fireplace would be as strange as a garden without flowers."¹³ The fireplace is usually made of large, untrimmed rocks and without a fancy mantel.

Many of these homes were "factory built" or ordered through mail order services (most notably Sears)¹⁴ and were named after scenic vacation areas such as "The Alps" or "Yellowstone" (although these names did not necessarily depict homes from those areas). Both the Craftsman and Bungalow have another common feature — they were sold as "starter" homes. Victorian homes were pictured as the place to "settle down for life" while these new styles were advertised for the young family. It was reasoned with these homes owners "could switch homes as easily as they bought clothes, choosing those which best fit their life-style at a particular moment."¹⁵





Any of these pictured Bungalows could be "award-winning," but this one at 309 South Park (above) seems the purest. The shed roof dormer is a very common feature, but the cut-away roof with a balustrade creating a small upper story porch at 518 South Park (below) is rather unique.





The Bungalow at 700 South Fourth (above) won the Independence Arts Council "Historic Home Renovation Award" in December 1986. The Bungalow at 720 South Fifth (below) was built in 1909 for \$3,000 by contractor George Higgins. It was built for A. R. Jones, who was in various businesses with his brother, H. W. Jones (see p. 49).





The very large Bungalow at 410 East Locust (above) was constructed by Harry E. Duckworth for Cam Bloom in 1918 after he sold his residence at 500 East Maple (see p. 87) to John Denman. Another very large Bungalow is at 506 South Fifth (below) which has a rather unusual gambrel-roofed dormer.





F. N. Bender was in the contracting business in Independence between 1882 and 1886 before moving to Kansas City to work in a planing mill "during which time he gained a practical knowledge of mill work as applied to building. In 1896 he returned to Independence and re-engaged in the business here. As a contractor and builder he had the advantage of being an architect and designed most of the buildings he erected. About the beginning of the present year [1907] he decided to abandon the work of contracting and devote his full time to designing and superintending the erection of buildings. He has been favored with a large patronage from the start. As when he was a contractor his knowledge of architecture was of great advantage to him, so now his practical experience as a builder eminently qualifies him for superintending work and enables him to give his clients the benefit of knowledge gained from practical experience. . . Mr. Bender has unbounded faith in the future of the city and anticipates a large amount of building for years to come."¹⁶

Bender's most outstanding architectural plan was for the Booth Hotel, but he also constructed many residences (see the Index of Builders and Architects). His unpretentious personal residence of six rooms is located at 920 West Sycamore. Although this home is quite unique, its characteristics defy classification — which is somewhat amazing for an architect's home. Basically there is a five-sided cone dormer (Queen Anne style) setting on a Bungalow roof.



John Bertenshaw came to Independence in 1891 and studied law under William Dunkin, an early-day mayor of Independence. Bertenshaw "made a specialty of the study of lease legislation and the questions arising in the oil business. . . . It is safe to say that no attorney in the oil field has more thorough knowledge of the laws governing oil leases and oil operations than Mr. Bertenshaw, and he is considered an authority in this line."¹⁷ Bertenshaw lived at Eleventh and Laurel (see p. 109) until he built this elegant home at 309 North Tenth in 1913. The original red tile roof has been replaced with composition shingles giving the home more of a Bungalow appearance.

The interior has had only minor changes and most of the original brass light fixtures and the original steam heating radiators are still in the home. One of the most striking features of the interior is the massive, fancy-carved oak woodwork with high baseboards. Also typical of this era is an open staircase with carved oak balusters. Some minor alterations have been made, including the installation of a stained glass window on the stair landing and remodeling the master bedroom. The home was on the 1982 Historic Homes Tour.

HOMESTEAD

The Homestead House is a vernacular descendant of the nineteenth century Shotgun Folk House and the Greek Temple with its pediment-like gable and full-columned porch. Homestead Houses are either two full stories or a story-and-a-half with side dormers to expand the room on the second floor. Typically they have straight walls, a simple gabled roof and an absence of style details which not only made it a style unto itself but also reduced construction time and cost and kept maintenance to a minimum. These were very popular homes in America — both rural and urban — from 1900 to 1920.

A tri-gabled variation of the Homestead House appears to be a descendant of the Folk House and the Princess Anne. The extra leg provides additional sunlight, ventilation and a visual variety, especially allowing for a number of configurations for a front porch.



The Homestead House at 215 North Fifth (right) has all the textbook defining characteristics to make it the "award-winner," while two small side dormers differentiate the one at 721 Washington (below).





The homes at 418 North Fifth (above) and 305 South Fifteenth (below) have small pediments on the porch roof above the entrance and side cross-dormers as variation to the pure Homestead style.



A very complicated roof structure sits above the Homestead House at 205 South Fourteenth (right) while very picturesque gingerbread and decorative windows adorn the top of the Homestead House at 705 West Myrtle (below). The enclosed porch somewhat modifies its appearance.



AMERICAN FOURSQUARE

The American Foursquare House is also called "American Basic" because of its boxlike shape and hipped roof. Frequently a front dormer pierces the roof. A front porch usually extends across the full front of the house with paneled or boxed-in posts for columns. This house was probably "the most house for the least money"¹⁸ and more than any other style has been "home" for the last three generations of Americans. Windows (including some square bay windows) are placed within the needs of the structure rather than for pure symmetry. The front-door — often offset from center — is usually oval or half-light plate glass.





The two American Foursquare homes at 305 South Park (above) and 305 South Ninth (below) are picture-perfect. Sidelights enhance the entrances on both and shutters accent the windows.





Nelson K. Moody was an important oil official connected with Prairie and Sinclair Oil Company. He came to Independence in 1910 as vice-president of Prairie. In 1915, "Mr. and Mrs. Moody planned and built the home at 300 South Fourth. . . There they held 'open house' for their friends. Sunday nights were always set aside for informal supper, parties for both old and young, who enjoyed the hospitality and good friendship which always prevailed. There friends knew a warm, sincere welcome always awaited them."¹⁸ In 1923 Mr. Moody was elevated to president of Prairie and held that position until the company merged with Sinclair in 1932, after which time he became, and remained until his death, president of the Sinclair-Prairie Oil Marketing Company.

The architect of the home was Ralph E. Swearingen of Tulsa and it was built by Earl Todd, the son of A. E. Todd. The house has beautiful and massive oak woodwork with heavy sliding doors separating the entrance, the library and the living room. The library has built-in bookcases from floor to ceiling with leaded glass doors. The built-in cupboards in the dining room also have leaded glass doors. The home originally reflected the American Foursquare style but subsequent additions have been made to both ends of the home — a sun porch where much of the entertaining was done is on the south and a substantial two-and-a-half story addition was made on the north. The home also originally had a formal garden with a small pool and fountain and ornamental plantings.



Two brick American Foursquare homes are at 217 South Eighth (above) and 311 North Twelfth (below). The former is quite pure while the latter has some variation — the most obvious being the slightly outsetted room on the left. This home was built in 1905 for Patrick H. Mack who was the superintendant of Independence Iron Works Company which manufactured "the Bloom (after Cam Bloom, see p. 87) Patent Casing Packer Shoe [which was] the most practical, durable and cheapest bottom hole packer."²⁰ W. M. Griffith, a noted architect known throughout southeast Kansas and Oklahoma, drew the plans for this eleven-room home with buff brick coursed walls fifteen-inches thick. Beautiful oak woodwork is throughout with pocket doors separating the rooms. Matching fireplaces in the sitting room and the foyer and five leaded-beveled glass windows further grace the home.





A porch across the entire front of the homes at 218 North Park (above) and 620 East Maple (below) would have been appropriate. The former has Italianate brackets under the eaves while the latter has open Craftsman rafters. Additions have been made to both ends of the latter home which was built about 1915 for Judge R. J. Flannelly.





The American Foursquare home at 209 South Park (above) is missing a front porch while the one at 415 South Fifth (below) has a second floor bay window altering its flat front elevation.



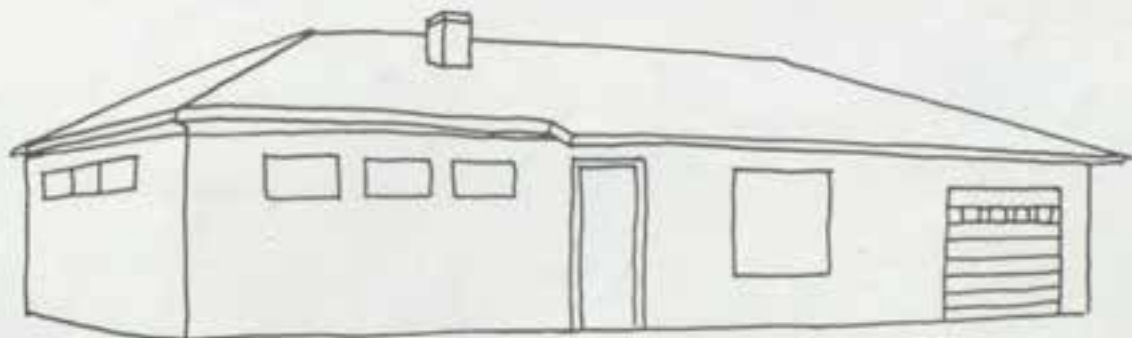


Young Martin Johnson lived at 419 South Eighth. Johnson "began his international wanderings as a crewman on the yacht of author Jack London. During several months of sailing the South Seas he used every opportunity to take photographs of strange and unusual sights. Back in Independence, Johnson organized his photographs into a series for public showings, accompanied by his commentary. . . . To add variety to the evening's entertainment at his theater [the "Snark," which was also the name of the Jack London's yacht], he frequently engaged musicians or vocalists, and one night the featured performer was 16-year-old Osa Leighty of Chanute. Despite Osa's tender age and the 50-mile distance between Independence and Chanute, romance flourished. The story of Osa and Martin's marriage is firmly interlocked with the saga of their explorations and filmmaking in wild places of the world, including Africa and little-known South Seas islands. . . . For the first six months of their marriage, the Johnsons lived the life of an average couple in Independence. But Martin's wanderlust got the better of him, and Osa proved equal to the challenge. Before long she had caught her husband's enthusiasm for the adventurous life and she proved to be every bit as much a working partner as a wife. . . . As Osa and Martin's marriage and working partnership settled into a routine, Osa increasingly became the gun user for the party. Not only did she keep the group supplied with meat, she used the heavy rifles to protect herself and Martin when the need arose. The little girl from Chanute faced up to charging elephants and rhinos with aplomb, allowing Martin to take some breathtaking photographs."²¹ Martin was killed in a plane crash on January 12, 1937, and Osa settled in Chanute. Souvenirs and photographs from all their expeditions are housed in the Safari Museum in Chanute.

RANCH

The Ranch style house continued the American onslaught on traditional architecture. "For the first time in history, house designs reflected the desire of the people... [before this time] the average family somehow had to fit themselves into the house, now the house is planned to fit them."²² The Ranch style is of Prairie lineage and became very popular in the 1950's and 1960's. They sprawl horizontally across their lots and express the drastic changes in society — less hierarchy and more flexibility. Americans were rebelling against the compressed, boxlike bungalows and were duplicating their fascination of the west coast. And the Ranch style was so easy to design that "even a poor architect has a hard time making a spreading, one-story house unattractive."²³

The house is arranged horizontally. The attached garage at one end of the house is certainly an innovative design. Kitchens are no longer placed at the back of the house. They are enlarged for the entire family to use and decorated with pastel appliances, colorful tile, and natural wood cabinets. Family rooms are added which combine the many functions of a playroom, a study or den, a sewing room and/or a guest room with a prominent place for a television. Flexible partitions and sliding glass doors could change the function of rooms or open rooms to the outdoors, especially to a patio at the back of the home. Large picture windows and full-length wall murals depicting the outdoors are also common. It is argued that a combination of these factors (television, rear patios rather than front porches plus the invention of air conditioning) contributed to the demise of neighborhoods. People were no longer using their front porches as gathering areas for the family and the neighborhood but were instead retreating to the privacy of their homes or finding exclusion on their patios complete with "privacy fences."





There are many ranch style homes in Independence but these two at 107 North Wald (above) and 617 Hickory (below) exemplify their characteristics. The former illustrates Prairie overhang (and windows) while the latter has more of a Cape Cod flavor with no overhang.



NOTES

Chapter I

- 1 A promotional brochure published in 1901 by the **South Kansas Tribune** entitled **Supplement** with unnumbered pages.
- 2 **History of Montgomery County, Kansas**, p. 83.
- 3 **Ibid.**
- 4 Comments throughout this book will focus on architectural details which will **not** include exterior alterations such as aluminum storm windows or doors, window air conditioners, vinyl/aluminum siding, and the like.
- 5 I use the term "award-winning" throughout the book, but unfortunately no "award" was actually given.
- 6 For more information on this see **Independence Daily Reporter**, June 7, 1951.
- 7 John Vlach, "Shotgun Houses," **Natural History**, February 1977.
- 8 1901 **South Kansas Tribune Supplement**, *op.cit.*
- 9 Quotes taken from **History of Montgomery County, Kansas**, p. 90-91.

Chapter II

- 1 The best book I have read in the last ten years is Clifford E. Clark's **The American Family Home** which illustrates the significance of average family life on architecture. Clark argues that architects and builders are simply drawing and constructing the styles of houses that people want which is a reflection of the values of society at that point in time. These values are modified by re-interpreting the past, and making any necessary changes in homes to make them comfortable and affordable to the average family. Anyone slightly interested in historic homes should read this book.
- 2 Carol Rifkind, **A Field Guide to American Architecture**, p. 3.
- 3 James M. Fitch, **American Building: The Historical Forces That Shaped It**, p. 1.
- 4 **Ibid.**
- 5 Virginia and Lee McAlester, **A Field Guide to American Houses**, p. 103.
- 6 Clark, *op.cit.*, p. 15.
- 7 For purposes of this book, however, the central chimney is not a mandatory characteristic for the New England Colonial classification because most of these homes were built late enough (the 20's) that other sources of heat were available.
- 8 Hugh Morrison, **Early American Architecture**, p. 82.
- 9 Rifkind, *op.cit.*, p. 29.
- 10 **Ibid.**
- 11 A promotional brochure published in 1909 entitled **A. E. Todd: Architect and Contractor** with unnumbered pages.
- 12 Quoted in a promotional brochure published in 1903 by the **South Kansas Tribune** entitled **Supplement** with unnumbered pages.
- 13 **South Kansas Tribune**, January 29, 1908.
- 14 A promotional brochure published in 1903 by the **South Kansas Tribune** entitled **Supplement** with unnumbered pages.
- 15 **South Kansas Tribune**, April 15, 1906.
- 16 **Independence Daily Reporter**, March 18, 1938
- 17 **South Kansas Tribune**, March 4, 1908.
- 18 A special supplement entitled "Oil and Gas Magazine" published by the **Independence Daily Reporter** in December 1906, p. 61.
- 19 **Independence Daily Reporter**, July 15, 1921.
- 20 **A. E. Todd: Architect and Contractor**, *op.cit.*
- 21 Clark, *op.cit.*, p. 131.
- 22 Clark, *op.cit.*, p. 199.

Chapter III

- 1 Carol Rifkind, **A Field Guide to American Architecture**, p. 38.
- 2 A complaint registered in 1842 by architect Alexander Jackson Davis as quoted in John Poppeliers, *et.al.*, **What Style Is It?** p. 15.

- 3 Virginia and Lee McAlester, *A Field Guide to American Houses*, p. 177.
- 4 Rifkind, *op.cit.*, p. 39.
- 5 Quotes taken from his obituary by the Wire Services printed in the *Independence Daily Reporter*, November 10, 1956.
- 6 *Official Centennial History of Independence, Kansas*, p. 40.
- 7 *South Kansas Tribune*, October 24, 1906.
- 8 *History of Montgomery County, Kansas*, p. 312.
- 9 A promotional brochure published in 1901 by the *South Kansas Tribune* entitled *Supplement* with unnumbered pages.
- 10 *South Kansas Tribune*, February 7, 1906.
- 11 *South Kansas Tribune*, October 24, 1906.
- 12 A promotional brochure published in 1900 by the *Southwest Developer* entitled *Independence, Kansas* with unnumbered pages. Many of the old photos circulating in Independence came from this Studio. The entire collection is now housed in the Kansas Collection at the University of Kansas Library.
- 13 *South Kansas Tribune*, September 12, 1900.
- 14 A promotional brochure published in 1907 entitled *Independence: The Heart of the Kansas Gas and Oil Field*, p. 53.
- 15 A promotional brochure published in 1903 by the *South Kansas Tribune* entitled *Supplement* with unnumbered pages.
- 16 From a list of "City's Firsts" published in 1882 and reprinted in the *Independence Daily Reporter*, June 28, 1970, p. C-7.
- 17 *Independence: The Heart of the Kansas Gas and Oil Field*, pp. 117-119.
- 18 *South Kansas Tribune*, March 20, 1907.
- 19 1901 *South Kansas Tribune Supplement*.
- 20 1903 *South Kansas Tribune Supplement*.
- 21 Lawrence Grow, *Old House Plans*, p. 24.
- 22 All quotes (besides #19) in this paragraph were taken from Clifford E. Clark, *The American Family Home*, pp. 19-28.

Chapter IV

- 1 Clifford E. Clark, *The American Family Home*, p. 78.
- 2 Kristin Helberg, *The Victorian House Coloring Book*, p. 8.
- 3 *Ibid.*, p. 5.
- 4 Virginia and Lee McAlester, *A Field Guide to American Houses*, p. 239.
- 5 Clark, *op.cit.*, p. 79.
- 6 City of Oakland Planning Department, *Rehab Right*, as quoted in Diane Maddex, *All About Old Buildings: The Whole Preservation Catalog*, p. 84.
- 7 *History of Montgomery County, Kansas*, pp. 430-431.
- 8 For other information about Guernsey see p. 138. Quote taken from *Independence Daily Reporter*, December 2, 1924.
- 9 *South Kansas Tribune*, November 29, 1899.
- 10 A promotional brochure published in 1903 by the *South Kansas Tribune* entitled *Supplement* with unnumbered pages.
- 11 *Independence Daily Reporter*, October 10, 1906.
- 12 *South Kansas Tribune*, September 6, 1905.
- 13 1903 *South Kansas Tribune Supplement*.
- 14 *South Kansas Tribune*, September 6, 1905.
- 15 1903 *South Kansas Tribune Supplement*.
- 16 See *Independence Daily Reporter*, December 15, 1974.
- 17 *Ibid.*, p. 94.
- 18 *Official Centennial History of Independence, Kansas*, p. 51.
- 19 *History of Montgomery County, Kansas*, p. 803.
- 20 *Ibid.*, p. 804.
- 21 *History of Montgomery County, Kansas*, p. 734.

- 22 1903 South Kansas Tribune Supplement.
- 23 South Kansas Tribune, July 31, 1901.
- 24 Independence Daily Reporter, August 6, 1929.
- 25 South Kansas Tribune, November 9, 1904.
- 26 Independence Daily Reporter, January 10, 1993.
- 27 Ibid., December 9, 1903.
- 28 1903 South Kansas Tribune Supplement.
- 29 South Kansas Tribune, July 22, 1903.
- 30 1903 South Kansas Tribune Supplement.
- 31 Clark, *op.cit.*, p. 80.
- 32 Clem Labine, "The Princess Anne House," *The Old-House Journal*, July 1982, pp. 135-7.
- 33 South Kansas Tribune, July 13, 1898.
- 34 1903 South Kansas Tribune Supplement.
- 35 South Kansas Tribune, March 8, 1916.
- 36 Ibid., December 23, 1908.
- 37 A promotional brochure published in 1907 entitled *Independence: The Heart of the Kansas Gas and Oil Field*, p. 91.
- 38 South Kansas Tribune, November 13, 1907.
- 39 1903 South Kansas Tribune Supplement.
- 40 South Kansas Tribune, July 22, 1903.
- 41 Ibid., September 9, 1903.
- 42 South Kansas Tribune, February 27, 1907.
- 43 A special supplement entitled "Oil and Gas Magazine" published by the *Independence Daily Reporter*, in December 1906, p. 56.
- 44 1903 South Kansas Tribune Supplement.
- 45 "Oil and Gas Magazine," *op.cit.*
- 46 South Kansas Tribune, November 7, 1906.
- 47 Ibid., April 3, 1907.
- 48 Independence Daily Reporter, December 11, 1927.
- 49 Lawrence Grow, *Old House Plans*, p. 45.
- 50 Ibid.
- 51 All quotes taken from *Independence Daily Reporter*, November 4, 1952.
- 52 John Poppeliers, et.al., *What Style Is It?* p. 27.
- 53 Carol Rifkind, *A Field Guide to American Architecture*, p. 65.
- 54 Grow, *op.cit.*, p. 87.
- 55 For more detail on these structures, see Ken D. Brown *The Way We Were*, p. 24 and p. 98.
- 56 *History of Montgomery County, Kansas*, p. 493.
- 57 *Official Centennial History of Independence, Kansas*, p. 37.
- 58 *History of Montgomery County, Kansas*, pp. 564-566.
- 59 1903 South Kansas Tribune Supplement.

Chapter V

- 1 Clifford E. Clark, Jr., *The American Family Home*, p. 149.
- 2 Virginia and Lee McAlester, *A Field Guide to American Houses*, p. 319.
- 3 Ibid., p. 356.
- 4 Samuel Sloan, *City Homes, Country Homes* as quoted in Clark, *loc.cit.*, p. 59.
- 5 *Independence Daily Reporter*, March 1, 1939.

Chapter VI

- 1 Clifford E. Clark, Jr., *The American Family Home*, p. 135.
- 2 Ibid., p. 88.
- 3 A good example of an economically integrated neighborhood is "Glass Town" (see p. 38).
- 4 Clark, *op.cit.*, p. 146.
- 5 Ibid.
- 6 John Poppeliers, et.al., *What Style Is It?*, p. 36

- 7 South Kansas Tribune, January 27, 1915.
- 8 Independence Daily Reporter, February 8, 1989.
- 9 Gillian Naylor, *The Arts and Crafts Movement*, p. 10.
- 10 Clark, *op.cit.*, p. 163.
- 11 Charles V. Boyd, "An American Bungalow" as quoted in Clark, *Ibid.*, p. 171.
- 12 Renee Kahn, "The Bungalow Style," *The Old-House Journal*, September 1977, p. 99.
- 13 *Ibid.*, p. 102.
- 14 See Katherine Cole Stevenson and H. Ward Jandl, *Houses By Mail: A Guide to Houses from Sears, Roebuck and Company*.
- 15 Clark, *op.cit.*, p. 179.
- 16 A promotional brochure published in 1907 entitled *Independence: The Heart of the Kansas Gas and Oil Field*, p. 117.
- 17 *Ibid.*, p. 35.
- 18 Renee Kahn, "The American Foursquare," *The Old-House Journal*, February 1982, p. 29.
- 19 *Independence Daily Reporter*, December 29, 1944.
- 20 "Oil and Gas Supplement," *Independence Daily Reporter*, December 1906.
- 21 "Martin, Osa Johnson Renowned in World as Intrepid Explorers," *Independence Daily Reporter*, March 23, 1987.
- 22 Clark, *op.cit.*, p. 216.
- 23 George Nelson and Henry Wright, *Tomorrow's House: A Complete Guide for the Home Builder*, p. 195.

BIBLIOGRAPHY

- "A Field Guide to Old Houses," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, June 1981.
- "A Glossary of Old-House Parts: Exterior Features of Pre-1920 Houses," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, May 1979.
- "An Illustrated Dictionary of Roofing," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, April 1983.
- Blumenson, John. *Identifying American Architecture*. New York: W. W. Norton, 1981.
- Brown, Ken D. *Independence: Our Historic Homes*. Independence: Tribune Printing Company, 1978.
- _____. *Independence: The Way We Were*. Independence: Tribune Printing Company, 1980.
- Clark, Clifford E., Jr. *The American Family Home, 1800-1960*. Chapel Hill: The University of North Carolina Press, 1986.
- Conley, Katharine. "The Italian Style," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, January 1981.
- "Field Guide to Post-Victorian House Styles," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, December 1983.
- Fitch, James M. *American Building: The Historical Forces That Shaped It*. Boston: Houghton Mifflin Company, 1966.
- Flaherty, Carolyn. "The Colonial Revival House," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, January 1978.
- _____. "The Craftsman House," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, November 1979.
- _____. "The Federal House," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, January 1980.
- _____. "Tudor Houses," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, March 1977.
- Foley, Mary Mix. *The American House*. New York: Harper and Row, 1980.
- Grow, Lawrence. *Old House Plans*. New York: Universal Books, 1978.
- Harris, Cyril M., ed. *Historic Architecture Sourcebook*. New York: McGraw-Hill Book Co., Inc., 1977.
- Helberg, Kristin. *The Victorian House Coloring Book*. New York: Dover Publications, Inc., 1980.
- Humphrey, Lyman U. *History of Montgomery County, Kansas*. Iola, Kansas: L. Wallace Duncan, 1903.
- Independence Daily Reporter*. October 6, 1906, July 15, 1921, December 2, 1924, December 11, 1927, August 6, 1929, March 18, 1938, March 1, 1939, December 29, 1944, June 7, 1951, November 4, 1952, November 10, 1956, June 28, 1970, December 15, 1974, March 23, 1987, February 8, 1989, January 10, 1993.
- Independence, Kansas*. Booster Train Supplement, 1914.
- Independence, Kansas*. Booster Train Supplement, 1916.
- Independence, Kansas*. Topeka: League of Kansas Municipalities, 1916.
- Independence, Kansas*. Southwest Developer, 1900.
- Independence, Kansas*. Topeka: U. C. T. Convention, 1907.
- Independence: The Heart of the Kansas Gas and Oil Field*. Independence: H. W. Young and Son, 1907.
- Kahn, Renee. "The American Foursquare," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, February 1982.
- _____. "The Bungalow Style," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, September 1977.
- _____. "The Dutch Colonial Revival Style," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, May 1982.
- _____. "The Greek Revival," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, May-June 1987.
- _____. "The Queen Anne Style," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, January 1977.
- Labine, Clem. "The Homestead House," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, March 1982.
- _____. "The Neo-Colonial House," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, May 1984.

- _____. "The Princess Anne House," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, July 1982.
- _____. "The Romantic English Revival," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, May 1983.
- _____. and Carolyn Flaherty (eds.). "How to Research and Date Your Old House," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, 1980.
- _____. and Patricia Poore. "The Comfortable House: Post-Victorian Domestic Architecture," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, January 1982.
- Lynch, Bruce. "The Popular English Revival Style," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, July 1983.
- Maddex, Diane. *All About Old Buildings: The Whole Preservation Catalog*. Washington, D. C.: The Preservation Press, 1985.
- Massey, James C. and Shirley Maxwell. "Colonial Houses," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, January-February 1988.
- _____. "Gothic Revival," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, November-December 1988.
- _____. "Greek Revival Houses," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, September-October 1988.
- _____. "Queen Anne Style," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, July-August 1989.
- _____. "Romanesque Revival Style," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, May-June 1989.
- _____. "Second Empire," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, March-April 1989.
- _____. "The Georgian and Federal Styles," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, March-April 1988.
- _____. "The Italian Style," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, January-February 1989.
- _____. "The Romanesque Revival," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, January-February 1986.
- McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984.
- Miller, Martin and Judith. *Period Details*. New York: Crown Publishers, Inc., 1987.
- Morrison, Hugh. *Early American Architecture: From the First Colonial Settlements to the National Period*. New York: Oxford University Press, 1952.
- Naylor, Gillian. *The Arts and Crafts Movement*.
- Nelson, George and Henry Wright. *Tomorrow's House: A Complete Guide for the Home Builder*. New York: Simon and Schuster, 1946.
- Official Centennial History of Independence, Kansas*. Independence: Tribune Printing Company, 1969.
- "Oil and Gas Magazine," *Independence Daily Reporter*. December 1906.
- Poore, Patricia. "Post-Victorian Houses," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, January-February 1986.
- _____. "The American Foursquare," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, November-December 1987.
- _____. "The Bungalow," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, May 1985.
- Poppeliers, John, et. al., *What Style Is It?* Washington, D. C.: The Preservation Press, 1977.
- Rifkind, Carol. *A Field Guide to American Architecture*. New York: Bonanza Books, 1980.
- South Kansas Tribune*. July 13, 1898, November 29, 1899, September 12, 1900, July 31, 1901, July 22, 1903, September 9, 1903, December 9, 1903, November 9, 1904, September 6, 1905, February 7, 1906, April 15, 1906, October 24, 1906, November 7, 1906, February 27, 1907, March 20, 1907, April 3, 1907, November 13, 1907, January 29, 1908, March 4, 1908, December 23, 1908, January 27, 1915, March 8, 1916.
- South Kansas Tribune: 1901 Supplement*.
- South Kansas Tribune: 1903 Supplement*.
- "Special Proclamation Edition," *Independence Daily Reporter*. August 1904.

- Steiner, Frances H. "The Prairie Style," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, January-February 1984.
- Stephen, George. "Basic Architectural and Building Terms," *Remodeling Old Houses Without Destroying Their Character*. New York: Alfred A. Knopf, 1972.
- Stevenson, Katherine Cole and H. Ward Jandl. *Houses By Mail: A Guide to Houses from Sears, Roebuck and Company*. Washington, D. C.: The Preservation Press, 1986.
- "Talk To Me of Windows: A Glossary," *The Old-House Journal*. Brooklyn: Old-House Journal Corporation, April 1982.
- The Coal Oil Johnnies*. Independence: Tribune Printing Company, 1905.
- The Southeastern Kansas Oil and Gas Regions, Independence, Montgomery County*. Carthage: Carthage Printing Company, 1896.
- Todd, Albert E. *A City of Homes: Independence, Kansas*. Independence: Tribune Printing Company, 1909.
- Todd, Albert E. *Home Building in Independence, Kansas*. Independence: Tribune Printing Company, 1906.
- Vlach, John. "Shotgun Houses," *Natural History*, February 1977.

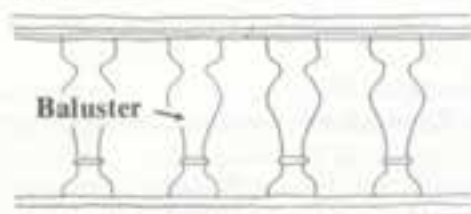
PICTURE CREDITS

Photos, other than those listed below, are originals which were taken during the last year. Page numbers are listed and photos on the top of each page are referred to as "A" and those on the bottom of the page are referred to as "B."

- Booster Train (1916): 88; 166B.
- Bob Brewster: 113A; 113B; 114.
- Ken D. Brown: 68; 124.
- Coal Oil Johnnies: 106A; 117A.
- The Heart of the Kansas Gas and Oil Field: 40; 53B; 86A; 91; 93; 104B; 109A; 109B; 116A; 116B.
- Independence Country Club: 48; 76A.
- Independence: Our Historic Homes: 12B; 35; 49; 52B; 55A; 55B; 66B; 70B; 75; 89A; 90B; 97; 98B; 102B; 105; 106B; 107B; 117; 123; 138; 156; 164.
- Kathy's Portrait Studio: Inside back cover.
- Montgomery County Museum: 11B; 94A; 118A.
- Southwest Developer: 66A.
- A. E. Todd: Architect and Contractor: 38; 39.
- A. E. Todd: Home Building in the City of Independence: 70A; 96.
- Tribune Printing Company: 15B; 41; 52A; 54A; 65; 71; 73; 76B; 85; 92; 94B; 102A; 103B; 104A; 108; 118B; 145A; 155A; 157; 168.

GLOSSARY

Baluster — the vertical member (either a turned spindle or sawn post) which supports a railing.



Balustrade — an entire railing system which includes a top rail, balusters and a bottom rail.

Bracket — a projection which supports a cornice or ornamental feature. Decorative brackets denote Victorian architecture (left) while knee brace brackets illustrate modern Craftsman architecture (right).



Capital — the top of a column usually representing three main styles:

- A. **Doric** — simple and rounded classical order of architecture symbolizing strength.
- B. **Ionic** — voluted or scrolled ornament symbolizing wisdom.
- C. **Corinthian** — most ornate Greek order including acanthus leaves which symbolizes beauty.



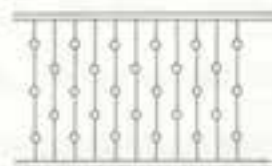
Cornice — the projecting ornamental moulding which serves as a transition between the top of a wall and the soffit (exterior) or ceiling (interior).



Dormer — a structure, usually containing a window (or windows), that projects through a pitched roof.



Fretwork — ornamental woodwork which is usually in a geometrically meandering pattern (sometimes called gingerbread).



Quoins — stones or bricks which form the corner of a wall, often distinguished decoratively from the adjacent masonry.



ROOFS:

- A. **Pitch** — the angle of slope of a pitched roof divided into:
 - 1. **Low** — less than 30 degrees.
 - 2. **Moderate** — 30 - 45 degrees.
 - 3. **Steep** — more than 45 degrees.



- B. **Styles** — various forms of pitched and double-pitched roofs:

- 1. **Gable** — the simplest form of roof has a single slope and vertical end walls which form gables.



2. **Hipped** — a roof which slopes upward from all four sides, requiring a hip rafter at each corner.



3. **Cross-gable** — a gable which is set parallel to the ridge of the roof.



4. **Gambrel** — a roof which has two pitches and the angle of pitch abruptly changes between the ridge and the eaves.



5. **Mansard** — a roof having a double slope on all four sides, the lower slope being much steeper (a "hipped gambrel.")

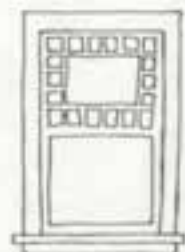


WINDOWS:

- A. **6 over 1** — some windows are classified by the number of pieces of glass contained in each sash. The one illustrated has six pieces of glass (lights) in the upper sash and one piece of glass in the lower sash (hence "6 over 1").



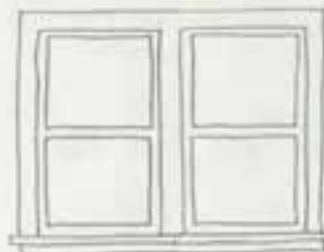
- B. **Queen Anne** — small pieces of glass (usually colored) surrounding a larger piece of glass in the upper sash over a single paned lower sash. Frequently this top sash is much shorter than the bottom sash.



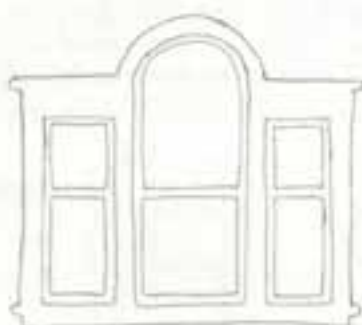
- C. **Craftsman** — the upper sash usually has tall vertical lights while the lower sash is single paned.



- D. **Paired** — windows arranged side by side divided by a single vertical member called a mullion.



E. Palladian — a main window with an arched head flanked by narrow, square-headed windows sharing the same sill.



F. Bay — a window or windows in a wall that projects (usually angularly) from another wall and from the ground up.



G. Fanlight — a semi-circular window over the opening of a door with radial muntins in the form of an open fan.



H. Sidelight — a narrow window of fixed glass flanking a door, usually on both sides of the door.



I. Transom — a small window over a door, often containing stained or leaded glass, which is usually hinged to open for ventilation.

INDEX OF BUILDERS AND ARCHITECTS

Arthur Beck 35, 51
 F. N. Bender 52, 89, 106 (2), 156
 Frank D. Brewster .. 91, 92, 93
 J. H. Brewster 114
 Jesse B. Brewster ... 144
 Harry E. Duckworth 41, 47, 123, 124, 143, 155
 P. S. Edmundson 67
 H. G. Ellis 98, 104
 F. F. Fletcher 51, 102, 143
 William Fortner 105
 J. W. Graham 67
 W. M. Griffith 49, 100, 165
 George Higgins 43, 154
 A. M. Horstick 105
 Huntington
 & Huntington 130
 Arthur Hurd 102, 103

J. B. Kunze 103
 A. M. Lind 65, 68
 B. F. Matthews 71
 J. C. Nichols 123
 William E. Scott 48
 Ira Shive 127
 Harry B. Smith 65
 W. Smith 41
 Wesley E. Smith 32, 46, 54, 123
 George Stump 90 (2)
 Ralph E. Swearinger .. 164
 A. E. Todd 32, 35, 38, 39, 40,
 51, 52, 70, 94, 95, 96, 98, 108, 109, 110,
 111, 127, 139, 145
 Earl Todd 164
 George F. Washington . 145
 Jesse L. Zollars 31, 128

ADDRESS INDEX

ADDRESS	PAGE	ADDRESS	PAGE	ADDRESS	PAGE	ADDRESS	PAGE
CHESTNUT		OAK		SECOND		NINTH	
West		East		South		North	
601	57	339	37	201	91	112	17
HICKORY		513	137	408	125	311	147
617	170	515	137	409	11	315	89
LAUREL		PARK		412	125	504	107
West		North		415	7	619	145
418	109	218	166	509	44	712	76
920	22	300	126	FOURTH		South	
1001	21	317	132	North		305	163
1013	22	401	127	514	107	318	59
1016	6	409	31	1039	124	411	11
LOCUST		1029	45	1048	127	521	20
East		1043	35	1201	31	600	17
122	144	South		South		615	148
200	39	201	151	200	96	621	148
310	51	209	167	201	139	TENTH	
318	144	300	128	209	102	North	
324	49	305	163	217	52	301	90
400	143	309	153	218	102	309	157
410	155	409	7	300	164	316	73
413	80	418	78	301	66	317	93
West		518	153	312	5	415	74
419	92	519	43	314	81	417	46
MAGNOLIA		601	70	400	88	716	38
East		725	135	401	68	1816	61
305	57	PENN		412	151	South	
MAIN		North		419	149	118	41
East		610	118	501	54	201	106
503	110	709	77	516	149	ELEVENTH	
505	14	2625	33	517	104	North	
624	145	South		601	150	217	109
717	132	207	53	700	154	317	46
813	58	301	55	FIFTH		517	23
827	60	315	135	North		601	27
West		316	103	215	159	TWELFTH	
510	25	319	105	301	80	North	
518	25	SYCAMORE		319	43	311	165
MAPLE		West		418	160	313	89
East		300	59	516	85	618	10
318	51	920	156	612	150	South	
400	129	929	26	700	129	118	103
418	33	WALD		1021	130	119	76
500	86	North		1027	134	412	23
510	110	107	170	1201	147	THIRTEENTH	
608	45	WALNUT		South		North	
620	166	East		215	65	308	6
West		200	32	216	100	309	133
214	12	WASHINGTON		218	100	313	5
300	94	709	77	301	98	519	26
618	98	721	159	317	27	South	
MYRTLE		FIRST		415	167	418	8
East		North		418	126	FOURTEENTH	
216	90	100	47	506	155	South	
500	71	120	40	720	154	205	161
601	104	South		SIXTH		307	15
607	133	102	123	North		FIFTEENTH	
611	15	201	75	919	21	South	
617	48	SECOND		1005	60	242	12
West		North		South		305	160
415	111	215	101	201	139	401	97
417	95	216	130	300	52	SIXTEENTH	
501	108	320	106	308	81	North	
705	161	515	69	519	78	520	61
1021	14	1031	32	EIGHTH		South	
1034	19	1036	128	North		429	19
1112	44	1200	138	415	101	EIGHTEENTH	
1205	20	1201	47	525	117	North	
		1212	37	900	58	716	10
		1215	53	1005	16	Brewster Place	114
		1222	134	1014	16	Glenclyff Farms	123
		1223	124	South			
				217	165		
				419	168		





