

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

historic name Morrow, Johnson, House

other names/site number _____

2. Location

street & number Second Street, West of Pine Street (no number) [N/A] not for publication

city or town Callao [] vicinity

state Missouri code MO county Macon code 121 zip code 63534

3. State/Federal Agency Certification

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

Claire F. Blackwell 31 May 1994
Signature of certifying official/Title Claire F. Blackwell/Deputy SHPO Date

Missouri Department of Natural Resources
State or Federal agency and bureau

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

Signature of certifying official/Title _____

Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper _____

Date _____

[] entered in the National Register.
See continuation sheet [].

[] determined eligible for the
National Register.
See continuation sheet [].

[] determined not eligible for the
National Register.

[] removed from the National
Register.

[] other, (explain:)

See continuation sheet [].

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5. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	1	1
<input type="checkbox"/> public-local	<input type="checkbox"/> district		
<input type="checkbox"/> public-State	<input type="checkbox"/> site		
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	0
	<input type="checkbox"/> object	0	0
		0	0
		0	0
		1	1

Name of related multiple property
listing.

N/A

Number of contributing resources
previously listed in the National
Register.

N/A

6. Function or Use**Historic Functions**

DOMESTIC: single dwelling

Current Functions

DOMESTIC: single dwelling

7. Description**Architectural Classification**

LATE VICTORIAN: Queen Anne

OTHER: Foursquare

Materials

foundation CONCRETE

walls WOOD: weatherboard

roof ASPHALT

other

Narrative Description

See continuation sheet [x].

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8. Statement of Significance

Applicable National Register Criteria

☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history

☐ B Property is associated with the lives of persons significant in our past.

☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

Property is:

☐ A owned by a religious institution or used for religious purposes.

☐ B removed from its original location.

☐ C a birthplace or grave.

☐ D a cemetery.

☐ E a reconstructed building, object, or structure.

☐ F a commemorative property.

☐ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

Architecture

Period of Significance

ca. 1912

Significant Dates**Significant Person(s)**

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

Narrative Statement of Significance

See continuation sheet [x].

9. Major Bibliographic References

Bibliography

See continuation sheet [x].

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

☐ designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey

☐ recorded by Historic American Engineering Record

Primary location of additional data:

☒ State Historic Preservation Office

☐ Other State Agency

☐ Federal Agency

☐ Local Government

☐ University

☐ Other:

Name of repository:

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10. Geographical DataAcreage of Property less than one acre**UTM References**

A. Zone	Easting	Northing	B. Zone	Easting	Northing
15	532040	4401210			

C. Zone	Easting	Northing	D. Zone	Easting	Northing
---------	---------	----------	---------	---------	----------

[] See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Debbie Sheals
organization (Private Consultant) date March 7, 1994
street & number 406 West Broadway telephone 314-875-1923
city or town Columbia state Missouri zip code 65203

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets**Maps**

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

(Check with the SHPO or FOP for any additional items)

Property Owner

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

name James and Darlene Walker
street & number P.O. Box 84 telephone 816-768-5683
city or town Callao state Missouri zip code 63534

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Summary: The Johnson Morrow house is one of the largest and least altered historic dwellings in the town of Callao, Missouri. It is an American foursquare with Queen Anne detailing. The house is frame, two stories tall, with a hipped roof, large side bays, and a full front porch. It sits on a raised foundation of roughly textured concrete blocks, on a level lot of just under one half of an acre. An open gazebo is located near the rear of the house and a small log cabin has been moved to a location west of the house. The log cabin is a noncontributing building, but is far enough from the house that it does not compromise its integrity. The gazebo does not relate to the period of significance and has not been counted. The house is currently a single family dwelling, and is in excellent condition. The interior of the house retains its oak woodwork, large formal staircase, and original stained and leaded glass windows.

Elaboration: The house is located on the north side of Second Street, just west of the intersection of Pine Street, on lots 1-4 of block 10 of the original town of Callao.¹ There is a new gazebo towards the back of the lot, and a circa 1876 log cabin has been moved to the western part of the site. The cabin measures 14' by 16', and has a gable roof which parallels the street. It was moved to the site by the current owners circa 1985. It is a noncontributing building, but is small enough and far enough away that it does not affect the overall integrity of the Morrow house.

The house is in a residential neighborhood; the surrounding dwellings are generally smaller and somewhat more recently built. In 1899 Johnson Morrow bought the four lots mentioned above, along with ten acres just to the west. According to Morrow family tradition, it took seven years to build the house. It was definitely finished by 1912, when it was photographed for a postcard, copies of which survive today. The period of significance has thus been set as circa 1912.

The house measures 37 feet by 49 feet and is cubic in shape. It has a symmetrical facade with an open, full-width front porch. The simple round columns which originally supported the porch roof have been replaced by slightly larger ornamental square posts of rockfaced concrete blocks, connected by open rails with turned balusters. That change took place by ca. 1946, when the house was converted to a mortuary.² Wide concrete steps flanked by short walls of the same blocks were added at the same

¹ There are currently no street numbers in Callao.

² The 1912 postcard shows the original round columns. A 1958 advertisement for Edward's Funeral Home, which occupied the house from 1946-1962, shows the current concrete block posts and steps, surrounded by mature plantings, and local residents attribute the changes to the mortuary business.

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time. With the exception of a rear deck which was built in the fall of 1993, these are the only significant changes to have been made to the exterior of the house.

The flat surface of the facade is relieved by the front porch and a bow window which is centered at the second floor level. The bow window protrudes from the wall surface by way of curved clapboards, resulting in a rounded silhouette. There is also a recessed two story porch on the northwest corner of the house, and a one story bay window at the ground floor of the facade. Each side of the house has a large three sided bay which continues up past the eave line and is topped by a polygonal hipped roof. The west bay is the largest at 12'x2'6". The edges of the clapboards of the upper portion of this bay have been sawn into parallel wavy lines, apparently in an effort to create a decorative wall surface. (See photo number 5.) It was either the last section to be built or the builder was not pleased with the effect, as it appears nowhere else on the house. The slightly smaller east bay (9'3"x2') contains the large formal staircase and overhangs a side door at ground level.

The house retains its original windows, the most impressive of which is a large Palladian window in the dining room. (See photo number 3.) The trim around this unit features restrained classical detailing in the form of fluted pilasters and dentils along the top, while the windows themselves have triangular and diamond shaped divided lights typical of Queen Anne houses. (See Figure Three, Queen Anne window types.) There is also a modified Palladian window in the front dormer. It consists of a shallowly arched window flanked by smaller rectangular units with diamond shaped panes.

Both side bays contain a mix of fixed and double hung windows of differing configurations. Most commonly, the double hung units have divided lights over single panes. Of the divided lights, there is a mixture of 'Queen Anne' and rectangular panes. At the attic level in both bays are single sash units with small diamond shaped lights. The front windows of the house are double hung, and those on the first floor have leaded glass in a pattern similar to those found in the large Palladian window.

In addition, seven original stained glass windows survive. The dining room contains two double hung units with opaque blue and gold panes, and a large single window in the lower west bay is executed in gold and white glass. The stairway is lighted by a total of three double hung and three fixed windows. Of those, the three smaller fixed sashes and one of the double hung units is of stained and leaded glass. Those windows utilize clear, white, and gold glass to allow more light into the stairwell.

The interior of the house is in excellent condition and has been altered very little. The front entrance opens into a parlor dominated by a large

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formal staircase. (See Figure Two, floorplan, and photo number 6.) The stairwell is open to the second floor ceiling and is lighted by a tall bank of windows. Two benches are built into the staircase, one at the ground level near the fireplace, and one set into the curve of the bay at the landing. Just beyond the staircase a large opening reveals the dining room, allowing a view of the stained glass and Palladian window found there. (See photo number 7.) The dining room contains a built-in china cupboard, and was originally connected to the kitchen by a pantry. (That space has now been converted into a half bath.) The woodwork throughout the first floor is oak, including the floors, the entire staircase and the parlor fireplace.

The dining room and parlor occupy the east half of the ground floor. The other side of the house contains the recently modernized kitchen, a service stair, a den and a living room. The den has a single, four foot wide pocket door and the living room has a five foot wide double pocket door, both of which open onto the parlor. The wall between the den and living room has undergone some modification over the years. The original opening between the rooms was greatly enlarged and a shallow arch was added sometime in the first half of the century when the house was serving as a funeral parlor. The present owners enclosed that opening in 1992, leaving a six foot doorway in the center, and added antique french doors (not original to the house). This is the only structural alteration to have been made to the interior of the house.

The second floor contains four bedrooms, a laundry/shower room which may have been the original bathroom, and a large bathroom which was once a bedroom. The doors have operable glass transoms and most of the woodwork retains its original finish. The front bedroom on the east has a corner fireplace with its original mantel. In the west front bedroom is an alcove which contains the bow window of the facade.

The large attic and the basement are unfinished. The original framing and roof decking are exposed in the attic, which is lighted by the front dormer window and the windows found in the upper portions of the side bays. In the basement the rough sawn floor joists are visible, as are two 6"x8" hand hewn beams, resting upon concrete block bearing walls which run across the interior of the basement. The basement is raised approximately three feet above the ground. The foundation walls are poured concrete below grade, and above ground they are constructed of oversized ornamental concrete blocks. These 10"x30" blocks have rockfaced surfaces and are separated by wide joints to give the effect of a coursed ashlar stone foundation. Ornamental concrete blocks were just becoming popular at the turn of the century and their use here represents the utilization of the most up to date technology available. In addition, their unusual size may indicate the use of an adjustable block-making machine which would have produced the

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blocks at the building site.³ (The more standard sized 8"x16" blocks used for the porch alterations were more likely to have been mass produced elsewhere.)

The house has recently been painted tan with dark green and cream trim. It occupies the same four lots upon which it was built, and is in excellent condition. It appears today much as it did when new, and therefore exhibits a high level of integrity.

Statement of Significance

Summary: The Johnson Morrow House in Callao, Macon County, Missouri, is significant under Criterion C, in the area of architecture. It represents an example of the common practice of adding high style characteristics to a popular house type. The basic form of the house is that of a foursquare, while various stylistic elements are typical of Free Classic Queen Anne buildings of the period. The blending of a conservative, symmetrical foursquare form with picturesque Queen Anne styling can be seen as a result of the nationwide reaction against Victorian excesses of ornamentation which occurred at the turn of the century. The result is an impressive house that is not too flamboyant, as would be appropriate for a successful businessman in a small town. Built ca. 1899 by local banker and town mayor Johnson Morrow, the house is today one of the most intact historic residences in the town of Callao. Interior and exterior alterations have been minimal and the house retains integrity of design, materials, and craftsmanship.

Elaboration: Residential architecture can often be categorized in terms of form--the shape and plan of the building, and in terms of style, which is influenced by trends which were in fashion when the house was built. Purely vernacular forms are based upon tradition and long established patterns of use, with little or no thought given to projecting an up-to-date public image. Formally designed or high style houses, by contrast, follow architectural guidelines which often determine both the form and the disposition of decorative features. However, these categories often blend together, and in many cases, the design of a house is influenced by both tradition and the latest fads in high style architecture. Such is the case

³ For further discussion of the use of ornamental concrete blocks see Pamela H. Simpson, "Quick, Cheap and Easy: The early History of Rockfaced Concrete Block Building," in Perspectives in Vernacular Architecture, III, Thomas Carter and Bernard Herman, eds. (Columbia, MO: University of Missouri Press, 1987) pp. 108-118, and Walton D. Stowell, "The "Miracle" and the "Wizard": Preliminary Notes on Concrete Block Building Machines," Journal of the Association for Preservation Technology, Vol. V., No 2, 1973. pp. 66-70.

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of the Johnson Morrow house.

The basic shape and symmetry of the Morrow house is that of the American foursquare, while many of its stylistic elements can be directly related to the Queen Anne movement. The popularity of the clean-lined foursquare in the late nineteenth and early twentieth century has been correlated to a nationwide trend towards restrained ornamentation, seen as a reaction against the decorative exuberance popular in the Late Victorian era.⁴ Morrow's choice of this conservative cubic form for his Queen Anne style house can be seen as an example of such thinking; he wanted a house that was impressive without being overly pretentious.

The foursquare is often referred to as a "popular" house type which falls somewhere between high style and vernacular. It was extremely popular in America between 1890-1930, and numerous examples were built in both suburban and country settings. A generic description of the foursquare written by Alan Gowans could also have been used to specifically describe the Morrow house: "Two stories high, set on a raised basement with the first floor approached by a set of steps, a verandah running the full width of the first story, capped by a low pyramidal roof that usually contains at least a front dormer....the fundamental visual effect is balanced and symmetrical."⁵ (See Figure Four, a typical foursquare.) Like purely vernacular house types, foursquares were built by average people, who chose the form because it was familiar, and held certain comfortable connotations.

The foursquare's important role in popular American architecture is illustrated by the fact that foursquares were among the house types commonly offered by mail order companies such as Sears, Roebuck and Company, Montgomery Ward, and Aladdin. These companies shipped pre-packaged house kits all over the country, usually by rail. The catalogues for such mail-order companies, along with house plan catalogues and professional and popular magazines, became vehicles for the spread of information about different options in housing design, and the railroad facilitated the dissemination of such information. As a businessman in a railroad town, Morrow would certainly have been exposed to such sources.

The town of Callao was founded in 1858, due to the coming of the Hannibal and St. Joseph Railroad. The original section of the town, including the block which contains the Morrow house, was laid out in a grid which parallels the line of the tracks, rather than aligning with points on the

⁴ Alan Gowans, The Comfortable House, (Cambridge, Massachusetts: The MIT Press, 1986) p. 87.

⁵ The Comfortable House, p. 84.

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compass. In Callao, as in numerous other railroad towns, rail service provided an important link to the world, and its presence meant goods from around the country were easily available. It was very common for lumber and building supplies to be shipped by rail, and it is likely that some components of the Morrow house were shipped to Callao from other parts of the country.

Written sources also provided illustrations of high style architecture and often showed examples of common forms to which high style elements had been added. The simple lines of foursquares made them especially easy to add different stylistic characteristics to. They are described in American Vernacular Design as having "the unique ability to be rendered in many styles", and foursquares can be found today in styles ranging from Prairie to Queen Anne.⁶

The Queen Anne movement in high style architecture can be traced to the work of English architects in the 1860s, the most notable being Richard Norman Shaw. The designs of Shaw and his followers consisted of an eclectic mixture of elements borrowed from earlier English buildings, and much of the early American literature on the movement urged the adoption of American models for Queen Anne designs in this country. One of America's first architectural magazines, The American Architect and Building News, printed several articles about the style in the late 1870s. In one discussion an English author told his American audience "You, like us, have a heritage of the key-work on which it is all founded; and if ever America is to become possessed of an historical style, it must spring from the work of the old colonists".⁷ This attitude was widely accepted and, in addition to eventually leading to the very popular Colonial Revival, it spurred the development of purely American forms of Queen Anne.

In A Field Guide to American Houses, the Queen Anne style is divided into four subtypes based on decorative detailing. Two of those, 'Half-Timbered' and 'Patterned Masonry' are said to follow English models, while 'Spindlework' and 'Free Classic' are defined as "indigenous interpretations".⁸ The Free Classic was characterized by the use of elements borrowed from American Colonial architecture, such as round columns and Palladian windows. The detailing of the Morrow house most closely fits into the Free Classic subgroup.

⁶ American Vernacular Design, p. 99.

⁷ From "A Few More Words About Queen Anne." The American Architect and Building News. Vol. II. October 6, 1877, pp. 320-322.

⁸ Lee and Virginia McAlester, A Field Guide to American Houses, (New York: Alfred A. Knopf, 1986), p. 264-268.

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Identifying features of Queen Anne houses as noted in A Field Guide to American Houses include irregularly shaped roofs, usually with dominant front facing gables, cutaway bay windows and asymmetrical facades; these are all elements which prohibit the classification of the Morrow house as a full blown example of Queen Anne design.⁹ There are however, many things about the house that are characteristic of the style. The same source explains that wall surfaces are often decorative in Queen Anne houses, and that this "is accomplished in two ways: (1) by avoiding plain flat walls through such devices as bays, towers, overhangs, and wall projections, and (2) by using several wall materials of differing textures whenever expanses of planar walls do occur."¹⁰ It is possible to identify similar efforts in the design of the Morrow house.

The side bays, front bow window, and variety of surface textures found on the Morrow house are all characteristic of the Queen Anne movement. The prominent side bays act to visually break up the boxy outline of the foursquare cube. Although bays are sometimes found on foursquares, they are rarely as large or as pronounced as those of the Morrow house. The extension of the bays up beyond the eave line, and the polygonal roofs which top them are obviously related to the towers common to high-style Queen Anne houses. The elaborate front bow window is also characteristic of Queen Anne designs, which often utilized curved wall surfaces. And, as discussed in section seven, many of the windows of the Morrow house are of typically Queen Anne configurations. The variety of patterns and the use of stained glass windows is in keeping with the emphasis on the picturesque which typified the Queen Anne style.

In addition, several different surface textures are utilized. The wavy cut of the boards on the west bay can be seen as an emulation of the elaborate wall shingle patterns used on high style Queen Anne buildings. The front dormer is sheathed in shingles rather than weatherboards and the rockfaced foundation blocks provide a contrast to the smoother siding above. The porch changes, though done later, also add to the textural variety.

While in many cases the addition of high style features to a traditional house form will occur only to the exterior, this house utilizes a typically Queen Anne plan as well. Foursquares commonly have four rooms of nearly equal size on each floor. The traditional foursquare plan is deepened here to allow more rooms, and their arrangement is characteristic of Queen Anne houses, as described in What Style Is It?: "The fully developed Queen Anne plan featured the living hall, a central living and circulation space with

⁹ Field Guide to American Houses, p. 263.

¹⁰ Field Guide to American Houses, p. 264.

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both fireplace and grand staircase."¹¹ The English designs of Richard Norman Shaw were among the first to utilize such plans, which are credited as beginning the development of the open plan made famous in the houses of Frank Lloyd Wright.¹²

The parlor of the Morrow house corresponds to the central hall described above. In addition to opening up the plan, this room arrangement is calculated to create a impressive entrance. The parlor served as the public area of the house, and was designed to create a striking first impression. The first thing one sees upon entering is the elaborate formal staircase, lighted by a bank of stained glass and set off by an equally formal mantelpiece. A closer look at the staircase reveals that it was designed to create an impressive public view. The stairs leading up to the landing, which are visible from the front door, are a full foot wider than those leading to the more private areas of the second floor, making the whole thing appear larger than it is. An account written in 1910 shows that the Morrrows enjoyed an active social life; the house was described as "one of the pleasant and characteristic social centers of the town".¹³ Much of that entertaining undoubtedly was done in the parlor.

Johnson Morrow was a prominent member of the Callao business community and a third generation Missourian. His grandfather, William Morrow, was one of Missouri's first pioneers; Macon County's Morrow township is named for him.¹⁴ His father, Jefferson Morrow Sr., was Macon county's first sheriff.¹⁵ Johnson Morrow was born in Morrow township in 1855 and spent his early adulthood as a merchant and postmaster in the nearby town of Barryville. In 1899 he moved to Callao, bought the land for his new house, and started the mercantile business of Morrow, Pillers and Goodrich. In 1909 he sold out to his partners and bought stock in the Bank of Callao, where he also served as cashier. In addition to working at the bank, he

¹¹ John C. Poppeliers, et. al. What Style Is It?, (Washington, D.C.: Preservation Press, 1984), pp. 57-59.

¹² See Marcus Whiffen and Frederick Koeper, American Architecture 1607-1976, (Cambridge, Massachusetts: The MIT Press, 1981), p. 295.

¹³ General History of Macon County, Missouri, (Chicago: Henry Taylor and Company, 1910), p. 402.

¹⁴ History of Randolph and Macon Counties, Missouri, (St. Louis: National Historical Company, 1884), pp. 1195-1196.

¹⁵ General History of Macon County, pp. 15-16.

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also operated a large farm. His Jersey cattle farm was described as "one of the best in the state" whose "products are eagerly sought by purchasers from many widely scattered locations".¹⁶ He was also elected mayor of Callao in 1909, apparently without having run for office. From an account written about him in 1910: "This gentleman, who is now serving as mayor of Callao, the office having sought and taken possession of him much against his will in April, 1909, is one of the most esteemed and influential citizens of Macon County."¹⁷ Morrow remained a resident of Callao and was active in business and church affairs until his death in July of 1931.¹⁸

The Morrow family sold the house in 1923 to J. W. Lindley, who kept it until 1946, when it was sold to Henry and Effie Edwards and converted into a mortuary. It was a mortuary under various owners until 1982, when it was sold again. In 1983, the house was sold once again and it served as an antique shop until 1989. After 1989 it was sporadically occupied as a single family home until the present owners purchased it in 1991.¹⁹

Despite the various uses, very few alterations had been made to the structure of the house, and the current owners have completed most of the necessary renovation work. The house is in excellent condition; it is structurally very sound and appears today much as it did when it was built. It stands as a fine example of a Late Victorian era house which utilizes a conservative symmetrical form and typically picturesque Victorian detailing.

¹⁶ General History of Macon County, p. 401.

¹⁷ General History of Macon County, pp. 400.

¹⁸ "Obituary" The Callao Journal, Vol. 23, No. 43, July 24, 1931.

¹⁹ All information on history of ownership taken from the abstract for the property, compiled by A. Verne Baker Abstract Company.

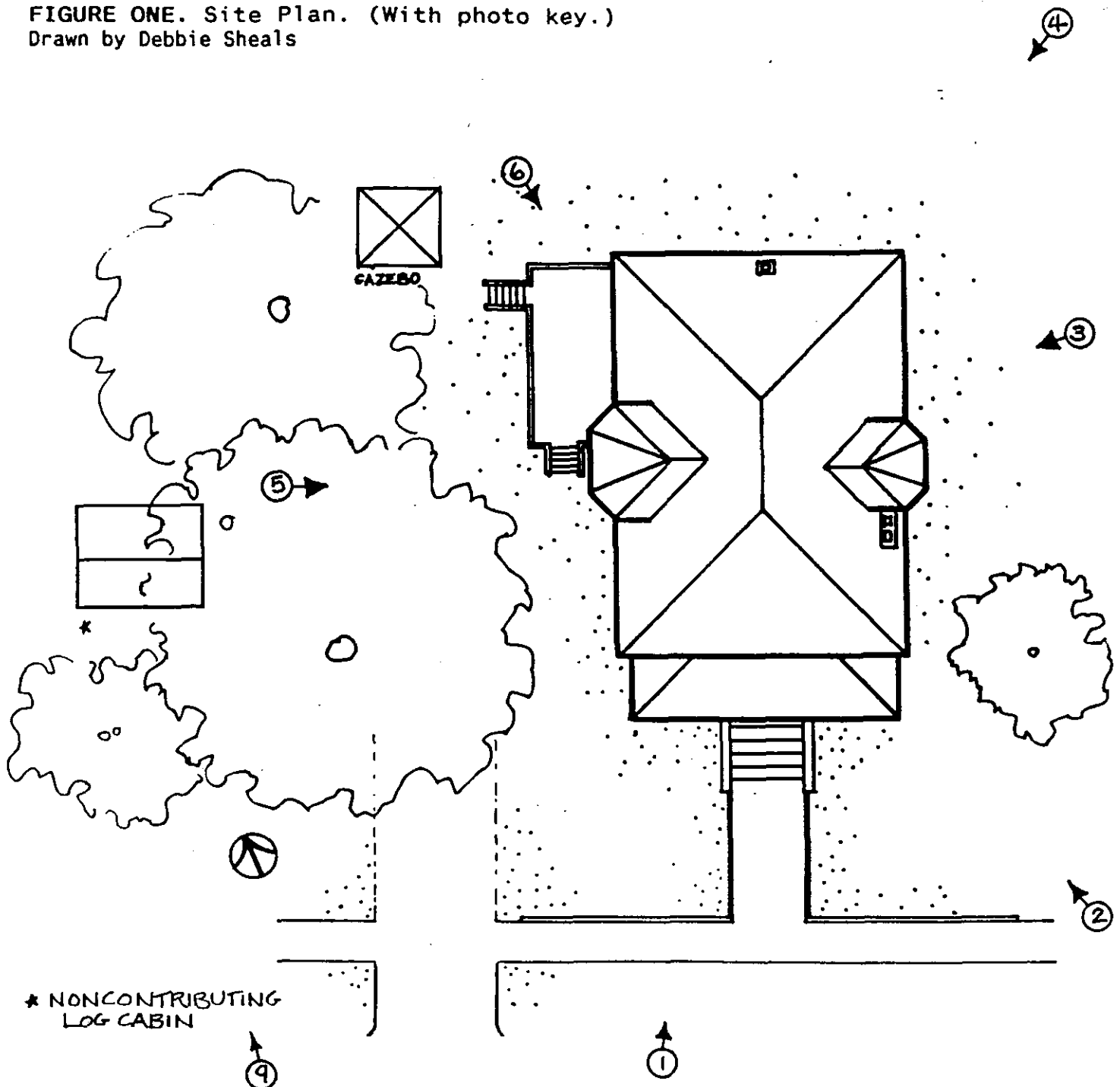
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FIGURE ONE. Site Plan. (With photo key.)
Drawn by Debbie Sheals



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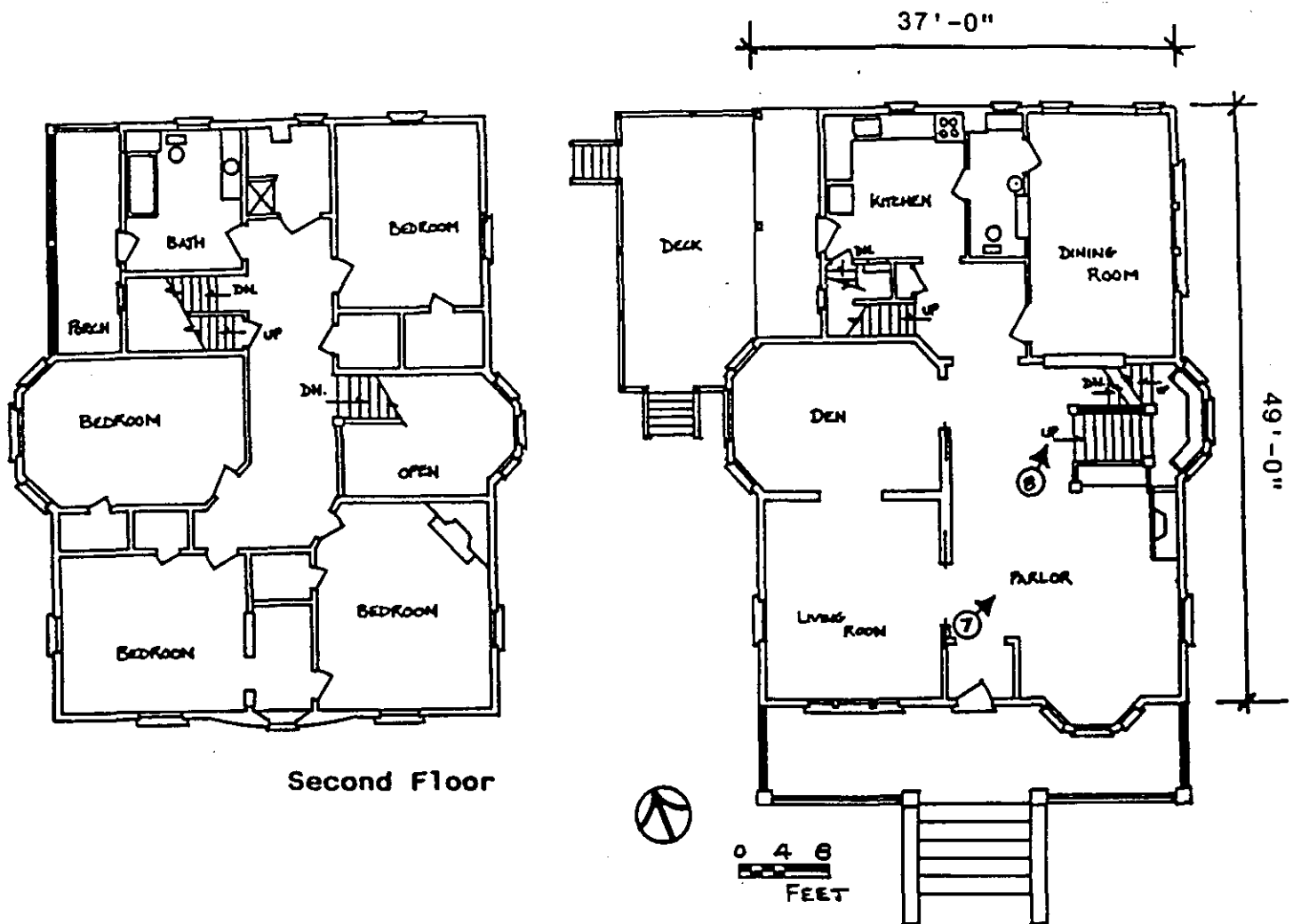


FIGURE TWO. Floorplans. (With
photo key.)
Drawn by Debbie Sheals

First Floor

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FIGURE THREE. Three of the six Queen Anne Windows illustrated in American Vernacular Design 1870-1940: An Illustrated Glossary p. 99. All three of these patterns appear in windows of the Morrow house.

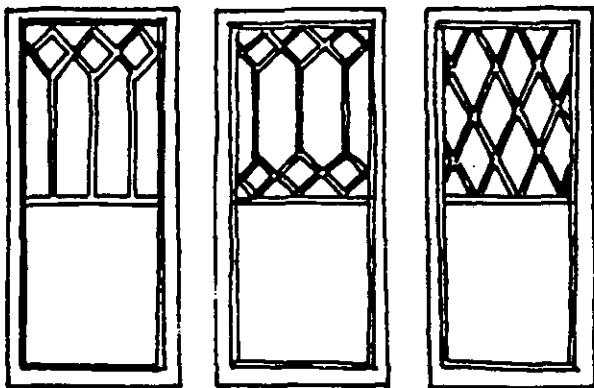


FIGURE FOUR. A Mail-order foursquare. Drawing by Debbie Sheals from an illustration in The Comfortable House. p. 86.

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SOURCES

Abstract for lots 1-4, block 10 Original Town of Callao, Missouri.
Compiled by A. Verne Baker Abstract Company.

"A Few More Words About Queen Anne." The American Architect and Building News. Vol. II. October 6, 1877, pp. 320-322.

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_____. Standard Atlas of Macon County, Missouri.
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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 14

Morrow, Johnson, House
Macon County, Missouri

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 10, photographs Page 15

Morrow, Johnson, House
Macon County, Missouri

Verbal Boundary Description

Lots 1-4, Block 10, Original Town of Callao, Macon County, Missouri.

Boundary Justification

This is the entire parcel historically associated with the house; the four lots were never sold separately.

Photographs

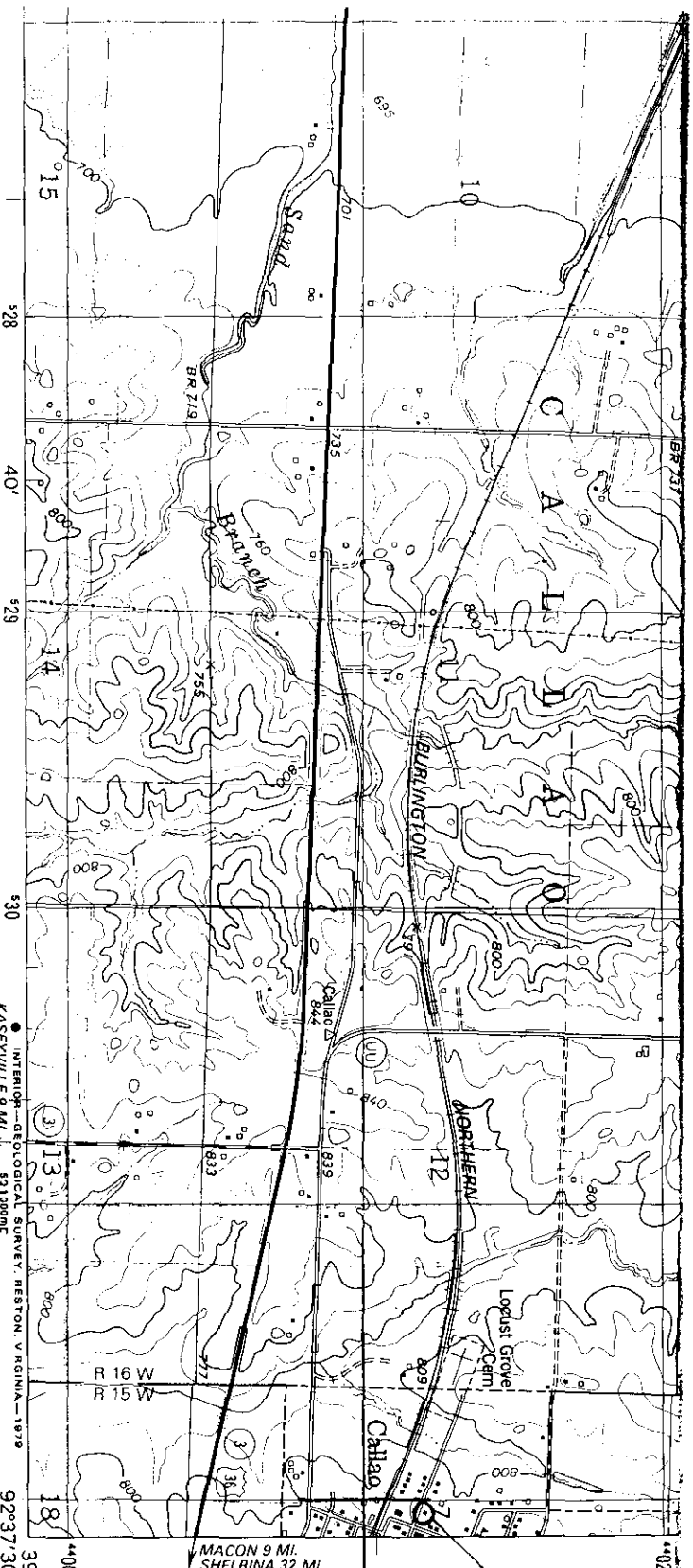
The following information is the same for all photographs:

Morrow, Johnson, House
Lots 1-4, Block 10, Original Town (Second Street)
Callao, Macon County, Missouri
Photographed by Debbie Sheals
February, 1994
Missouri Cultural Resource Inventory, MO Department of Natural
Resources, Jefferson City.

List of Photographs

See Figures One and Two for indication of camera angles. Figure One shows photographs 1-6, and 9; Figure Two, numbers 7 and 8.

1. Facade.
2. Front and East Side.
3. Detail of Stair Bay and Palladian Window.
4. East Side and Rear.
5. West Side.
6. Detail of West Bay and Recessed Porch.
7. Parlor Stairs and Fireplace.
8. Dining Room.
9. Log Cabin.



MORROW, JOHNSON,
HOUSE

CALLAO, MAON
COUNTY, MO

UTM REFERENCE
15/532040/4401210

N

BEVIER SOUTH
2463 11 NE

INTERIOR GEOLOGICAL SURVEY WESTON, VIRGINIA-1979
KASEVILLE 9 MI. 5310000
22 MI. TO U.S. 24

ROAD CLASSIFICATION

- Primary highway, hard surface
- Light-duty road, hard or improved surface
- Secondary highway, hard surface
- Unimproved road
- Interstate Route
- U. S. Route
- State Route

NEW CAMBRIA EAST, MO.

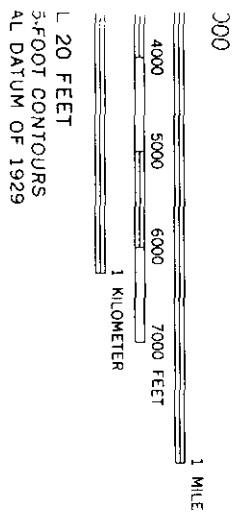
SW 1/4 ELMER 15' QUADRANGLE
N3945-W9237.5/7.5

1979

AMS 7463 1 SW-SERIES V879



QUADRANGLE LOCATION



MAP ACCURACY STANDARDS
FLORADO 80225, OR RESTON, VIRGINIA 22092.
ID TECHNICAL INFORMATION
SOURCES, ROLLA, MISSOURI 65401
SYMBOLS IS AVAILABLE ON REQUEST

