

A Survey of Webb City

Phase I

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for the

Historic Preservation Program
Missouri Department of Natural Resources
Jefferson City, Missouri

by the

Webb City Preservation Committee
Eileen Nichols
President

and subcontractors

Dr. David Quick, Architectural Historian
Linda Myers-Phinney, Historian

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METHODOLOGY AND RECOMMENDATIONS

Phase I of the Webb City Cultural Resources Survey focused on a fourteen-block downtown area bounded by Galena Street on the north, Webb Avenue on the west, Third Street on the south, and Tom Avenue on the east. The Webb City Preservation Committee's contractual agreement with the Missouri Historic Preservation Program required a survey of approximately seventy properties. An initial inspection of buildings at least fifty years old within the survey area revealed considerably fewer than the seventy required properties. Consequently, the survey was extended to include both sides of the boundary streets; eighty properties were inventoried within this expanded area.

Each of the eighty properties was physically inspected and, as anticipated in the approved Research Design, fell within the historic contexts of mining, manufacturing and commercial development. (A more complete historical framework can be constructed upon conclusion of all phases of the Webb City survey, as additional contexts such as transportation will be disclosed.) On-site evaluation was augmented by research in the Webb City Library, Springfield-Greene County Library, Southwest Missouri State University library, Missouri State Archives, and the Missouri Historic Preservation Program archives. The final survey product consists of eighty completed Missouri Historic Preservation Program inventory forms accompanied by 5" x 7" black and white photos, a map identifying each of the surveyed properties and all potential historic districts, and an interim survey report.

The following Historical and Architectural Context sections will establish the relevance of mining, manufacturing and commercial development to the built environment. Within these

contexts historic resources could be grouped into four historic districts for consideration as potential nominees to the National Register of Historic Places. First, a northern commercial district. Two buildings in the district, 208, 210, 212 N. Main and 101 & 103 W. Daugherty, are questionable, possessing less integrity than others within the district. Otherwise, if all buildings are accepted there would be no non-contributing properties. Second, a southern commercial district which would include four small non-contributing properties and one questionable one. Third, a residential district which, with further survey, might be expanded considerably and could be defined by Victorian and Craftsman motifs. The church property at 115 W. Third and the two small houses directly north, 215 and 209 S. Webb, would be non-contributing properties. Finally, a small commercial district containing 27 & 29 S. Main and 25 S. Main, two similar brick retail buildings. Two structures which might be eligible individually or could be appended to adjacent districts are the Webb City Bank Building at 100 N. Main and the National Mills building at 110 W. Church. The Cardinal Scale Company Stamping Division building located at 201 E. Broadway has some merit, but probably would not be individually eligible and is further from a district. (See accompanying map for specific boundaries and contributing properties.)

The least expensive but most limited approach to placing properties on the National Register of Historic Places would be to write a single district nomination. The best long-range preservation plan, however, would be to submit a multiple property document. This would entail more work and greater initial cost, but it would provide the background and context for all subsequent National Register nominations in Webb City, whether they embrace districts or single properties.

HISTORICAL CONTEXT

Like the mythical Greek goddess Athena, who sprang full-grown from her father's head, so did Webb City spring nearly full grown from the mine shafts sunk around it. From the 1873 discovery of lead until Webb City's fifth birthday 1880, it metamorphosized from farm land owned by John C. Webb to a town of nearly 1,600 living within its limits and 400 to 600 more immediately outside. (Livingston, 212)

Lying within the richly endowed Tri-State Mining District lead belt of Missouri, Oklahoma and Kansas, the rapid growth of Webb City was not anomalous. Lead had been mined by individuals as early as 1852 at what would become the town of Minersville (later Oronogo) and near Sarcxie, Jasper County's first settlement. (Atlas, 22, 10) In nearby Newton County, however, southwest Missouri's first commercial lead mining operation was begun in the early 1850s by the Granby Mining and Smelting Company, organized by St. Louis investors. Granby Mining principals included Peter E. Blow and Henry T. Blow, the President and General Manager. (McGregor, 30; Livingston, 163) (A well-connected St. Louis business man, Henry T. would later serve in the U.S. Congress and as Minister to Brazil.) Despite early efforts, the Civil War interrupted lead mining operations in southwest Missouri. In 1867 mining resumed at Minersville, although on a larger scale due to the interest of the Granby Mining and Smelting Company. It obtained control of eighty acres near the prewar mine sites, leased lots to prospectors and purchased ore from them. (McGregor, 30, 31; Livingston, 79)

In retrospect, 1870 seemed to mark the beginning of what could be termed a "lead rush" in southwest Missouri. That year the Granby Company offered a \$500 bonus to any miner who,

within a specified time, mined the greatest amount of ore on its land. Apparently this incentive proved effective; thirty years later the success of the winners was credited with stimulating an influx of miners and investors to the Joplin area. (McGregor, 32) Benjamin T. Stults, who moved to the Webb City area in 1868 and witnessed first-hand the rapid change from wilderness to mining district described it in dispirited terms. "Now this country is Settled up & big lead & zinc mines where we used to hunt. Now about half way between Oronoga & Webb City there was a Pond of water, high grass & brush. A Spring boild out in the Pond. Oh, that was a lovely place to hunt. The deer was around there any time we went out to hunt them. & out Farther in the valley the Strawberry was So thick one could sit down & pick all they wanted with out gitting up. Just acres of Strawberries there & all went to loss for want of Some one to Pick them. This we called the happy hunting ground--Most a garden of Eaden, but now the garden of Mines " (Stults)

Initially, mining efforts concentrated on galena, or lead ore, and the zinc blende that often accompanied it was merely thrown aside as waste. Although its value had been discovered by a German chemist in 1848 it was not until after 1866, when St. Louisan George H. Hesslemyer initiated experiments with zinc blende found in tailings at the Potosi lead mines, that it began to be viewed in Missouri as a commodity. A company agent of Hesslemyer's newly-organized Missouri Zinc Company visited the Granby mines in 1872 and secured zinc silicate from lead mine dumps at no cost. Upon learning of this, Henry T. Blow reportedly telegraphed the Granby operation an order to give away no more. The first zinc blende subsequently sold at Granby brought \$2.00 a ton. (Livingston, 163) Although it was never as profitable as lead, this marked the end of zinc as a useless lead mining by-product and the beginning of its commercial

exploitation in Missouri.¹

According to tradition, John C. Webb, a Confederate veteran who had returned to his Jasper County farm after the war, turned up a chunk of lead ore while plowing a corn field in June 1873. The following year Webb began mining his land and unearthed a one thousand-pound mass of lead ore. Webb consulted W. A. Daugherty, nearby Cartersville's first mining developer. Daugherty was apparently optimistic about the deposits on Webb's land; the two men formed a partnership to mine it. Webb, however, soon sold his partnership interest to Granville P. "Grant" Ashcraft, who marketed the first carload of galena from what would become Webb City. Webb would never again be actively involved in mining, but amassed a considerable fortune from mining leases and royalties and the sale of town lots. (Livingston, 212, 219)

It was within the context of an area energized by the possibility of great mineral wealth that John C. Webb filed a town plat in 1875. From there Webb City grew by leaps and bounds. In 1876 the town was incorporated and four additions were platted; in 1877 six more were platted. In 1880 the town had 1,588 residents within the city limits. By 1890 Webb City had

Lead and zinc both found ready markets. The heaviest and softest of common metals, lead resists attack by air, water and many chemicals, making it useful for a variety of manufactured products. First among these was paint; it was also utilized for lead shot and bullets, solder, water pipes, blasting caps and with the beginning of automobile mass production, as a fuel additive and for storage batteries. Although an understanding of the dangers of lead have curtailed its use in many products, zinc was and still is used for galvanizing other metals and as an alloy in the manufacture of brass.

¹Daugherty had, over time, interests in the Centre Creek Mining and Smelting Company, which later leased all of Webb's land for mining; the Cartersville Mining and Smelting Company, and the Eureka Mining and Smelting Company. (Atlas, 22, 39)

grown to 5,043, population reached 9,201 in 1900, and 11,817 by 1910. (Livingston, 224, 567) This represented an increase of 644% in thirty years.

Webb City's growth was fueled by lead mining, of course, and a sampling of its 1876 population reflected this. Information on twenty-three town people indicated that sixteen were involved in mining or smelting, five were carpenters or masons, and only two provided conventional community services: one blacksmith and one doctor. The origins of town residents revealed not only the diversity of their previous homes, but also the wide-ranging importance of a major lead strike: four relocated from Ohio, three from Illinois, and two each from Indiana, Pennsylvania, Tennessee, Arkansas and Canada. Single individuals came from Kentucky, North Carolina, Wisconsin, Germany, and England. Only one resident was a native of Jasper County (Atlas, 30) Several conclusions can be drawn. First, this strike was noteworthy enough to be news throughout a wide geographic range. Second, a major lead strike was understood as an economic opportunity significant enough to draw people from other states and countries. Third, early town occupations seemed to fall within two specialized categories: mining, or attending to the needs of those who mined. Fourth, the population had a distinctly heterogeneous flavor; this was not an area dominated by native Jasper Countians.

The wealth to be had here was relative, however. Although in 1893 there were estimated to be up to 700 mines inside the city limits of Webb City and Cartersville and many more within a mile's proximity, nineteenth-century mining methods were characterized as crude, mining tracts as small (100 to 200 square feet), and leasing as the common routine. This may have been partly due to land values: undeveloped properties which seemed promising sold for \$50 to \$100 an acre, prospected but undeveloped land known to have ore brought \$100 to \$200 per acre;

developed tracts near producing mines went for \$250 to \$1,000 an acre. One 200 square foot lot sold for \$48,000 plus a twenty-two and one-half percent royalty paid to the seller. Even larger leases could be quite pricey; one six-year lease of forty acres near Webb City cost \$100,000 plus ten percent royalties. (MGS, VII: 5 and VI: viii, ix) So unless a miner had a substantial nest egg upon arrival, he likely owned a tract small enough to be measured in square feet or he worked upon the land leased by a mining company.

No matter how it was distributed, though, wealth did flow from the Webb City. The value of combined lead and zinc sales for the mining district center around Jasper County amounted to \$3,367,687 in 1890, \$7,992,106 in 1900, and \$14,262,204 in 1910. The 1911 reports for the same area, which included Joplin, Duenweg, Alba, Oronogo, Reeds, Carthage and Sarcoux, allocated the biggest share, totaling \$5,256,982, to Webb City and Cartersville. (Livingston, 449, 450) As early as 1876 the Centre Creek Mining and Smelting Company, which leased all of John C. Webb's land, was producing between 6,000 and 7,000 pounds of lead per week and 200,000 pounds of zinc per week. (Atlas, 22) One lot alone, covering only 200 square feet, produced more than \$300,000 worth of lead and zinc ore. (MGS, VI. viii) And with money to spend and invest came development of the town itself.

The decade of the 1880s was one of great change for Webb City. Population grew from approximately 1800 to over 5,000, the city limits were extended, the town became a third class rather than fourth class city, and commercial development surged ahead. (Livingston, 212, 567, 299) A list of thirty-nine businesses revealed that a wide range of goods and services catered to residents' varied needs and wants. There were three hotels, ten vendors of foodstuffs, two drugstores, eight dry goods outlets, a lumber yard, harness maker, and photographer; three

businesses specializing in hardware and/or miners' supplies, a foundry, the Webb City Bank (1882) and the Exchange Bank (1889), a restaurant/oyster parlor, transfer company, and for times when nothing else would do, an undertaking establishment. (Livingston, 297, 298, 306) Many of these businesses did not survive the two cataclysmic downtown fires of the 1880s, but their loss resulted in the 1889 formation of a volunteer fire department under the direction of Chief Henry Wanner and Assistant Chief T. C. "Tom" Hayden. It is difficult to image the rapid change witnessed by residents during this decade: Webb City transformed itself from a rough-and-tumble miner's camp to a town in which the second leap year ball was held at the Webb City Opera House. (Livingston, 301,304)

The extant man made environment is a reminder of the prosperity that mining brought and the economic development it spurred. Homes such as Joseph Aylor's, W. S. Chinn's and Andrew McCorkle's on Webb Avenue attest to prosperity which also subsidized the construction of downtown commercial buildings which proudly bore names such as Waring, Hayden, and Dermott or stood as monuments to their origins, such as the Zinc Ore Building. Street names, too, are reminders of the town's origin: Daugherty Street connects Webb City with Carterville, passing through the creek valley which provided so much mineral wealth to men such as W. A. Daugherty and which is still dotted with mine dumps, and Tom Street carries the name of William Toms, who operated a lead furnace on Bens Branch between W.C. and Carterville from 1876 until its 1880 destruction by fire.³ (Livingston, 214) Remaining structures are, too, reminders that not all Webb City residents had the opportunity to attend the Opera House ball; more ordinary houses which began as simple two-room hall and parlor homes on Webb and Tom

³Early Sanborn maps show the street name as "Toms" rather than the modern "Tom."

Avenues attest to the fact that not everyone in Webb City was getting rich.

After the Civil War Jasper County had remained remote from rail service for several years, with most goods freighted overland to Boonville or Linn Creek, then boated to St. Louis. After 1869, when the Missouri River, Fort Scott and Gulf Railway went through eastern Kansas, the nearest railhead--Baxter Springs--was only twenty miles distant. In 1872 Jasper County's first rail line, the Memphis, Carthage and Northwestern Railway, passed through Sarcoxie, Carthage and Oronogo into Kansas. In 1878 a branch of this line connected Oronogo with Joplin via Webb City, and in 1880 the Missouri River, Fort Scott and Gulf Railway extended east from Baxter Springs to Joplin, Webb City, and Carterville. (About this time the line became known as the Kansas City, Fort Scott and Memphis Railway.) (McGregor, 26-28) In 1889 the first section of what would finally become the Kansas City and Southern Railway was completed from Cowskin River in McDonald County to Joplin.⁴ (Livingston, 265)

Improved transportation could only have encouraged the progressive changes in Webb City during the 1890s. Population rose eighty-two percent during this period, from slightly over 5,000 to 9,201. (McGregor, 51) Mining continued to be increasingly remunerative, with the exception of a four-year period beginning in 1893 when an economic panic depressed the prices of lead and zinc to a pre-1890 level. By 1897, however, sales had topped the previous high and resumed upward growth. (Livingston, 336) Visible evidence of this was construction of the one hundred room Newland Hotel on Allen (Main) Street in 1891. (Livingston, 336)

It was also during the 1890s that Webb City transportation entered a new era with the

⁴The Kansas City and Southern, originally the Splitlog Railway, was conceived in 1887 by wealthy McDonald County resident Mathias Split, as an avenue running from the gulf of Mexico to Kansas City.

construction of local electric rail lines. In 1889 Springfieldian A. H. Rogers built a mule-powered street car line from Webb City to Carterville. Only four years later this operation ceased when Rogers organized the Southwest Missouri Electric Railway Company and opened a line through Joplin, Webb City, Carterville and Prosperity. According to one account, Webb City merchants viewed this development with a jaundiced eye, fearing the loss of their business to Joplin. The Webb City mayor appeased them and boosted his town considerably by inserting a clause in the franchise which required all the railway facilities--car barns, offices, repair shops, etc.--to be located in Webb City. (Livingston, 328) In 1895 another line, the Jasper County Electric Railroad Company, built a line from Carthage to Carterville to connect with the Southwest Missouri Electric. The two lines later consolidated under the latter, extending to Galena, Kansas. This completed a twenty-eight mile road from Carthage to Galena through Carterville, Webb City and Joplin, with a branch line to Prosperity. (McGregor, 29) Fares were low and cars ran every half hour, making transportation among the towns of Jasper County a simple matter. And like many early railroads, the Southwest Missouri Electric encouraged pleasure excursions by maintaining parks at different spots along the line. One of the most popular at the turn of the century was Lakeside, located on Center Creek between Carthage and Carterville. (McGregor, 29)

The electric railway, like mining, became an influential part of Webb City life. The Electric Railway Club, formed by members of the line, began holding annual banquets in 1904. In 1910 the railway company and founder A. H. Rogers built a club house for the Electric Club, a building which still graces Webb city. Continued expansion resulted in a line that, by 1912, employed more than 250, over half of whom lived in Webb City, and operated in excess of

seventy-miles of line, comprising one of the nation's largest inter-urban systems. (Livingston, 330, 328, Mo. H.P.P., Middle West Hotel Nomination)

Perhaps the most tangible evidence of the electric rail line's importance was the reorienting of downtown toward its route. Inside the survey area the electric rail line ran east on Daugherty to Allen, then south on Allen. Around 1902 the street names were changed to reflect the new focus of the town; what was Allen became Main and was renumbered, what was Main became Broadway. As part of this realignment the commercial building at the northwest corner of newly-named Main and Broadway underwent extensive remodeling to become the Middle West Hotel; the renovation included shifting the facade from the north to the west, facing the trolley line. (Mo. H.P.P., Middle West Hotel Nomination) The two drug stores on the northwest and northeast corners of Daugherty and Main, Jackson Drug Company (now Bruner Pharmacy) and the Electric Drug Store (now the Bradbury Bishop deli), both served as electric rail line stops, with the Electric's name indicating that purpose. (Dunham's, n.p.)

The twentieth century seemed to give new impetus to expanding industry and increasingly diverse commercialism. The block of business buildings just south of the Aylor home reached completion in the century's first decade, as did commercial buildings on the 100 block of South Main, the 10 block of South Main, the 100 and 200 block of North Main, the 100 block of East Church and the 100 block of both East and West Broadway and East and West Daugherty. Around 1920 the Elder Manufacturing Company constructed a plant at 110 West Church for the production of men's shirts. Although the local economy still depended on mining, a diversity of downtown commercial enterprises accompanied the town's growing and cash-carrying economy.

Much of southwest Missouri's history is a rural one, dependent on subsistence farming supplemented by hunting and typified by a primarily non-cash economy. The history of Webb City, in contrast, has a distinctly urban flavor. Because of its roots in a successful commercial enterprise which was tied to other areas, St. Louis and Potosi in particular, Webb City was grounded in a modern economy marked by entrepreneurship, industry, and specialization of labor.

ARCHITECTURAL CONTEXT

INTRODUCTION

Within this survey, Webb City Architecture falls into two overlapping phases. The first, which begins about 1890, corresponds with the building boom brought about by mining in so far as that boom is still reflected in standing architecture. This phase is characterized by a variety of Victorian styles and lasts into the early Twentieth Century. The second phase begins during the first decade of the Twentieth Century and continues into the early 1930's. It is characterized by the more stable geometries of the early Twentieth Century classical styles and continues on to various examples of Deco design in commercial architecture. This second phase is reflected in the Craftsman bungalow style in residential buildings. It corresponds with the growth of manufacturing in the Webb City economy. An additional theme which is related to this growth of manufacturing, but which will not be developed in this report, is factory architecture. While several factories began operation, and some still operate in the area surveyed, only one did so in a building designed to be a factory. However, there are a number of factory buildings in Webb City outside the area surveyed and should additional surveys take place factory architecture might well become an important theme.

The one building intended to be a factory from the first is 110 West First Street. It began as a garment factory and is still used as such. It is a simple low brick building with stepped gables and industrial sash windows. While it has been extended to the south, it still retains a high level of exterior integrity.

DOWN TOWN CITY SCAPE

Richard Longstreth developed a system of classification for commercial buildings based upon the composition of their principal facades. In this section Longstreth's basic concept of the facade will be extended as a means of characterizing the commercial street and district.

(Longstreth in Wells, Perspectives in Vernacular Architecture II, pp. 12-23)

The principal facade of a downtown commercial building functions as part of the wall which defines the street space, or the sides of the town square space. The importance the building projects by its presence is not its individual volume and existence, but rather that it is a part of an important commercial street scape. It may carry an emblem of its interior commercial identity but its importance is as a composition and an element in the street scape total. Normally, it follows the street's rules. Those rules infer an often unacknowledged aesthetic unity. Downtowns, mostly still surviving in small towns, retain elements of these rules that govern, or once governed, its commercial street space.

According to Longstreth, commercial facades may be divided into zones for classification by composition. They form one part, two part, two vertical part types, etc. The lowest part is the side walk level, as it defines the space of the sidewalk on the same side of the street and is aimed at the perceptions of the pedestrian. The upper levels of a building become functional for people on the opposite side of the street. The zone which marks the juncture between lower and upper is the location for signage and emblem. Usually, it is here that a statement is made about the interior nature, character, identity or function of the building.

In the traditional commercial downtown the commercial value is established by frontage on the principal streets or square. Consequently, the commercial area will normally be platted

so that the commercial lots are long and narrow with the arrow ends fronting on the principal streets or square. Buildings will reflect this frontage system. Normally the principal facade of the building will completely fill the width of these long narrow lots and be built right on the lot/sidewalk line along the principal street. The building will extend well back into the lot, often to its rear terminus on an alley or secondary street. The result is a long narrow building if its width is that of a single lot. The building will have one principal facade if it is in the center of a block, a principal and a secondary facade if it is on a corner. The other exterior walls will be considered invisible as in fact they are if they are party walls. But even if they extend above the adjacent buildings or if the adjacent lots are vacant they will be treated as if they would not be seen.

The commercial bay is some simple division of the lot width so that the sidewalk level of the principal facade will be one, two, three etc. bays wide; or the bays will be divided for doors and other fenestration details. While it may seem complex, the standard lot widths together with standard building elements result in a simple mathematical sequence of vertical divisions along the street scape, including not only buildings but also the spaces between buildings along the street. This vertical rhythm is one of the ways unity is established among all the facades on the traditional downtown street even though they may represent a wide variety of construction times. While the sidewalk level fronts of these commercial buildings can be and were often changed, as was often the case in Webb City, if the basic rhythm of the bays is retained something of the basic landscape is retained as well. When a recent building without the same bay or facade conventions is introduced the unity of the street will be disrupted. Such a disruption is more severe than the simple loss of a building and the resulting vacant space.

REGIONAL QUALITIES

While the basic forms of the Webb City down town are essentially ubiquitous in medium sized down towns from the late 19th and early Twentieth Centuries, there are a few features which are regional in character. Two of these relating to materials are common enough to be worthy of notice and may be valuable in further architectural research in the area.

Several of the buildings surveyed had iron columns on their street front facades which had the name JOPLIN MACHINE WORKS, a Joplin foundry, cast into their base. Further research would be needed to discover how large this foundry was and how varied were its products and how wide spread was their use. The examples found suggest that a good deal of the structural iron used in Webb City came from that source.

Other elements of structural iron were also distinctive, if not regionally unique. For instance, eight buildings exhibited the use of structural I-beams for support over the front window area in the street zone which were fixed in place by a sequence of rosette beam anchors. The buildings surveyed were: 113-117 Daugherty; 10 ½, 20-12, 25, 27-19, 105, 114 and 201 South Main. Another five buildings exhibited the use of iron star shaped masonry wall anchors in their side walls. (The buildings surveyed were: 110-12 North Tom; 25, 27-19, 114, and 201-205 South Main.

Visually, most distinctive was the common use of light grey limestone on the facades of many buildings which were otherwise of brick masonry. This sort of fine grained, high quality building stone is regionally known as Carthage stone. In the region the term Carthage stone is applied to any fine grained grey limestone which may or may not come from Carthage. For instance, some stone came from the Phoenix quarries in northern Greene County. Because Webb

City is a neighboring town to Carthage Missouri undoubtedly the stone used is actually from Carthage.

It is a stone which is rock-cut or of a rustic block form and serves as a textural and color element on Victorian, particularly Victorian Romanesque, facades as, for instance, on 32-34 S. Main. However, it comes into its own on buildings with a more classical character. Four buildings have entire facades covered with this stone: 9 South Webb, 203 East Daugherty and 100 and 109 South Main.

There seems to have been a shift in the textural use of Carthage stone. In earlier buildings it was used with a strongly textured surface for both Victorian buildings as well as early classicizing ones. An example would be 9 South Webb. In later buildings this stone is given a smooth surface as seen on 109 South Main.

While Carthage stone is used for entire facades it is much more commonly used for individual elements, and here again there is a transition from rustic surfaces to smooth ones. It is used all over down town Webb City for capitals, window sills, plaques and other masonry details. For instance, in the surveyed area it is used for flat arched window openings with prominent keystones seven times: 102, 116, 122 and 126 North Webb and 14 and 105 South Main. Carthage stone details create a unifying factor in Webb City architecture.

ELECTRIC RAILROAD

As discussed in the historical context above, an inter-urban electric railroad was constructed in the 1890's connecting Webb City with other regional towns. The route of this railway through Webb City resulted in part of its down town reorienting to the railroad. The rail line

approached the downtown area from the west along west Daugherty and turned south on Allen Street, which was then renamed Main Street. The intersection of Daugherty and Main came to be the most prominent one in down town Webb City. Furthermore, the building on the southwest corner of this intersection within the arc of the turn of the railroad became the focus of the intersection.

The historic buildings on all four of the corners of this intersection remain as do the buildings which were adjacent to them. These form the core of what is recommended as one of two major historic commercial districts for Webb City.

The building 114-116 North Main was built to respond to this circumstance. This building is an elaborate mixture of stylistic elements although it likely would be categorized as "Commercial Style." Above a stone and glass street zone with classical elements and a strong architrave are two more elaborately patterned brick stories which are not classical in character. Above these two stories is a frieze with what appear to be terra-cotta alternating triglyphs and roundels. What is most interesting, however, is that the focus of the building is not its north or east facade both of which face each on a major street. The focus is the corner itself which is round and set off from the rest of the two facades. This building may well reflect the Commercial Style as developed in Chicago near the end of the Nineteenth Century and the corner may be a reflection of the round corner of the Carson Pirie Scott building, Chicago 1899 by Louis Sullivan, where again the corner and the corner entrance needed emphasis.

LATE VICTORIAN STYLES

One of the ways to establish the various styles of a typical American town is to look up to

the cornice parapet area at the top of the principal facade of buildings. The three important types to be found in Webb City are pressed metal cornices (usually covering the parapet), the masonry cornice parapet, and the masonry parapet with a pressed metal strip cornice.

The Downtown area of Webb City has relatively few pressed metal cornices and upper facades and these few are mostly in one area. Examples with pressed metal upper facades include 101-3 West Daugherty and 201 North Main. These are on the north east and the north west corner of the intersection where the inter urban railroad turned from west Daugherty to go south on Main. Immediately to the north on Main is the block which includes numbers 203-207 which retains a pressed metal cornice and very elaborate pressed metal window pediments on the second floor. Just across east Daugherty to the south of 201 North Main is 111-115 which has a metal cornice and carved stone arched window lintels.

Other buildings topped by metal cornices are the Parker Building 106 North Main and 100 South Main. However, the cornice on 100 South Main has been recently altered or extended upwards. Likely, the original would have been a denticulated metal strip cornice topped by a brick parapet. The integrity of the Parker building has been compromised by major changes to the street and signage zones. There are several other such metal strip cornices topped by masonry parapets and they mark somewhat later building types.

In addition to the elaborate metal cornices mentioned above, a number of buildings have elaborate masonry cornices/parapets as well. While the elaborate metal cornices mark buildings which suggest the late Nineteenth Century Victorian period the elaborate masonry cornice/parapets mark both late Victorian forms and the transition to early Twentieth Century Classicism

Good examples of the earlier stylistic suggestion can be found on the Zinc Ore Building, 8 South Main, and the Dermott Building, 32-34 South Main. The overall conception of these two buildings is so similar as to suggest they were the designs of the same architect or builder. Both have stone building name reliefs in the center of the parapet. Both have stone caps on the parapet balusters, heavy rusticated stone lintels in the upper zone and rusticated stone piers on the lower one. Both acknowledge that they are adjacent to alleys by carrying the principle facade treatment around the corner onto the visible side facade and continuing along the side facade with nearly identical corbeled cornices. Both also use round arches on the facade. Together these elements represent expressions of the Victorian or Richardson Romanesque Styles. The Zinc Ore building has a high level of exterior integrity and could likely be nominated either separately or as a part of a district. The integrity of the Dermott Building is marred by major changes on the street and signage levels, with masonry used to fill between the pillars along the street although the stone pillars are still visible. While it might be considered a contributing building in a district because of the integrity of its upper zones, it is isolated from possible districts and the lack of street level integrity would appear to keep it from being eligible as an individual property.

Another group of buildings with elaborate masonry cornice\parapets is that contiguous group 25-29 South Main. These buildings were clearly constructed to form a unified group although they clearly were constructed in two phases. The upper facades of all three are entirely in brick except for three stone plaques and stone window sills. They are united by a consistent parapet-cornice which is divided by balusters which have been corbeled out and by the name plaques. The street and signage zones are consistent as are the segmented arched second story windows. While some changes have been made to the street level fronts the entire ensemble

retains enough integrity to constitute a small district.

CLASSICIZING STYLES

The second major stylistic theme is a classicizing one which imparts an additional unity to the commercial districts even though the stylisms suggested run the gamut from Antiquity through Renaissance and Baroque, and the buildings, although typically stylistically mixed, range from the turn of the century classical revival styles to Classic Deco.

One of the detail elements which runs through a number of these buildings and which unites the various periods is the use of prefabricated metal strip cornices of various degrees of elaboration below a brick parapet. These cornices function to establish a strong horizontal movement in conjunction with the regular rhythm of a denticulated element, sometimes alone, sometimes together with modillions. In some cases the denticulated rhythm is the result of a corbeled brick strip supporting the metal cornice; in others it is part of the pressed metal. These cornice strips range from the elaborate as we see on 102-104 and 106-108 North Webb with brick dentils and metal brackets to the relatively simple as we see on 214-216 North Webb where a simple pressed metal molding has a thin band of tiny dentils.

A group of buildings, all likely dating from the first years of this century, exhibit early examples of this classical theme. These are grouped around the off-set intersection of Church and Webb and include the fine Elks Lodge Building which has facades developed on both North Webb (202 and 204) and on Church (207). In this building the Classic theme is established by the brick denticulated metal cornice which ties together both facades. However, each facade and the corner are marked by metal brackets. On the third floor the paneled brick walls have

windows which are tied together by sills formed by a stone string cornice that is unbroken except at the corners. These windows have stone flat arched tops with prominent keystones. The first and second floor windows have separate stone sills and lintels. The street zone display areas are set off by rusticated stone piers creating a restrained play of textures on these facades between brick and both smooth and rustic stone elements. This building has high exterior integrity. The basic lines and forms of the lodge building are carried into the two story building adjacent to the north, currently the chamber of commerce building. The street level of the chamber building is marred to some degree by changes, although too, they may be more than 50 years old. The building would still contribute to a district, however.

The third building in this group was originally another lodge hall. It is located across Webb (9 South) in the offset so that West Church is on axis with its facade. The principal facade is entirely stone. It has a strong Renaissance character with a cut stone cornice and the use of smooth and rusticated stone. The two stories of the wall above the street zone are tied together by three window bays topped by round arches.

One Hundred North Main would conform to the "temple front" type in terms of Longstreth's classifications, and, typical of this type, it is a bank building. The classical motif of base, pilasters, architrave and cornice has been carried along the secondary facade as well. The Classicism of this building has been simplified enough to be termed Classic Deco. While, unfortunately, the principal facade has been largely covered with metal, almost certainly the original facade is preserved underneath.

Other buildings retain something of the nature and detail of classicism. In addition, others contribute to the basic horizontal geometry and rational rhythm of classicism although

they would likely be termed simply commercial or possibly commercial Deco. For instance, the denticulated cornices, repeated cornices below and at the top of the street zone and doubled windows of 214-16 North Main and 109 North Main give these buildings a classical flavor which is reinforced by the proportions of cornice to parapet on 109 and the brick quoins on 214-216 although neither building would likely be called classical. At 110 West Broadway, the clear stone attic and cornices together with the quoins and flat arch and keystone suggests classical thinking while elements of smooth stone with it's sharply cut geometry against brick infill and the simple symmetrical overall form suggest Deco. The absolutely tight appearing facade plane with the repeated metal cornices and doubling of rhythm at the second floor of 203 East Daugherty again suggest classical style and, yet again, the Deco Style is suggested by the stone pattern of wide-narrow-wide coursing and the flat arches with large keystones all of which only become apparent in the smooth wall surface because of the extremely exact joints between stones.

RESIDENCES

Expanding the survey area to include the west side of Webb Street and the east side of Tom Street resulted in the possibility of a residential district as well as some expansion of the commercial districts to the north.

A consideration of the economic history of Webb City for the late Nineteenth and early Twentieth Century would suggest that a survey would find two general classifications of housing, the up-scale residences of the owners and merchants and the smaller residences of the miners and workers. While this survey was primarily of the commercial area of downtown Webb

City, it did involve enough of residential areas to find residences from both classifications.

Broadly speaking, in the southern part of the area surveyed Main Street is the division between the two classifications while the survey just touched a mixed group of houses at its north edge.

Small Vernacular Houses

The houses one would expect to associate with the miners and workers of Webb City, in so far as these were touched by the survey, were all located along both sides of South Tom Street. These houses all conformed to typical vernacular types mostly from the pen-plus tradition (single pen, double pen, etc.). Almost all had additions and none exhibited the integrity to warrant individual or district nomination. These are covered on the survey forms.

Possible Residential District

The south part of the area surveyed to the west of Main Street touches a residential area which extends well beyond the surveyed area to the south and west. There are a large enough number of residences in this area to justify the nomination of a residential historic district. Because the survey covered only a part of this area, it is very likely that this district could be extended beyond what is proposed.

From the part of the area included in the survey, there are two distinct architectural themes, a Victorian one and a Craftsman/Bungalow one. The Victorian theme is represented by five large Queen Ann houses, one possible Italianate foursquare and two vernacular Victorian cottages all along South Webb Street. The Craftsman/Bungalow theme is represented by a

matched set of three bungalows together along the north side of West Third Street and two bungalows on the east side of South Webb.

The Queen Ann houses (222, 216, 210, 204 and 106 S. Webb) all exhibit a high enough level of integrity to be contributing properties in a district. Although most exhibit porch modifications, all these modifications appear to be of greater than 50 years in age. Two of these porch modifications (216 and 204) involve the use of grey limestone (Carthage Stone) which itself is an important sub-theme in Webb City.

The possible Italianate house (28 South Webb) has also been modified by the addition of a grey limestone full porch and chimney. It is also possible that the roof structure is not original. If this house were to be considered non-contributing, it would not substantially impact the potential district.

Both the Victorian cottages lack the integrity to be contributing properties.

The three bungalow set includes 101, 103 and 105 West Third Street. They are close to identical and were certainly built together. They show high exterior integrity except for some replacing of porch posts. Two other bungalows are fairly common types but have enough integrity to contribute to a district. Of the two, 201 South Webb is almost unmodified while 207 South Webb has recent iron porch posts and other minor changes.

OTHER RESIDENCES

In addition to the houses in the possible residential district two others should be considered. Because of proximity they should be included in the northern commercial district.

One of these, 128 North Webb, is a large brick Queen Ann Mansion. This is certainly the

most imposing house in the area; it is also finely detailed, particularly in the roof area. While porches of the current size are shown on the house on the 1891 Sanborn map when the house itself first appears. Currently, those porches have recent windows and also stone walls and pillars which certainly are not original although they are more than 50 years old.

The other residence is a rambling one story Queen Ann Cottage at 208 North Webb. While again there are some changes to porches the overall detailing and integrity warrant that it be included in the northern district.

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SITES LISTING

Webb Street, west side

1. 222 S. Webb, C. M. Manker home, 1890 ca. (residential)
2. 216 S. Webb, 1890 ca. (residential)
3. 210 S. Webb, 1890 ca. (residential)
4. 204 S. Webb, W. S. Chinn home, 1890 ca. (residential)
5. 106 S. Webb, Andrew McCorkle home, 1899 (residential)
6. 28 S. Webb, 1890 ca. (residential)
7. 102 & 104 N. Webb, old post office, 1910 ca.
8. 106 & 108 N. Webb, Chamber of Commerce, 1910 ca.
9. 116 N. Webb, 1910 (commercial)
10. 118 N. Webb, 1910 ca. (commercial)
11. 122 & 124 N. Webb, W. H. Ryus building, 1909 ca. (commercial)
12. 126 N. Webb, W. G. Waring building, 1909 (commercial)
13. 128 N. Webb, Joseph W. Aylor home, 1888 ca. (residential)
14. 208 N. Webb, 1890 ca. (residential)
15. 314 N. Webb, 1890 ca. (residential)

Webb Street, east side

16. 215 S. Webb, 1903 ca. (residential)
17. 209 S. Webb, 1903 ca. (residential)
18. 207 S. Webb, 1920 ca. (residential)
19. 201 S. Webb, 1930 ca. (residential)
20. 9 S. Webb, AF & AM building, 1907
21. 215 N. Webb, 1890 ca. (residential)
22. 301 N. Webb, First Pentecostal Church of God, 1935 ca.
23. 309 N. Webb, 1890 ca. (residential)
24. 315 N. Webb, 1890 ca. (residential)

Main Street, west side

25. 214 & 214 1/2 S. Main, 1935 ca. (residential)
26. 114 S. Main, Main Street General Store/Elder Mfg Co., 1904 ca.
27. 100 S. Main, Huey's Army Surplus, 1910 ca.
28. 32 1/2 & 34 S. Main, Dermott building, 1900 (commercial)
29. 24 S. Main, movie theater/Newland Hotel, 1891
30. 20 & 22 S. Main, Eppright Sheet Metal/Newland Hotel, 1891
31. 14 S. Main, 1907 ca. (commercial)
32. 12 S. Main, Minerva Candy Co., 1913
33. 10 1/2 S. Main, Fddie's Spaghetti, 1911 ca.

- 34. 8 S. Main, Zinc Ore Building, 1903 ca. (commercial)
- 35. 4 & 6 S. Main, The Front Page, 1920 ca. (commercial)
- 36. 100 N. Main, Webb City Bank, 1920 ca.
- 37. 106 N. Main, Parker building, 1889 (commercial)
- 38. 108 N. Main, Roderique Insurance, 1890 ca.
- 39. 114 & 116 N. Main, Unity building, 1906 (commercial)
- 40. 208, 210, 212 N. Main, 1907 ca. (commercial)
- 41. 214 & 216 N. Main, 1910 ca. (commercial)

Main Street, east side

- 42. 209 S. Main, 1903 ca. (commercial)
- 43. 201, 203, 205 S. Main, May's Cleaners, 1903 ca.
- 44. 123 S. Main, 1890 ca. (residential)
- 45. 117 S. Main, Powell's Variety, 1930 ca.
- 46. 115 S. Main, Jane's Herbs, 1920 ca.
- 47. 105 S. Main, New Testament Baptist Church/Thomas Fruit Co., 1910 ca. (commercial)
- 48. 101 & 103 S. Main, New Testament Baptist Church/Haskins Brothers Harness & Buggies, 1910 ca. (commercial)
- 49. 31, 33, 35, 37 S. Main, City Hall/City Hall & Fire Dept., 1888 ca. (commercial)
- 50. 27 & 29 S. Main, Miller's Discount Furniture/T. C. Hayden, Clark & Dodson building, 1900
- 51. 25 S. Main, Century building, 1901 (commercial)
- 52. 109 N. Main, 1907 (commercial)
- 53. 111, 113, 115 N. Main, Morris Opera House, 1900 ca.
- 54. 201 N. Main, Bradbury Bishop Deli Co./Electric Drug Store, 1887
- 55. 203, 205, 207 N. Main, Hatten & Raymond Block, 1887 ca. (commercial)

Tom Street

- 56. 302 S. Tom, 1888 ca. (residential)
- 57. 224 S. Tom, 1890 ca. (residential)
- 58. 217 S. Tom, 1903 ca. (residential)
- 59. 215 S. Tom, 1890 ca. (residential)
- 60. 118 S. Tom, 1903 ca. (residential)
- 61. 102 S. Tom, 1903 ca. (residential)
- 62. 101 S. Tom, 1888 ca. (residential)
- 63. 29 S. Tom, 1890 ca. (residential)
- 64. 110 & 112 N. Tom, Cardinal Scale Co. warehouse, 1910 ca.
- 65. 402 N. Tom, 1930 ca. (residential)
- 66. 401 N. Tom, 1920 ca. (residential)

Third Street

- 67. 101 W Third, 1920 ca. (residential)
- 68. 103 W Third, 1920 ca. (residential)
- 69. 105 W Third, 1920 ca. (residential)

First Street

- 70. 110 W Church, National Mills/Elder Manufacturing Co., 1920 ca.

Church Street

- 71. 111 - 115, 117 E. Church, Morton Booth Co., 1910 ca.

Broadway Street

- 72. 110 W Broadway, Corner & Associates, Inc., 1910 ca. (commercial)
- 73. 112 E Broadway, Morton Booth Co. Warehouse #2/Webb City Transfer & Storage warehouse, 1910 ca.
- 74. 201 E Broadway, Cardinal Scale Co. Stamping Division, 1920 ca.
- 75. 202 E Broadway, Longhorn Bar, 1920 ca.

Daugherty Street

- 76. 113 - 115, 117 W. Daugherty, Webb City Hardware, 1896 ca.
- 77. 111 W Daugherty, DUA Architects, 1913
- 78. 101 & 103 W. Daugherty, Bruner Pharmacy/Jackson Drug Store, 1900 ca.
- 79. 114 E Daugherty, Cardinal Scale Co. Accounting & Ad Offices/Webb City Undertaking, 1910 ca.
- 80. 113 & 115 E. Daugherty, Webb City Furniture Co., 1892 ca.

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