

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

1. Name of Property

historic name Barnard, Captain George and Attella, House
other names/site number Keith, Attella Jane House / Jackson, Julius C., House

2. Location

street & number 2009/2109 Georgia Street [n/a] not for publication
city or town Louisiana [n/a] vicinity
state Missouri code MO county Pike code 163 zip code 63353

3. State/Federal Agency Certification

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


Signature of certifying official/Title Claire F. Blackwell/Deputy SHPO 18 Feb. 2000
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

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date
<input type="checkbox"/> entered in the National Register See continuation sheet [].	_____	_____
<input type="checkbox"/> determined eligible for the National Register See continuation sheet [].	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other, explain see continuation sheet [].	_____	_____

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	0
<input type="checkbox"/> public-local	<input type="checkbox"/> district		
<input type="checkbox"/> public-state	<input type="checkbox"/> site	0	0
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	0
	<input type="checkbox"/> object	0	0
		0	0
		0	0
		1	0

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 Function
DOMESTIC: single dwelling

Current Functions
DOMESTIC : single dwelling

7. Description

Architectural Classification

OTHER: _____
Mid-19th Century Transitional

Materials
foundation Limestone

walls BRICK

roof ASPHALT

other _____

see continuation sheet [].

see continuation sheet [].

NARRATIVE DESCRIPTION

See continuation sheet [x]

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

Periods of Significance

1869

Significant Dates

1869

Significant Person(s)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

Narrative Statement of Significance

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

9. Major Bibliographic References

Bibliography

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

Previous documentation on file (NPS):

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

- recorded by Historic American Engineering Record

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other:

Name of repository: _____

10. Geographical Data

Acreage of Property 1.95

UTM References

A. Zone	Easting	Northing	B. Zone	Easting	Northing
<u>15</u>	<u>666530</u>	<u>4367440</u>			
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 Laura Johnson, Preservationist
organization _____ date 6/15/99
street & number 3935 A Juanita Street telephone 314/664-9408
city or town St. Louis state Missouri zip code 63116

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 FPO for any additional items)

Property Owner

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

name John Murray
street & number 125 Valley Green Lane telephone 573/754-6631
city or town Eolia state Missouri zip code 63344

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Continuation Sheet

**Captain George and Attella Barnard House
Pike County, Missouri**

Section 7 Page 1

Summary: The ca. 1869 George and Attella Barnard House, 2009-2109 Georgia Street, Louisiana, Missouri, is a brick, two-story building with a primary, south-facing facade dominated by a two-story, classically detailed portico. (See photos #1 and A) A flat hipped roof covers the main portion of the L-shaped house, which rests on a limestone foundation. Two historic two-story wings with shed roofs are attached to the rear of the main block. The house is five bays wide and four bays deep on the east and three bays deep on the west, not counting the wings. The floor plan has a central stair hall with two rooms to the east and two unequal rooms to the west on each floor. (See figure #4) Transitional in terms of architectural styles, the Barnard House displays Early Classical Revival, Greek Revival and Italianate elements from its original construction. Rear porches have been removed, but in other respects the Barnard House essentially reflects its original appearance. An excellent example of Missouri's formal residential architecture of the mid-19th century, the Captain George and Attella Barnard House retains an exceptionally high level of integrity of location, design, setting, materials, workmanship, feeling and association.

Elaboration: The Barnard House occupies a site of slightly less than two acres, which originally was part of a family farm west of the Louisiana city limits. Louisiana sits on the west bank of the Mississippi River and the Barnard House is approximately a mile west of the river. Louisiana is approximately 70 miles north of St. Louis and 30 miles south of Hannibal, at the intersection of U.S. 54 and Missouri Highway 79; U.S. 61 is approximately eight miles to the west. The city has expanded over the years parallel with Noix Creek just to the south, but for many years the city limits were east of the house. The Barnard House faces southeast toward Georgia Street (Highway NN) with the address range of 2009 to 2109, with most of the property northwest of the building. The house was designed to face the original location of Georgia Street, which at one time ran approximately 50 feet from the front elevation and was the main road to Bowling Green southwest of Louisiana. (See figure #2) The house actually faces southeast but for ease of description, the front elevation will be called the south elevation. The front lot was developed in 1962 and is now the location of Faith Baptist Church; a 24-foot wide legal right-of-way through the church parking lot gains access to the house. (See figure #2) The Barnard house sits at a higher elevation than the partitioned lot and is separated by brush and trees, largely screening it from the church development.

The main block is capped with a flat hipped roof that once had a balustrade around the upper flat portion. An access hatch still exists in the attic and an early (circa 1873) photograph displays the widow's walk and the otherwise pristine integrity of this residence at that time. (See photo #21) At the rear or northern end of the house are two wings attached to the taller L-shaped portion. North Wing One, the larger of the two wings, fills the inside angle of the L and extends eastward. North Wing Two shares a portion of the north wall of North Wing One. The brickwork and the way the corner bricks mesh indicates that the wings were built at the same time as the main house. Both rear wings are two stories tall with shed roofs. (See photo #6)

The main portion of the Barnard House rests on a coursed ashlar limestone foundation. Each stone is dressed with a tooled face and accented borders. Continuous around the main block of the house is a finely tooled limestone water table that marks the transition between the stone foundation and the load-bearing common bond brick walls. The rear foundation changes to coursed, quarry-face limestone. The house has four large internal chimneys. Windows are detailed with dressed limestone lug-sills and projecting segmental brick arches on the south, east and west elevations. Historically these appear to have been plastered and

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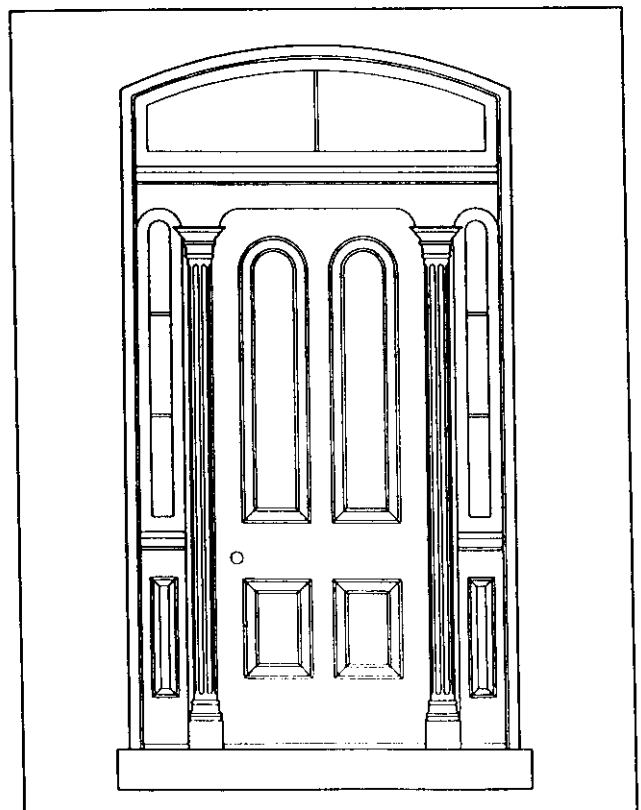
Captain George and Attella Barnard House
Pike County, Missouri

painted white to emulate stone. (See photo #21) The remaining windows have simple segmented arches set flush with the exterior wall. Most windows currently have louvered shutters. All first and second floor windows are arched 6/6 double-hung sash except two windows on the east elevation of North Wing One which are 4/4, and several on the rear wings from which muntins have been removed. The house retains its original four-panel exterior doors. A deep cornice and frieze with regularly-spaced modillions and brackets accentuates the eaves and the formal portico.

The primary south elevation is five bays wide and has centrally located entryways on both levels. The facade is dominated by a centered three-bay, two-story classical portico which rests on a foundation similar to that on the main block. (See photo #1) Above the foundation, a skirt board and decking engages the house just below the water table. Four square, fluted Doric columns are equally spaced along the south side of the porch while matching pilasters are attached to the front wall. The columns are two stories tall and sit on pedestals that match the height of the first floor balustrade. The top and bottom rails of the first floor balustrade, which is filled with Neo-Classical balusters, continue as trim around the pedestals.

(See photo #8) The classical entablature of the portico continues around the house. Wide bull-nosed trim separates the architrave from the frieze board. The cornice consists of equally spaced modillions and brackets; bed mould wraps around each bracket and modillion, matching the main house. (See photo #12) At the horizontal cornice under the pediment, the upper crown moulding is not included as on the rest of the house although it is on the raking cornice. The omission of the upper moulding from the horizontal portion of the pediment cornice is a general rule of the classical orders that has been adhered to in this example. The raking cornice includes the crown mould from the main house with regularly spaced modillions below. The tympanum has shiplap siding with a bull's-eye attic window in the center. The three bays under the portico have centrally placed doors flanked by 6/6 arched windows on each level. The ornate doorways are identical in detailing. (See photos #9 and #10 and Figure #1) Each consists of a single four-panel solid door with the upper panels arched at the top. The top of the door is a flattened arch. Sidelights flank the door openings separated by a frame detailed to emulate columns. Sidelights consist of arched glass divided into three lights with a wood panel on the bottom. The transom is arched to match the segmented brick arch lintel and is divided into two lights. The brick arch lintel detailing matches the windows. The outer bays of the main facade flanking the portico contain a basement window, a 6/6 arched window on the first and second floors, and top-hinged single-light

Figure 1 The matching first and second floor front doorways.



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frieze-band attic windows. (See photo #11) The entablature on the main house is interesting in that the architrave is not finished with wood but is instead the brick wall painted white with bull-nosed moulding bordering it at the lower edge. (See photo #12) A built-in gutter system exists behind the cornice. Most of the original tongue and groove bead board soffit has been replaced with plywood.

The four-bay-wide east elevation has two vertically aligned windows in each bay with an internal chimney on the inside of each outside bay. Basement windows are located below the second, third, and fourth windows from the south. These are set in the limestone foundation and match the front basement windows in size and detailing. The second opening in from the southeast corner on the second floor is a faux window; the shutters are permanently closed to accommodate the interior plan. This seems to be an original design or a modification during the construction of the house because cutouts for hinges are not apparent although the brick mould appears to be original. Frieze-band attic windows exist above the second and fourth windows from left to right. The tops of the chimneys have simple stepped caps. Two downspouts, one at either end of this elevation, drain rainwater through the soffit from the built-in gutter system, angling back to the brick wall just below the entablature.

The north elevation of the northeast extension of the main house displays the transition between the formal detailing of the front with the simpler appearance of the rear. (See photo #4) Only a portion of this brick wall is exposed beyond North Wing One, although the entablature continues across this elevation. A four-panel door with a transom divided into three lights is located on the first floor. In front of the original door and transom is a wood storm door and storm transom, which seem to be a later addition. A second floor 6/6 window is located directly above. The lintels for both the window and door are segmented brick arches, although neither displays the stepped brick detailing. The water table terminates against the doorsill. West of the doorsill, the foundation changes to a coursed, rough-cut limestone, although only 7" is exposed above the later poured concrete patio that abuts the house. Ghost paint markings are present above and to the left of the door showing where the roof of a wood porch once stood, complete with the outline of an ornate pilaster. Matching markings are on the east elevation of North Wing One.

The east elevation of North Wing One consists of the continuation of the coursed, rough-cut limestone foundation and brick exterior wall matching the main house in color and detailing. A vertically aligned 4/4 window is located on each floor toward the north end of the wall. The roof is a shallow shed with simple cornice detailing. There is no built-in gutter; instead a modern ogee gutter runs along the north face of the fascia over the roof of North Wing Two. Approximately half of the north elevation of North Wing One is covered by North Wing Two. (See photo #4) The coursed, rough-cut limestone foundation continues above the concrete patio across this elevation. On each floor, a 6/6 arched window is located in the far west corner against North Wing Two. Along this same wall shared by North Wing Two is a small square brick chimney with a simple stepped cap. Due to its size, it could only have been used for one or two stoves. Window shutters on the first floor have been fixed closed.

North Wing Two has the same rubble stone foundation, load-bearing brick walls, and frieze boards and cornice as North Wing One. This wing has a shed roof and no gutters. The east elevation of North Wing Two has a window centered within the brick wall on each level. (See photo #3) The first floor window is 6/6 with the muntin bars removed. The second floor window is directly above and has 6/6 sash. Both match

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the detailing of the other rear windows. The north elevation of North Wing Two has a window at the center of each floor level, matching those on the east elevation of this wing. The first floor window muntin bars have been removed. (See photo #4) The brick at the northwest corner of this elevation has been parged with concrete, although when and why this was done is undetermined. The north corner of the west elevation of North Wing Two also has concrete parging. (See photos #5 & #6) A later concrete patio covers all but 8 ½" of the limestone foundation on this side. This elevation has a door centered on the first floor and a window centered on the second floor. Both have simple segmented brick arch lintels. The nonoriginal door is a 20th century type with three horizontal panels below and a single light above without a transom. Also, the square brick frame does not match the chamfered edge found elsewhere on the house. The window is a 1/1 double-hung sash. The window still has a chamfered edge frame, although mortises for muntin bars cannot be seen and there are no shutters. Ghost markings from an early porch are visible along with fire damage, which occurred when the porch burned earlier this century. Some of the soft early bricks were replaced around the door opening. A small portion of the south side of North Wing Two is exposed before it terminates at the west elevation of North Wing One. (See photo #6) The coursed, rough-cut limestone foundation and brick exterior wall, showing on the east elevation of North Wing One, matches that of North Wing Two. (See photo #6). There is a window and a door at each of the two floor levels, with the windows to the north and the doors to the south. The first floor door matches the 20th century door on North Wing Two, although there is a transom. The second floor door is an early four-panel door with no transom and chamfered brick moulding. At one time, this door led onto the upper deck of the wood porch from the second floor interior of North Wing One. Apparently heat from the porch fire softened the brick, causing it to erode from weathering, especially at the corners of the first floor door. The concrete patio is 2'-1" from grade and contains a prefabricated, six-riser concrete stair. The frieze board and cornice match the rest of the rear wings, terminating at the north elevation of the main house just under the entablature.

North Wing One covers most of the western end of the north elevation of the main house. (See photos #4 and #5) Masonry openings for a door on the first floor and a window on the second floor exist at the inside corner to the east; both have been framed in and covered with plywood. This wall has elaborate ghost paint markings from the original porch once located here. This elevation lacks large brackets although a frieze-band attic window is located near the inside corner of the L.

The west elevation is three bays deep with a chimney centered in the south bay. The other two bays each have a window centered on each floor. A basement window is set in the far north bay, while the limestone bulkhead to the basement is located under the second bay. A frieze-band attic window exists in the central bay. The top of the brick chimney has a stepped cap. A downspout is attached to the south end of this elevation.

Interior: The interior plan of the main house is a traditional one, consisting of a central stair hall with two rooms to the east and two unequal rooms to the west on each floor. (See Figure #4) No major alterations have been made to the floor plan and significant interior features remain intact, such as a walnut staircase, chimneypieces, and ornate millwork. One of the four internal chimneys serves two fireplaces in the west section of the main house and two chimneys serve four fireplaces at the east end. These three chimneys match. The fourth chimney is smaller and once served stoves adjacent to the north wall of North Wing One, where the kitchen was located.

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The primary south entrance leads to a central hall, identified in Figure 4 as #101. A walnut staircase is along the west wall. (See photo #13) A doorway into the west bedroom (#102) is centered in the west interior wall between the south wall and the bottom of the grand staircase. A doorway in the east interior wall leads into the parlor (#103). Farther north on the east wall is a doorway to the dining room (#104). Directly opposite on the west wall is a doorway into the half-bay of the west wing of the main house. A door at the rear of the staircase opens onto a closet. This passage at one time accessed a staircase to the basement.¹ All of these doors are original, consisting of four-panels with raised bolection or lip mouldings around the panels which are framed with 9" casings. The hallway floor is tongue and groove hardwood. The 10½" baseboards have large double beads with fillets at the top over 7" bases. This form is repeated in the parlor. The hall walls are plastered brick. All of the plaster is in excellent condition without any sign of settlement. The cutout in the ceiling for the staircase is finished in 1" decorative wood trim, elegantly rounded as the staircase curves and with a beaded edge against the plaster. An octagonal Italianate-style newel post made of walnut anchors the staircase. Turned walnut balusters are set into the treads. (See photo #14)

The south wall of the west bedroom has two windows while the west wall has one window at the northern end of the room. Baseboards are two-piece, similar to those found in the central hall. The plaster walls are covered with wallpaper and the trim is currently painted dark green. A fireplace is centered in the west wall. A wood chimneypiece with a curved wood mantle has two flanking columns with chamfered edges and a flattened arch between them. The windows have deep reveals with wide casings. Below each sill is an inset wood panel with the bottom rail extending to the floor. The four-panel doors with raised bolection mouldings are original. On the south side of the chimney breast are built in shelves with glass doors and three paneled doors along the bottom utilizing the deep inset to the east exterior wall. A crown mould finishes off the walls at the ceiling. A doorway on the east end of the north wall leads into a passageway (#108).

The passageway serves primarily as a juncture between the west bedroom, hallway, kitchen and a full bathroom. An original doorway in the east masonry wall leads into the rear or north end of the hall. On this side of the door, panels are raised with square stiles and rails, with 1" x 6" casing trim. Another original door on the north masonry wall leads into the kitchen (#106). Yet another original door with four simple panels leads into a modern bathroom (#109). The bathroom, constructed at the north end of the west bedroom, retains its original baseboards and casings which of course are similar to those in the bedroom proper. An original window with a wide casing and lower paneling is on the west wall. The bathroom is wallpapered and contains wall-to-wall carpeting. The passage area has a modern linen closet with a louvered door and carpeted floors.

On the east side of the central hall opposite the bedroom is the parlor (#103). (See photo #15) The parlor has two windows on the south wall and a window on either side of the chimney on the east wall. The north interior wall has an eight-foot opening with pocket doors. The floor is wide tongue and groove pine and the plaster walls are painted a rich rust color offset by white trim. The casings and baseboards match those in the hall. The windows have deep reveals similar to those in the bedroom. A fireplace is centered in the

¹ Interview with Phillip Schaper Jr. on July 27, 1999.

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east wall. An original Italianate white marble chimneypiece with a curved mantleshelf is still in place. An early decorative iron grate fits against the marble opening and the hearth is a single slab of matching marble. Each pocket door is four feet wide and contains six vertical panels. This wide doorway leads into the dining room (#104).

The dining room has two windows, one on either side of a chimney in the east wall, a door to a closet and pantry on the western end of the north wall and a door to the exterior on the eastern end of the north wall. (See photo #16) A door to the main hallway is at the southern end of the west wall and a door to the kitchen is just to the north on the same wall. The floor is tongue and groove pine and the plaster walls and trim are painted mustard yellow. The baseboard and casings are similar to those in the bedroom. A fireplace is centered in the east wall. Its marble chimneypiece matches the one in the parlor. The exterior door is an early four-panel type with raised bolection mouldings and a transom divided into three lights. The door to the closet and pantry at the western end of this north wall is a matching four-panel door, as are the doors leading into the kitchen and hallway. The opposite side of the closet/pantry door and the kitchen door are simpler, with square stiles and rails and raised panels.

The closet and pantry (#105) north of the dining room are actually in North Wing One. A pass-through serving counter accessing the pantry is built into the rear or north closet wall which can be collapsed to close the opening. East and west sides of the shallow, 1' 8" deep closet are lined with shelving and cabinets. The pantry has a small window in its east wall.

The kitchen (#106) fills most of the space in North Wing One. Early wainscoting and chair rails exist on the west, part of the north and a portion of the east wall. Above the wainscoting, the plaster walls are wallpapered on the north, east and west walls. The south wall is exposed brick painted white. The floor is linoleum. The south end of the east wall contains the door to the dining room. At the north end, a modern double-louvered door accesses the pantry. An early four-panel door into North Wing Two is at the west end of the north wall. This door has square stiles and rails and raised panels on both sides. The west exterior wall has a window at the north end and a 20th-century door in an early frame with a transom at the south end. The south wall is exposed brick and has a doorway with an early four-panel door leading to the connecting passage (#108). This door is similar to the one leading into North Wing Two. The north wall of the kitchen has been furred out from the masonry to accommodate modern electric, plumbing and cabinets. Above the cabinets is a bulkhead to the ceiling. The louvered doors in the northeast corner of the kitchen access the pantry.

North Wing Two, accessed from the northwest end of the kitchen, contains a single room (#107) which is currently used primarily for storage. A prefabricated shower is in the southeast corner. There is one window centered on the east wall, another window centered on the north wall, and an exterior door centered on the west wall. The lower walls have early wainscoting and a chair rail matching that found in the kitchen. Above, the walls are plastered and papered. Linoleum tile covers the floor. An early box stair in the northeast corner is entered through a simple four-panel door. This is the only door that retains an early box lock instead of a mortise lock. A modern louvered door under the staircase leads into a closet.

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The box staircase in North Wing Two (#107) winds along the north wall up to the second floor of the wing where two small rooms are located. The staircase, which has walls of beadboard below the second floor, is open at the top with a railing and a simple octagonal-shaped newel post and square balusters. The southeast portion of this space has been enclosed into a separate room (#208). Ghost paint markings indicate that the railing once continued to the east wall. A window is centered in the north and west walls of the larger room (#207). The south wall of this room contains a door to the second floor level of North Wing One. Walls are paneled with faux wood and the floor is linoleum tile. The entrance to the smaller room (#208) is adjacent to the stair railing. The door to this room is of hollow core laminate construction. Unfinished studs make up the partition walls on this side and the plaster ceiling has been removed in this room. From this location, 21" wide walnut sheathing boards are visible. This room has one window facing east that matches the two in the larger room.

From North Wing Two, the upstairs room in North Wing One is accessed through a doorway in their common wall at the top of three risers. The simple, early four-panel door to this opening is leaning against the wall. Room #206 is at a higher level than North Wing Two but at a lower level than the main house by three risers or nearly two feet. In addition to the doorway to North Wing Two, this room has a north window in the extreme east corner. The west wall has a window on the right and a four-panel early door on the left. A three-riser staircase on the south wall in the western corner leads to a doorway into the west wing of the main house. A similar three-riser staircase on the east wall leads to a four-panel door into the northeast bedroom (#204). The walls are plastered, with wainscoting and a chair rail. The floor is unfinished narrow tongue and groove oak boards.

The northeast bedroom (#204) connects with three other rooms and the upstairs hall (#201). The north wall contains a window on the east and a door to a closet on the west. The west wall contains a four-panel door accessing room #206 and a four-panel door to the hall. The door to the hall has a three-light transom. The south wall is interesting in that early closets extend into this room on either side of a four-panel door with a three-light transom which connects this room to the southeast upstairs bedroom (#203). The closet west of the door is for the northeast bedroom. The doors to rooms #205 and #206 and the closet are simple four-panel doors with square stiles and rails on the backs. More formal detailing of raised bolection moulding around flat panels faces the bedroom. The doors to the hall and the southeast bedroom have bolection style mouldings on both sides. This room has two windows in the east wall which flank the chimney. A chimneypiece with a square wood mantleshelf and rounded corners is intact. (See photo #19) Two flanking columns with square bases, chamfered capitals and chamfered shafts support a flattened arch shaped like the front doors. The plaster walls are papered and the trim is painted white. The windows have deep reveals that splay outward on the sides, as do the rest of the main house windows. The floor is wide tongue and groove pine. Room #205 is on the other side of the door in the north wall. The floor of this room (#205) is on the same level as the main portion of North Wing One (#206). Three risers lead down into the room. A four-over-four sash window is in the north corner of #205's east wall.

The southeast bedroom (#203) is accessed from the northeast bedroom or the hall. From the northeast bedroom, the route passes between the closets and through the connecting doorway. An original four-panel door to the eastern closet is at the northeast corner. This door has bolection moulding with flat panels on the bedroom face and simpler four-panel detailing on the closet face. The east wall contains a transomed

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doorway between the bedroom and the hall. (See photo #20) The door is four-panel and the transom is a three-light unit. The south wall contains two windows and the east wall has a chimney in the center with one window just to the south. A wood chimneypiece matches the one in the northeast bedroom. The brick firebox is exposed and a brick hearth extends into the room. Woodwork in this room matches woodwork in the northeast bedroom.

The top of the grand walnut curved staircase is at the north end of the hall. A walnut railing continues west to a wall surrounding the attic staircase. Six risers without a handrail at the west wall lead to the attic door. A door on the west wall leads to the southwest bedroom (#202). The south wall is primarily the ornate doorway to the portico and the east wall contains doorways to the northeast and southeast bedrooms. The plaster walls are painted mustard yellow and the floor is wide tongue and groove pine. Baseboards resemble those in bedrooms #203 and #204. The door on the west wall, an early four-panel type with formal detailing on both sides and a three-light transom above, leads to the southwest bedroom.

Bedroom #202 has exterior walls on the west and south. The north wall contains an early four-panel door to a closet on the east end and a four-panel door to a modern bathroom on the west. These doors have bolection mouldings on the bedroom faces and simpler detailing on the opposite sides. The west wall has a chimney centered along it and a window just to the north. The south wall has two windows. A wood chimneypiece with a breakfront shelf is in the west wall. Details include two flanking columns with chamfered bases, shaft and capitals that support a flattened arch. The brick firebox is exposed and a brick hearth extends into the room. The same millwork detailing found in Bedrooms #204 and #203 is repeated in this room. The plaster walls are covered with wallpaper and the trim is painted white. The door on the northwest end of the north wall leads into a bathroom (#209).

Bathroom #209 has been modernized. The plumbing update and general remodeling apparently occurred in the 1960s. An original window is centered in the west wall. A door in the east wall leads to a passage with a doorway into Room #206. This door is missing, although the frame and casings match the earlier trim in the house.

A door at the top of the staircase provides access to the attic. This door is an early four-panel type with formal detailing facing the hall and simpler detailing on the back. After passing through the door, the stair comes to a landing lit by a small window set into the entablature at the roofline of the structure. Another four risers along the north wall lead to the inside corner of the "L" of the main house. The attic is unfinished with a pine floor. In addition to the small window at the stair landing there is one window on the west wall, a window on either end of the masonry walls on the south wall and two windows on the east wall. The brick walls extend 2'-1½" from the attic finish floor to the bottom of the wall plate. A bull's-eye window is located at the center of the portico gable end framing. The sheathing is spaced for wood shingles and a simple, utilitarian railing exists around the staircase.

The interior of the basement is only accessible from the exterior entrance located on the west wall of the main house. A stone stairwell with stone retaining walls is in good condition. A door at the bottom leads into the basement, which is divided into three rooms under the main house and one room under North Wing One. A crawlspace is under North Wing Two. The stairs open into Room #002. The furnace and hot water

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heater are located in this room. There is a window on the south wall on the west end and a window on the west wall at the north end. Openings through the limestone foundation lead into Room #001 (from the center of the east wall) and Room #004 (from the northeast corner on the north wall).

Room #001 is simply the space under the stair hall above. There is one window at the center of the south wall and an opening through the limestone foundation into Room #003. Room #003 extends deeper to the north due to the "L" plan of the house. There are three windows along the east elevation and one window close to the east corner of the south wall. The basement of North Wing One, Room #004, contains a filled-in opening at the northeast corner and an opening at the northwest corner into the dirt-filled crawlspace under North Wing Two.

There are no barns or outbuildings or early landscape items left on the property. Nor are locations of cisterns or wells currently known, although the circa 1873 photograph suggests some information. For example, the early rear porch on the west side of the house is somewhat visible in this photograph. Also, it appears that a roof extends from North Wing Two, possibly covering the top of a cistern. A picket rail can be seen in the background.

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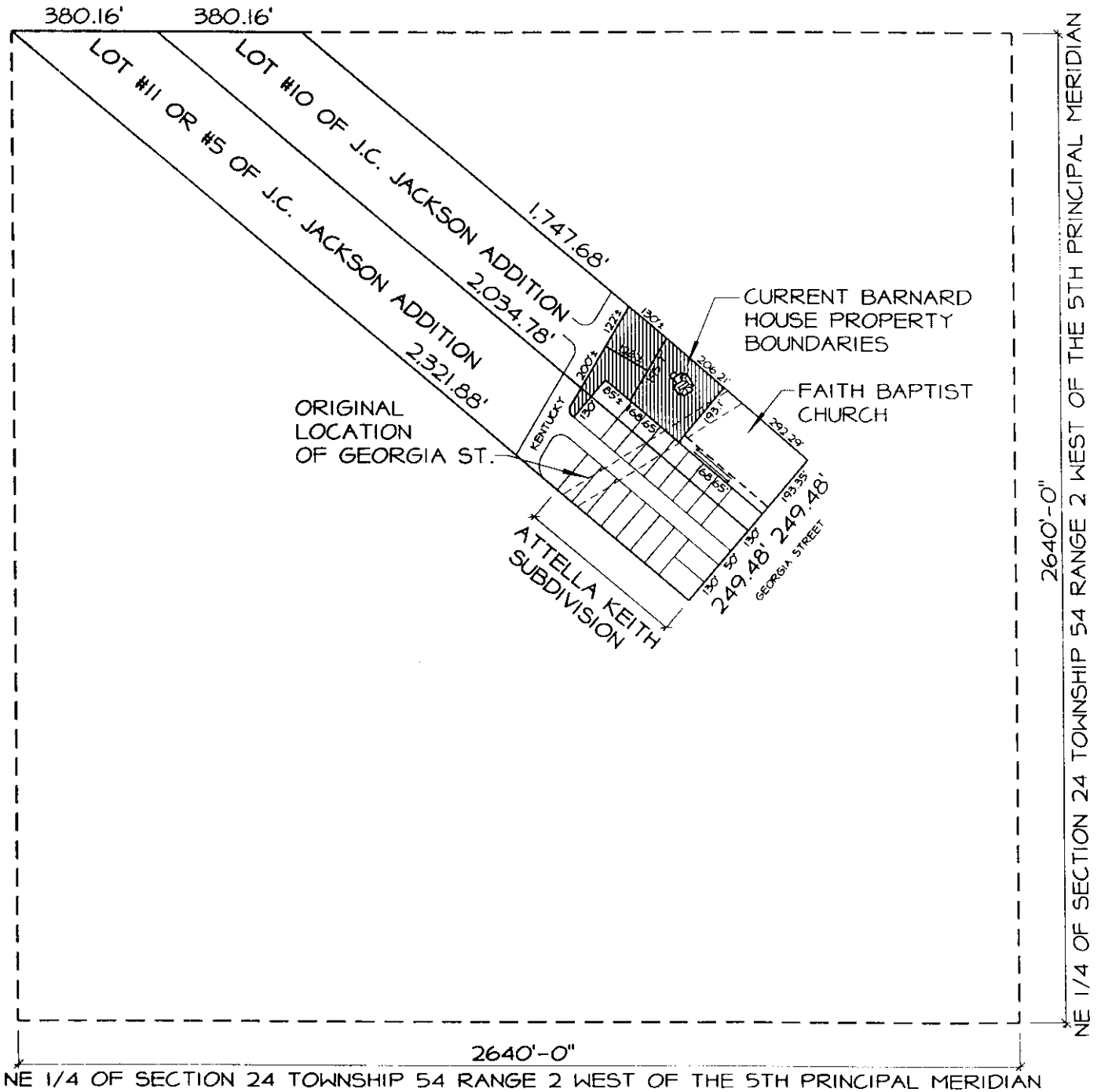


Figure 2 Site Plan, Scale : 1"=400'

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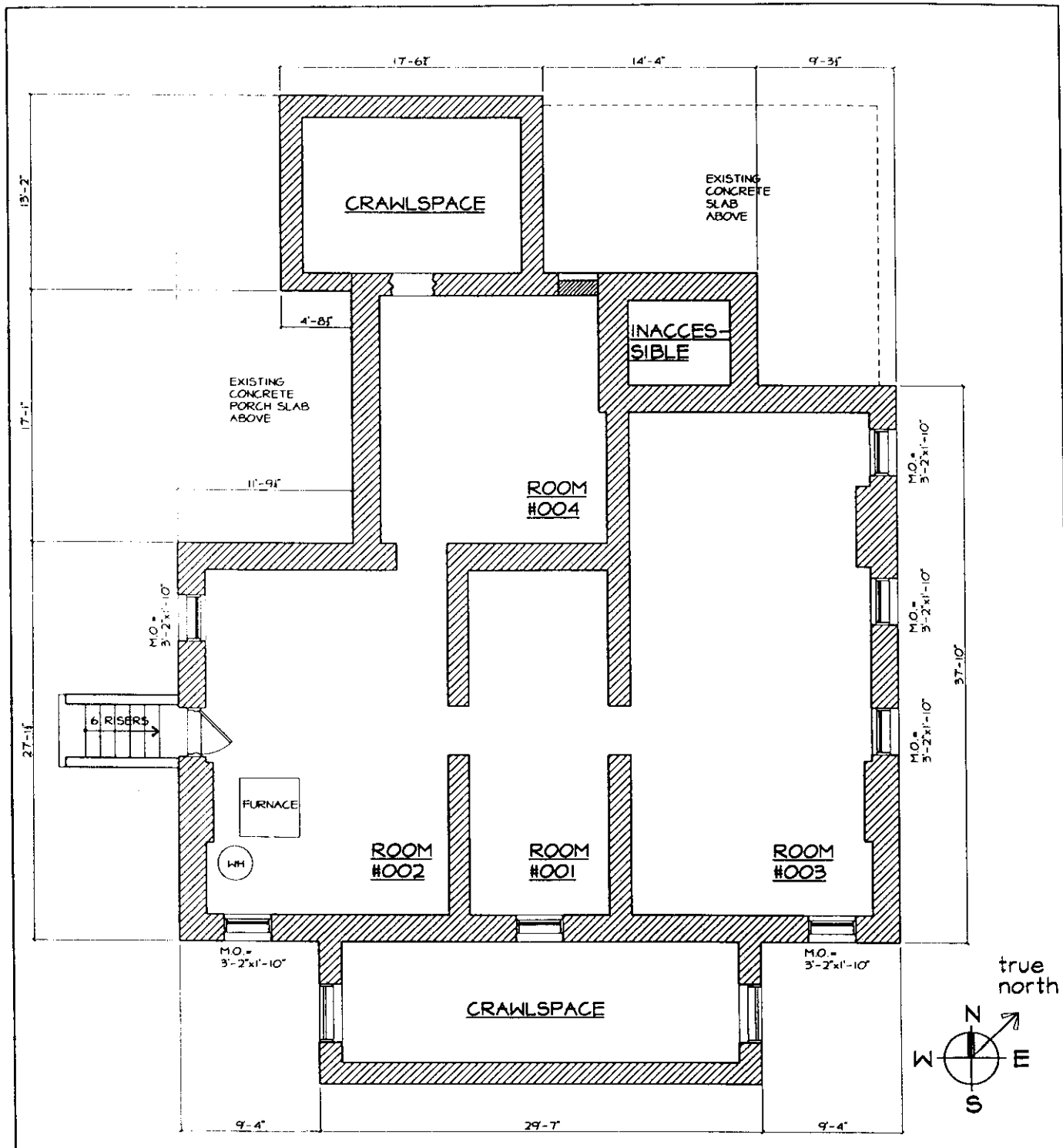


Figure 3 Existing Basement Plan, Scale : 1"=10'

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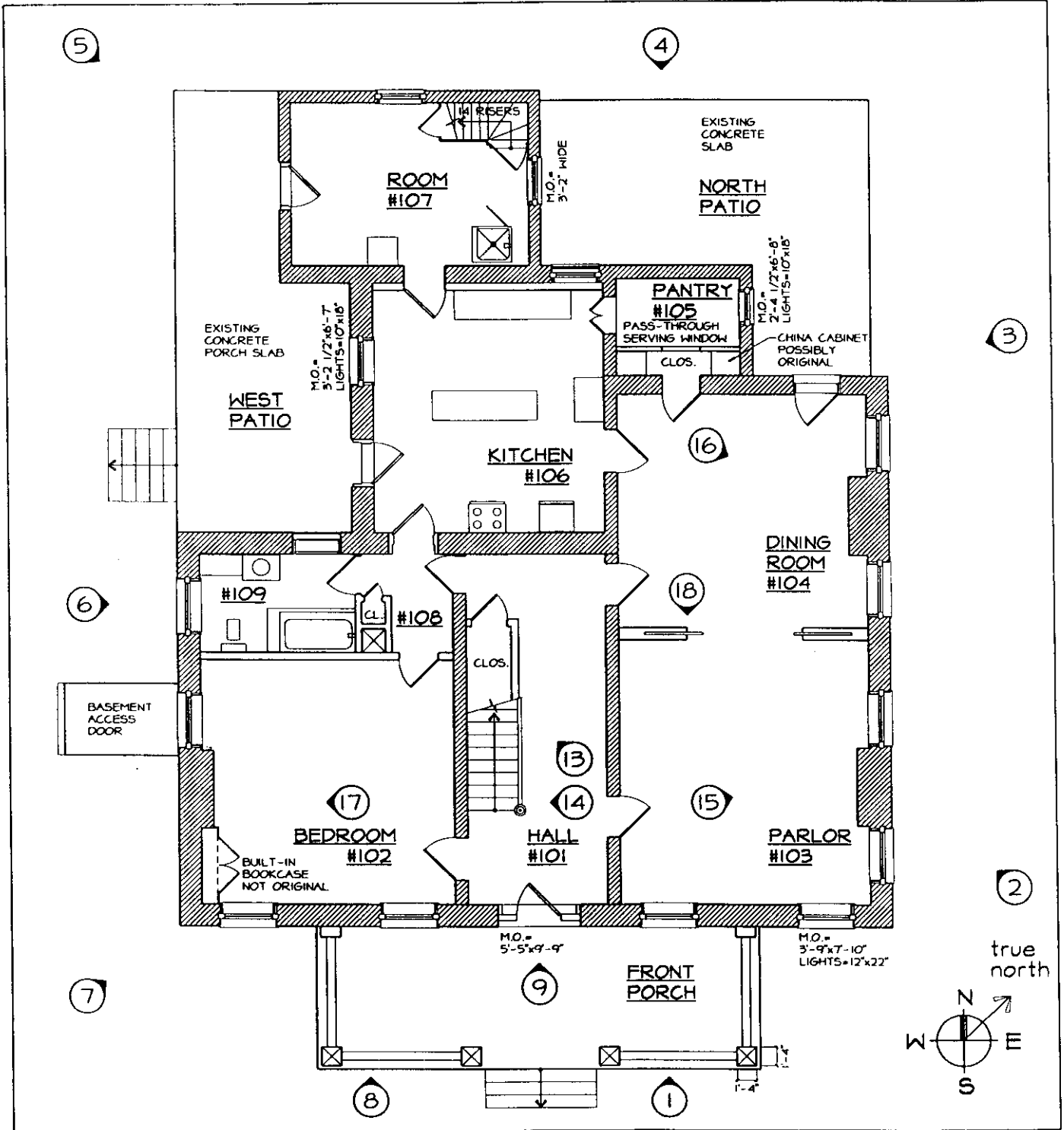


Figure 4 Existing First Floor Plan, Scale : 1"=10'

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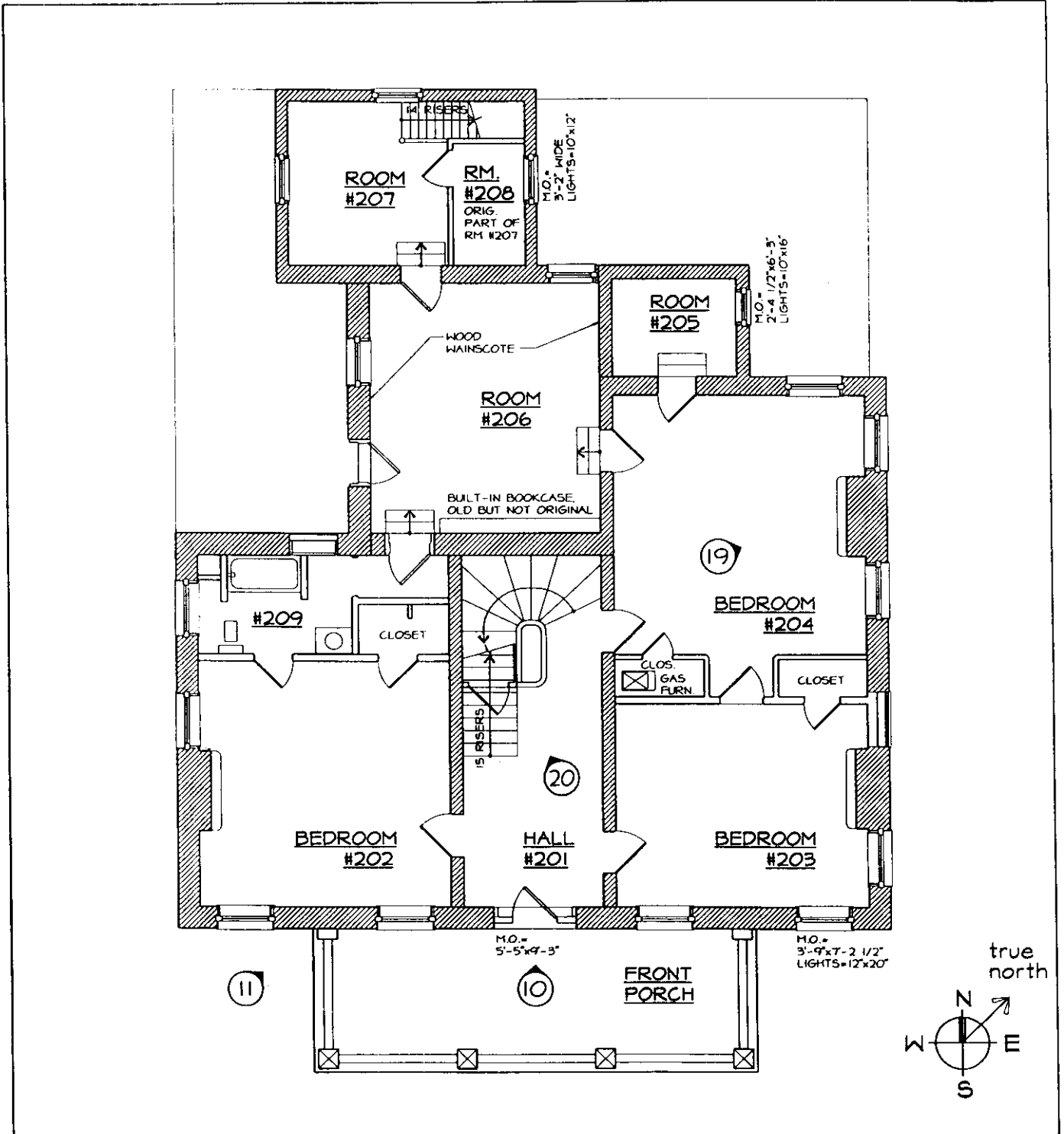


Figure 5 Existing Second Floor Plan, Scale : 1"=10'

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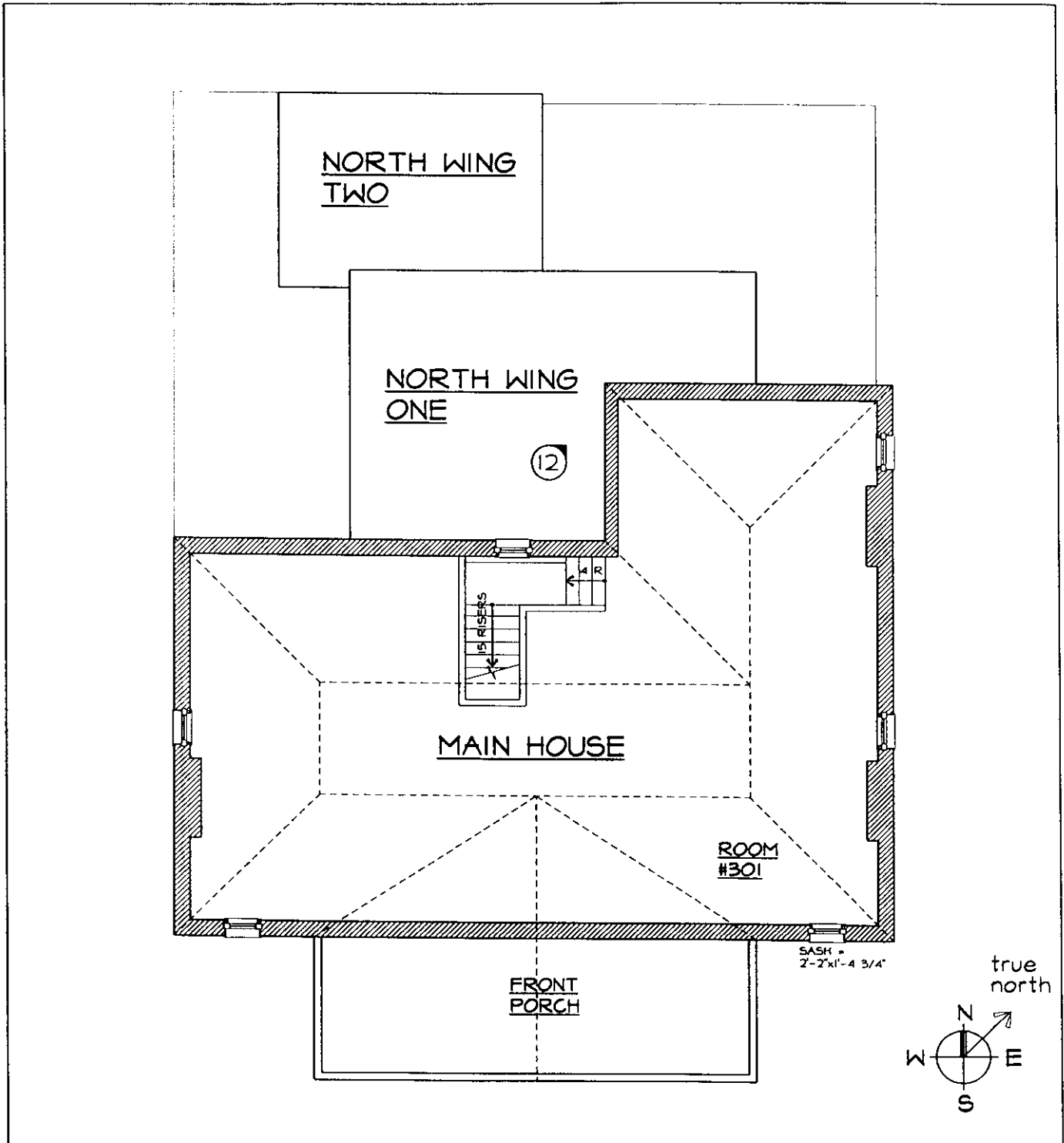


Figure 6 Existing Attic Floor Plan, Scale : 1"=10'

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Summary: The circa 1869 Captain George and Attella Barnard House, 2009-2109 Georgia Street, Louisiana, Pike County, is locally significant under Criterion C in the area of ARCHITECTURE. Popular styles of the early post-Civil War period and local influences brought about the pleasing combination of Classical Revival, Greek Revival and Italianate architecture displayed in this grand and unusually well-preserved house. The house is located approximately a mile from the Mississippi River where Barnard piloted steamboats prior to moving to Pike County where he became a prosperous agriculturalist several years before building the impressive two-story house that stands today. The Barnard House, unique on Louisiana's architectural landscape, is an exceptional example of Missouri's mid-19th century high-style domestic architecture, appearing today much as it did at the time of its construction. While three distinct styles are developed, the most striking feature is its fine two-story portico supported by four square, fluted Doric columns, reflecting a distinctly Southern interpretation of the Early Classical Revival style. No other properties are associated with the Barnard House. The period of significance coincides with the date of construction, 1869.

Elaboration: Originally, the acreage on which the Barnard House was constructed was owned by Attella Barnard's grandfather, Christopher Jackson. Jackson, who came to Missouri from Kentucky with his own family and a family of slaves, homesteaded the land in 1824. Jackson acquired more than 300 acres altogether, including part of what is now the Catholic cemetery in Louisiana, as well as the site of the Barnard House. When Jackson became ill in 1831, a son, Julius Caesar Jackson, Attella's father, took over its operation. During this period, the family residence was probably of log construction. No properties constructed earlier than the Barnard House are present on the site today, however. For approximately 10 years after George Barnard and Attella Jackson were married on July 16, 1840, the couple lived in St. Louis.² During this period Barnard, a native of Albany, New York, piloted and owned riverboats out of the Port of St. Louis.³

Barnard's parents moved the family to Philadelphia, Pennsylvania, shortly after his birth. At the age of 14, Barnard quit school to work at a store and joined a volunteer fire company in the evenings.⁴ In the fall of 1835, he followed his brothers who had traveled earlier that year to St. Louis. Barnard soon found a job opportunity in Hannibal as a merchant clerk where he worked for one year.⁵ Steamboats entered Barnard's life in 1837, if not before, when he became a clerk on three different boats. Soon Barnard and Thomas Fithian, a brother-in-law, bought an elegant steamer called the *St. Peters*.⁶ Two years later a new boat, the *Boreas*, was constructed using recycled parts from the *St. Peters*. After a few years of operation on the Mississippi and Missouri Rivers, Barnard and Fithian sold the *Boreas* to the Keokuk Packet Company. They then built a new boat, the *Boreas No. 2*, which burned in 1842 near Hermann. Another disaster followed involving the *Boreas No. 3* and another boat owned by Barnard and Fithian, the *Edward Bates*. Both of

² *Pike County Marriage Records, Book 2, p. 45, No. 188.*

³ Keith, *Early Steamboating on the Mississippi, Captain George Barnard, A Brief Sketch of His Life*, p. 3.

⁴ *Ibid*, p. 5 & 6.

⁵ *Ibid*, p. 7.

⁶ Captain Thomas Fithian was a brother-in-law two times over. He married George's sister Maria in 1837. Following her death in 1842 he married Eliza Barnard the next year.

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these steamers were lost in a wharf fire at St. Louis in 1849. Undaunted, the partners built yet another new boat, the *Pacific*, in 1850.⁷

According to the 1850 census for St. Louis, the George Barnard household consisted of Barnard, age 34, his wife Attella, 31, and children Julius, 3, and Mary, 1.⁸ Although George and Attella Barnard had eight children, only two survived childhood.⁹ George Barnard was listed in the St. Louis city directory as living at 266 Morgan Street from 1845 to 1852.¹⁰ Soon afterward, Barnard retired from his career as a riverboat pilot and the family moved to Attella's childhood home near Louisiana. According to a family history written by Clayton Keith, Barnard's son-in-law, the move was suggested by their family physician. Presumably Attella's health was deteriorating in the filthy environment of a bustling mid-19th century city. The lifestyle and career change for Barnard was dramatic. He had "never in his life spent an entire day in the country or on a farm."¹¹ Initially, the family may have lived in the early log homestead.¹² In any case Barnard gave up piloting steamboats and became an agriculturalist, operating the farm of Attella's father Julius Jackson, although he continued to be part owner of the *Pacific* until this boat was also lost, in 1854.¹³ By the time of the 1860 census, George Barnard had become a prosperous farmer with real estate valued at \$29,187 and personal property valued at \$19,000. Their oldest daughter Mary was attending school and another daughter, Julia, was two years old.¹⁴

In July 1862, Attella's father Julius Jackson sold two adjacent lots of his newly developed J.C. Jackson Addition to the City of Louisiana. Lot 11, with 12.47 acres, went to his second oldest son, Cortes Jackson. Lot 10, with 10.82 acres, went to the Barnards.¹⁵ (See Figure 2) Over the years, parcels of the land were sold as the city limits of Louisiana expanded until today, only 1.95 acres of Jackson's once extensive holdings are still associated with the Barnard House. Civil War unrest put a damper on new construction but in 1869, some three and a half years after Appomattox, George Barnard built his "handsome brick residence on a beautiful tract of over twenty acres adjoining the City of Louisiana on the west and moved his family from the farm to their new home."¹⁶ The tract had grown because on May 2, 1865, Barnard purchased Lot 11 from Cortes Jackson and consequently owned 23.29 acres at the time the house was constructed.¹⁷ Attella's father died later in the same year, 1869, at the age of 75.

⁷ Keith, *Early Steamboating on the Mississippi, Captain George Barnard, A Brief Sketch of His Life*, p. 9.

⁸ 1850 U.S. Census of St. Louis & St. Louis County, MO, book 4, p. 130.

⁹ Keith, *Sketch of the Jackson Family in America, 1765-1916*, p. 31.

¹⁰ St. Louis Directory years 1845 p. 17, 1847 p. 26, 1848 p. 26, 1851 p. 41, 1852 p. 15

¹¹ Keith, *Early Steamboating on the Mississippi, Captain George Barnard, A Brief Sketch of His Life*, p. 10.

¹² The 1840 U.S. Census list separately Catherine Jackson's household, Attella Barnard's grandmother from Julius Jackson's. The 1850 U.S. Census records Catherine Jackson as living in her son Julius' home at this time. Also, Clayton Keith's manuscript states that in 1869 George Barnard moved his family from the farm to their new home.

¹³ Compiled by Frederick Way, Jr., *Ways Packet Directory 1848-1994*. p. 361.

¹⁴ 1860 U.S. Census

¹⁵ Abstract of Title, pp. 39-42.

¹⁶ Manuscript by Clayton Keith on George Barnard, Jan. 21st, 1914. p. 1.

¹⁷ Abstract of Title, p. 43.

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The historic photograph of the Barnard House (photo #21) is believed to have been taken around June 5, 1873. This was the date when George and Attella Barnard's oldest daughter, Mary, married Dr. Clayton Keith.¹⁸ The seated woman is probably Mary Barnard, age 23, on her wedding day. The bearded, white-haired man standing behind her is apparently her father, Captain Barnard, at age 58.

Architecture: The Barnard House exhibits a combination of styles which, along with reflecting the taste of its builder, represents American architectural trends during the first half of the 19th century. The house was constructed in 1869, some 17 years after Captain George and Attella Barnard left their home in St. Louis and moved to Louisiana. The house displays a pleasing mixture of Early Classical Revival, Greek Revival and Italianate elements, all of which were part of its original construction. Early Classical Revival buildings were uncommonly built this far north and west, especially after the Civil War, and Greek Revival was no longer in vogue when Barnard constructed his grand house, although it had been the most common form of high-style architecture in Missouri in the decades preceding the Civil War. The Italianate style, on the other hand, was the architectural style of the moment in 1869. The period of significance coincides with the date of construction.

The architectural content of the Barnard House, as with any building, was influenced by many factors. Pike County is within the boundaries of an eight-county region termed "Little Dixie." Southern-influenced both politically and culturally, this portion of Missouri consists of Boone, Howard, Randolph, Audrain, Monroe, Callaway, Ralls and Pike counties along with a surrounding transitional zone.¹⁹ Under these circumstances, the presence of later 1860s residences in Little Dixie that are essentially stylistic throwbacks to the extent that they involve Early Classical Revival, Greek Revival or other colonial styles is easier to understand today. It is highly possible that George Barnard chose Early Classical Revival details for his house due to his many journeys into the Deep South. He undoubtedly saw many impressive Southern mansions along the river, replete with stately porticos, while piloting riverboats back and forth to New Orleans. Often when several styles appear in the same house, it simply means that one or more owners have attempted to keep their home fashionable over the years by remodeling periodically. But the Barnard House is mainly significant because it was deliberately built as a stylistic mixture.

The Early Classical Revival style became popular following the American Revolution when many public buildings were erected. Rome symbolized the Republican ideology and therefore was a historical parallel to the beginnings of a new country. Thomas Jefferson, an architect, public official, historian and philosopher, greatly influenced the stylistic choices for public buildings in the Capitol. His Virginia home, Monticello, was an application of the same kind of Roman Revivalism to domestic architecture. Many Southerners adopted the style for their plantation homes, with most examples being constructed between 1790 and 1830 in Virginia. After 1830, the style continued in more rural areas until 1850. With the introduction of the classic Roman ideals and forms to architecture, it was not long before the Greek

¹⁸ *Victorian Fashion and Costumes from 1867-1898*. New York: Dover Publishing Company.

¹⁹ Howard Marshall, *Folk Architecture in Little Dixie*. University of Missouri Press: Columbia and London, 1981. pp 1-2.

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forms were also revered through published research on the architecture of Greece and English precedents.²⁰ The Greek Revival style was quickly utilized from the grandest homes to the most modest farmhouses, with rules and details spread by carpenter's guides and pattern books.²¹ Italianate styling became the main trend in the years immediately following the Civil War and was very popular in Missouri towns as well as throughout the Midwest.

Among significant Early Classical Revival features present on the Barnard House are the four square, fluted Doric columns that extend two stories to the entablature of the front porch and the roof balustrade that can be seen in an early photograph. (See photo #21) Concurring with the Roman columns of antiquity, columns on the Barnard House are fluted and have a base, shaft, and capital, although they are square instead of round. Later versions of Classical Revival and most Greek Revival examples "squared" the columns, typically for ease of construction.²² Roman Revival residences typically projected the porch from the main part of the building and centered it on the front façade, forming a pedimented portico and occasionally a round or oval window. The four columns present on the Barnard House are consistent with the Classical order, four being typical. Centered in the tympanum is a bull's-eye window. The Barnard House falls under a common Classical Revival portico variation whereby the upper porch is supported by the house and the two-story columns.²³ A full-height entry porch in the Greek Revival style would more typically have a flat roof rather than a pedimented roof for the porch. When a pedimented porch roof does occur, it is usually found in the South.²⁴ The pedimented gable consists of a deep entablature and a raking cornice with Italianate brackets and matching modillions.

The primary entrances at the first and second floors of the Barnard House have sidelights and transoms. The frame for the single door is detailed as a column with a base, fluted shaft, and capital. These are typical Greek Revival features. The doorways deviate from Greek Revival forms, showing an Italianate influence in the use of rounded top panels on the doors and rounded top sidelights. The Greek Revival entrance would not normally display rounded windows or panels, as would its post-Georgian counterpart.²⁵ The gentle curve of segmental arch lintels is very common in the Italianate period. In fact, all of the lintels on the three prominent elevations exaggerate the arch in this manner by projecting it an inch from the brick wall to form a "hooded" effect, common for this period.²⁶ These hoods are curved at the top on the front elevation and squared off at the top on the side elevations. Apparently, the hoods were intended as dominant features on the house since in the circa 1873 photo they are painted white and are possibly even plastered. (See photo #21)

²⁰ Howard Major, *The Domestic Architecture of the Early American Republic, the Greek Revival*, Philadelphia and London: J.B. Lippincott Company, 1926, p. 28-29.

²¹ Virginia and Lee McAlester, *A Field Guide to American Houses*, New York, 1997, p. 184.

²² *Ibid.*, p. 182.

²³ *Ibid.*, p. 170-171.

²⁴ *Ibid.*, p. 179.

²⁵ Thomas E. Tallmadge, *The Story of Architecture in America*, New York: W. W. Norton and Company, Inc., 1927, p. 101

²⁶ Virginia and Lee McAlester, *A Field Guide to American Houses*, New York: Alfred A. Knopf, Inc., 1997, p. 213.

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The Greek Revival style was famous for using various materials to emulate the smooth surfaces of stone or cement. Typically, brick was painted and plastered or stuccoed and, perhaps, even tooled to achieve the appearance of stone.²⁷ On the Barnard House, this effect was achieved at the frieze board in that the brick was painted white. A simple bull-nosed trim along the bottom of the painted brick tricks the eye into believing that the material above is wood.

Below the hipped roof is a continuous entablature that matches the front porch millwork. This deep entablature, which surrounds the main house and porch, is typical of the Italianate style and is continuous around the entire roofline of the main house. It matches the front porch with a combination of brackets and matching modillions. Within the cornice and brick frieze are deep-set frieze-band windows. Frieze-band windows are found in Greek Revival architecture.²⁸

Classical symmetry was central to the Greek Revival plan, with the exterior shape being an all-important factor in design. Although the Greek Revival building appears symmetrical on the exterior, floor plans creatively accommodated the irregular uses of space. Typically, rear wings were integrated into the plan to form an "L" or "T" shape, but the entry was usually through a central stair hall.²⁹ The Barnard House follows this ideal in that the entry is into a central stair hall and the eastern portion of the front block extends rearward, forming an L. Window openings are symmetrical, even though closets and a half-bay on the west portion of the house deviates the plan from a strict symmetrical layout on the interior. Major windows are all six-over-six light sash, a typical combination found in the Greek Revival era.³⁰

Distinctive Italianate interior features include six chimneypieces, two of which are matching white marble units on the first floor. The matching marble chimneypieces contain full-arch openings and Italianate finial brackets in the center just under the mantleshelves. The others are of wood construction with flattened arch openings, side pilasters and breakfront shelves. Other Italianate features of the interior include the newel post, staircase and wide decorative trim.

No other properties are associated with the Barnard House, although there is an account of an outbuilding being located just north of the house.³¹ Sanborn insurance maps exist for Louisiana, but not for the area that includes the Barnard House.³² The circa 1873 photograph displays a covered well or cistern attached to the northwest end of the house and a picket fence behind this. (See photo #21)

The Captain George and Attella Barnard House has been little altered through the years. With the exception of the loss of the rear porches to fire and the removal of the rooftop balustrade, the exterior of the house appears essentially the same as it did a short time after its construction, in circa 1873. Inside, the house has

²⁷ Thomas E. Tallmadge, *The Story of Architecture in America*, New York: W. W. Norton and Company, Inc., 1927, p. 101.

²⁸ Virginia and Lee McAlester, *A Field Guide to American Houses*, p. 182.

²⁹ Carole Rifkind, *A Field Guide to American Architecture*, New York: Penguin Group, 1980, 38-39.

³⁰ Virginia and Lee McAlester, *A Field Guide to American Houses*, p. 182.

³¹ Interview with Philip Schaper Jr., July 27, 1999.

³² Missouri University Library

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had minimal alterations to accommodate modern conveniences. The original trim, doors, windows, fireplaces, and major spaces are present. With its combination of Early Classical Revival, Greek Revival and Italianate features, the house is an exceptionally fine example of Missouri's high-style domestic architecture of the immediate postbellum period.

Additional House and Family History: Dr. Clayton Keith and the Barnard's oldest daughter, Mary, lived in St. Louis for the first year of their marriage and returned to Louisiana in October 1874, although it is not clear where they resided. The Keiths had four children, Barnard, William, Leon, and Attella Jane, the youngest, who was born in September 1888. George Barnard, the builder, died on July 2, 1891. The Keiths may have been living in the house by this time. They cared for Mary Barnard Keith's mother, Attella, until her death in 1896. The Keiths resided in the Barnard House for the remainder of their lives. Dr. Keith ran his medical practice out of the rear wing of the home, specializing in diseases of the eye and surgery while also writing about the Civil War and the history of the family he married into.

In the 1900 U.S. Census, Dr. Clayton Keith lists his occupation as farmer, suggesting that he was not practicing medicine at this time, or that medicine did not provide the majority of his income. Attella was 11 years old and was attending school.³³ By 1910, Keith is listed as a physician although living on a farm, and their youngest daughter Attella Jane Keith is still living at home and does not have an occupation.³⁴ After Keith died in 1919, his wife Mary and daughter Attella Jane continued to reside in the Barnard House. The 1920 U.S. Census lists Attella Keith as residing at a neighbor's home and her mother at their Georgia Street home.³⁵

Evidence on the house indicates that a fire occurred inside the northwest porch, an ornate two-story porch which apparently was not rebuilt. The fire almost certainly occurred between 1919 and 1943 while Mary Keith was still alive, and it is rumored that she was on the porch at the time the fire occurred. If the fire caused Attella Jane's temporary change of residence, it could date from around 1920.

In 1928, Mary Barnard Keith deeded to her daughter Attella Jane "all of the real estate owned by me in Pike County, Missouri, derived through the will of my mother, Attella Barnard, and acquired through the deeds from Julia B. Chadwick and husband and being Lots Ten (10) and Eleven (11) of J.C. Jackson's Subdivision, adjoining the City of Louisiana.....for one dollar, love and affection."³⁶

When Mrs. Keith died in 1943, Attella Jane was living at the family home. She was 55 years old and had never married. Local residents remember the extensive garden that she cultivated on the land between the house and Georgia Street. Although she was a wealthy woman by inheritance, she would seasonally sell jonquils, and probably other flowers and vegetables, from a basket on either her bicycle or motor scooter.³⁷

³³ 1900 U.S. Census

³⁴ 1910 U.S. Census

³⁵ 1920 U.S. Census

³⁶ Abstract of Title, p. 102 & 103.

³⁷ Interview with Leone Cadwallader and Martha Sue Smith, May 20, 1999.

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She lived very simply, making virtually no changes to the house although it remained in pristine condition.³⁸ In fact, the ballustrade on the roof is said to have been in place while Attella Jane resided in the house.³⁹

In May 1957, Attella Jane Keith subdivided the southeast portion of Lots 10 and 11 into 18 smaller lots and named it "Keith's Subdivision." She named the main street through the lots "Barnard Drive."⁴⁰ In 1962, she sold the house and 2.15 acres to Philip Schaper Sr., his wife Lillian, and their son, Philip Jr. and moved into a new home she had built nearby.⁴¹ The lot contained 193.35 feet along Georgia Street, valuable frontage property for a commercial business since it was along the well-traveled road into town.⁴² Schaper constructed the Schaper Chevrolet Pontiac Garage building in front of the house. A three-day sale ensued to auction off the contents of the house.⁴³ A photograph taken during the sale shows that the northeast rear porch was still in place at this time.

When the Barnard House was again sold in 1965, new owners Charlie Brown and his wife Janet received a 24-foot non-exclusive easement for ingress and egress purposes.⁴⁴ By this time the house needed extensive renovation before being lived in by anyone accustomed to modern conveniences, and the Browns began renovating the house immediately. John Shade, an employee of Brown, assisted in the clean-up work and some of the renovation between 1965 and 1966. He remembers a bathroom in the basement with a wooden stool and old cast iron plumbing. He helped remove the old mechanical systems, replace the kitchen floor, and strip paint. A new furnace and ductwork were installed.⁴⁵

In September 1965, Attella Keith's remaining property included 39.64 acres in Section 24, Township 54 North, Range 2 West of Pike County and eight lots of Keith's Sub-Division to the City of Louisiana.⁴⁶ She spent her last years in a nursing home and died in June 1971.⁴⁷

Prior to 1984, the car dealership was remodeled as the Faith Baptist Church which occupies the site today. In October 1972, the Browns sold the house along with the driveway easement through the front lot to Vernon and Joyce Horton. Lots 79 and 80 of Dewey's Subdivision behind the house were included in the transaction. Presumably few changes were made during their 12-year ownership because the house had just been remodeled. In September 1984, William and Carol Victor purchased the property from the Hortons. Carol Victor later married John Murray, the present owner, who plans to upgrade the kitchen and upstairs bathroom, repaint the front porch, reconstruct the original rear northwest two-story porch and the northeast stoop and repair and repoint the exterior masonry.

³⁸ Interview with John McIlroy (Attella Keith's guardian 1965-1971), July 21, 1999.

³⁹ Interview with Philip Schaper Jr., July 27, 1999.

⁴⁰ Abstract of Title, pp. 123-125.

⁴¹ Interview with John McIlroy (Attella Keith's guardian 1965-1971), July 21, 1999.

⁴² Abstract of Title, p. 128 & 129.

⁴³ Ibid.

⁴⁴ Abstract of Title attachment.

⁴⁵ Interview with John Shade, May 5, 1999.

⁴⁶ Attella Jane Keith probate records, Bowling Green Courthouse.

⁴⁷ Attella Jane Keith Probate Records, Bowling Green Courthouse.

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Captain George and Attella Barnard House
Pike County, Missouri

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Captain George and Attella Barnard House
Pike County, Missouri

Verbal Boundary Description:

The Captain George and Attella Barnard House includes all of lots 79 and 80 of Dewey's Subdivision and a part of lot 10 of J.C. Jackson's Addition in Louisiana, Pike County, Missouri. The property is more fully described as follows: Beginning at the northern corner of the intersection of Kentucky Street and Barnard Drive proceed northeast along the south side of Kentucky street 322 feet, then southeast 336 feet, then southwest 193 feet, then northwest 254 feet, then southwest 130 feet to the intersection of Kentucky Street and Barnard Drive, the point of beginning. The boundaries are further described on Figure 2 as the area within the hatching.

Boundary Justification

The boundary is determined by what is left of the original George Barnard property surrounding the Barnard House and in the possession of the current owner.

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Captain George and Attella Barnard House
Pike County, Missouri

Photographs:

The following information is the same for all photographs except as noted:

Barnard, Captain George and Attella, House

Louisiana, Pike County, Missouri

Laura Johnson (except #21, photographer unknown)

March 19, 1999 (except #3, June 19, 1999; #10 through #20, May 25, 1999; and #21, circa 1873)

Negatives on file at Barnard House, 2009-2109 Georgia Street, Louisiana, Missouri

1. Existing south elevation, looking north
2. Existing east elevation, looking west
3. Existing east elevation, looking west
4. Existing north (rear) elevation, looking south
5. Existing northwest elevation, looking southeast
6. Existing west elevation, looking east
7. Existing southwest elevation, looking northeast
8. Front porch detail showing column pedestal and balustrade in southwest corner, facing north
9. First floor south (front) entrance doorway, facing north
10. Second floor south doorway, facing north
11. Southwest corner of entablature, facing northeast
12. Detail of architrave, frieze board, dentils and cornice at northeast extension of main house
13. Interior grand staircase in hall (#101 on first floor plan), facing northwest
14. Detail of newel post in hall (#101)
15. Looking of parlor (#103), facing east
16. East wall of dining room (#104), facing southeast
17. First floor bedroom (#102), facing west

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**Captain George and Attella Barnard House
Pike County, Missouri**

18. Detail of first floor casing and baseboard showing unusual mitering
19. Chimneypiece in upstairs bedroom (#204), facing northeast
20. View at top of walnut grand staircase showing entrance to attic in upstairs hall (#201)
21. Historic (circa 1873) view of Barnard House showing west and south elevations, facing northeast. Persons in right foreground are believed to be George Barnard and a daughter, Mary.

Captain George and
Tella Barnard House

Pike Co. Missouri

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