

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Burkholder-O'Keefe House
other names/site number _____

2. Location

street & number 605 South Fifth Street N/A not for publication
city, town Moberly N/A vicinity
state Missouri code MO county Randolph code 175 zip code 65270

3. Classification

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

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.

Walter L. Blackhall 3 August 89
Signature of certifying official Date
Deputy State Historic Preservation Officer
State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Signature of the Keeper

Date of Action

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Walter B. Blueball 3 August 89
Signature of certifying official Date
Deputy State Historic Preservation Officer
State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official Date

State or Federal agency and bureau

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 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Signature of the Keeper _____ Date of Action _____

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic/single dwelling

Current Functions (enter categories from instructions)

Domestic/single dwelling

7. Description

Architectural Classification
(enter categories from instructions)

Other: I house/Italianate

Materials (enter categories from instructions)

foundation Stone

walls Wood/weatherboard

roof Asphalt

other

Describe present and historic physical appearance.

The Burkholder-O'Keefe House, located at 605 South Fifth Street, Moberly, Missouri, is a traditional Southern "I House" (the main block of the house form is one room deep, two or more rooms wide, and two full stories in height; the entry is on the long axis) richly adorned with Italianate architectural details. It is built of frame construction, painted white, with an imposing five-bay facade and two-story front porch with gable roof. The Burkholder-O'Keefe House is not only an outstanding example of the I house architectural type, it is one of the oldest surviving houses in Moberly (built 1872) and is remarkable in its age and the extent of its integrity. The exterior possesses original clapboarding, windows, hardware, shutters, and ornamentation. The interior still retains original ceiling medallions, moldings and millwork, etched glass transoms, staircase, and one room and stairwell with original wallpaper; kitchen and bathroom modernizations are non-intrusive. The historic character of the Burkholder-O'Keefe House has been maintained so extensively that even the keys to interior built-in cupboards are still in their keyholes.

The Burkholder-O'Keefe House sits in the middle of a generous lawn at the corner of Fifth and Carpenter Streets. Visually, it seems to occupy two lots in comparison with its neighbors, although originally it was sited at the corner of a ten-acre property which included a summer kitchen, servants' house, and other outbuildings. At present, only a ca. WWI vintage garage (noncontributing) shares the lot. This structure is situated in the southwest corner of the yard.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Period of Significance

Significant Dates

Architecture

1872

1872

Cultural Affiliation

N/A

Significant Person

Architect/Builder

N/A

Unknown

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Burkholder-O'Keefe House

SUMMARY STATEMENT OF SIGNIFICANCE

The Burkholder-O'Keefe House, located in Moberly, Missouri, is significant under Criterion C as a well preserved residence possessing a high degree of integrity that reflects the period during which it was constructed--ca. 1865-1880. The house embodies the distinctive characteristics of this period of transformation and transition in architecture and society. It was built in Moberly, one of the first and most important of hundreds of railroad-spawned towns and hamlets that would be established in the ensuing decades of the Great Conjunction era (defined below). In addition, the house is noteworthy for the sheer exuberance of its lavishly applied exterior and interior woodwork (all probably machine-made and imported), which reflects the optimism, extravagance (at the vernacular level), and the possibilities offered by the transportation and technological revolutions being unleashed.

The Burkholder-O'Keefe House is, at the most fundamental level of form, a traditional Southern "I house" (that is, a house having a main block entered on the long axis that is one room deep, two, or more, rooms wide, and two full stories in height); at the same time it is richly adorned within and without with the architectural embellishments of the Italianate style which was then invading the vernacular cultural landscapes of Missouri, creating new architectural forms as well as a fresh decorative vocabulary to supplant the classical vestigial-Georgian/Federal, and folk Greek Revival styles employed during preceding decades. Recent National Register nominations by Morrow, Davidson, and Denny have examined representative houses of this period, presenting several variants of the merging of Southern vernacular/Classically derived forms and styles with emerging early Victorian ones, particularly the Italianate mode. These, and other, works have also examined the relationship of this architectural transition to the postbellum economic changes wrought by the inauguration of the era of railroad building and industrial expansion which

See continuation sheet

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Randolph County Historical Society
Mrs. Frank O'Keefe

10. Geographical Data

Acreage of property Less than one acre

UTM References

A

1	5
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5	4	8	0	7	0
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4	3	6	2	7	0	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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D

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See continuation sheet

Verbal Boundary Description

All of Out Lot 4 of Christian Subdivision and the north 165 feet and the east 200 feet of Block 4 of Hunt and Godfrey Addition, all in Moberly, Missouri.

See continuation sheet

Boundary Justification

Description of property now associated with dwelling as taken from the abstract.

See continuation sheet

11. Form Prepared By

name/title See continuation sheet, Section 11.1

organization _____ date _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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Burkholder-O'Keefe House

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FRONT (EAST) FACADE

A two-story porch with its gable breaking the roof line dominates the five-bay facade. A wonderful example of the whimsy of the Italianate style imposed on a Palladian bilogical form, the porch has four columns at each level with bracketing and capitals to form decorative (but not Classical) motifs. The first and second levels both have a railing complete with jig-work balustrades, a pattern that is decorative but not related to Classical forms.

Bracketing and dentils ornament the porch roof, identical to those under the cornice at the roof line. There the pattern is single, double, single, in a band beneath a strip of dentils that accent the break between wall and cornice. The designer of this whimsy flirted with Greek Revival styling in the lintels over each of the eight windows and in the suggestion of a pediment above the porch columns, but the "pediment" is embellished with triangular diamond panels that are hardly Greek, though charming.

There is a suggestion of the Greek Revival in the sidelights and horizontal light over the front door, but the lights are not rectangular as are most from this time period. Instead, they have curved tops or ends on each pane, which clearly herald the coming of the Victorian era. The door itself is highly decorated with panels of raised scrollwork. The upstairs doorway onto the second story of the porch is identical. The vertical two-over-two windows are flanked by pairs of shutters.

Two chimneys are visible from the front facade, in red brick with a running bond pattern and protruding decorative course near the top. A comparison of photos of the house as it presently appears and a photo taken in the 1880s shows that the porch, windows, shutters, dentils, lintels, clapboarding, and other facade features remain the same. Close visual inspection of the hardware and construction of these items confirms that they are original.

SOUTH ELEVATION

From the south, it is plain how the house form imitates the traditional I-house form of Missouri with added ell and porches.

The southern wall of the front block presents a blank wall, decorated by the bracketing and dentils at the cornice which encircle the whole house. The largest plane of the chimney rises from the roof crest. Another chimney, plainer than the front two, rises from the middle of the ell, between the kitchen and the dining areas on the first floor and the two "back" bedrooms on the second floor. The south elevation of the ell is dominated by a two-story gallery, whose ends have been enclosed. The westernmost end of the gallery was

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Burkholder-O'Keefe House

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enclosed to create a room in the second story for bathing, and a room below it for washing dishes. One of three wells on the property was just outside these two rooms. The easternmost end was enclosed and extended to create modern bathrooms on the first and second floors. Finally, the bottom gallery was screened in. The original columns for the gallery-porch are still in place, however, and the open, airy feeling of the gallery remains. Like the front, the windows on the south side have Green Revival-like lintels and shutters.

WEST ELEVATION

The west side of the ell section is a blank wall with no windows and only one door. Originally, this door led from the foot of the back stairs out to a summer kitchen. Although the summer kitchen is no longer there, the stones from its foundation remain and have been arranged into a flower planting area. The present owner added a small roof, supported by wrought iron posts, painted white, over the back stoop for protection from the elements. The wrought iron's white color against the white paint of the clapboarding makes it unobtrusive, and also harmonious with the house's Italianate scrollwork. The bracketing and dentils first seen on the front facade continue around the house on the gabled end of the ell. A small section of wall of the south parlor and south bedroom also face west, the bathroom addition stopping just short of blocking the single west window of each room.

NORTH ELEVATION

The fourth side of the Burkholder-O'Keefe house is parallel to Carpenter Street, facing north. The front portion of the house containing the parlors and front bedrooms, presents a blank gable end and shows the largest plane of the north chimney at the roof crest. This portion of the front block is a twin of the one facing south. Behind this front block and set in approximately the width of one corner "column" board, stretches the two-story ell. The ell features four bays with the same Greek Revival lintels and shutters as the other windows of the house. A small one-story Italianate porch distinguishes the auxiliary doors of the easternmost bay. These doors are decorated with the same scrollwork as the front door, but lack its side lights or transom, and the upper door shows some effects of weathering as it is the only one unprotected by a porch. The railings match the pattern of the front porch, but the dimensions are smaller. This elevation faced the developed portion of the city while the gallery on the south looked out over fields and farms.

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ENTRANCE HALL

A most interesting hallway greets the visitor upon opening the front door. A handsome curved stairway leads to the second floor but ascends from the far end of the entrance hall, so that upon entering the house, a visitor first sees the door which conceals the underside of the staircase. At the construction time period, it was far more stylish and common to turn the stairs so that visitors might see the grand sweep and elaborate railings. Since the stairwell permits no glimpse of the upstairs hall until one is near the top, it may have been installed this way for privacy. The door under the stairs opens into a storage area which has a trap door giving access to the basement. (Unlike most basements of this day, this one is illuminated and ventilated by two window wells at each end of the front block. These wells are lined with stone matching the foundation stone.) The entrance hall staircase itself retains its original finish, with newel and banister of walnut. The banister was curved by fitting together twenty-five sections of wood. The newel has an octagonal base and post, but the addition of Victorian turnings distinguishes it from the classic Greek Revival posts of an earlier day. The millwork consists of rounded wood moldings around the doors. The entrance hall contains an original plaster ceiling medallion and light fixture (now electrified), and a plaster shell molding around the lower ceiling. There is no molding, however, on the second floor of this hallway and stairwell. Another feature immediately noticeable in the hallway are the etched glass transoms over each door into rooms off the hallway. The pattern of these is very simple, with the main portion of the glass frosted and a simplified star burst of just eight rays in clear glass. This room is basically unaltered since construction and conveys a very strong sense of the impression meant to be conveyed to visitors in those early days.

SOUTH PARLOR

The parlor which opens to the south off the entrance hall contains its original plaster ceiling medallion which highlights the original chandelier light fixture (once kerosene, now electrified.) This room is basically unaltered, retaining its molded plaster shell cornice all around the ceiling, and all the original millwork including the fireplace mantel, although all of the wood has been painted over its early walnut stain. Built-in cupboards flank the mantel. Each door of the cupboards retains its original lock, tiny key, and delicate round china knobs. Despite the presence of mantels, there are no fireplaces in the house. Heat was provided by Franklin-style coal stoves which stood on the hearth. These stoves, and all traces of their pipe holes and bases, were removed early in the Twentieth Century and replaced with

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central steam heat, which was in turn replaced with central gas heat. Summer cooling came from cross ventilation in this room, which has two windows in the east wall and one in the west, all with decorative brass locks which were part of the original hardware.

SITTING ROOM (OR NORTH PARLOR)

This room is nearly identical with the South Parlor in its design elements, except that the woodwork has never been painted and retains its original dark stain and varnished finish. This room is basically unaltered. It also boasts a converted chandelier suspended from a plaster ceiling medallion, shell molding at the cornice, brass window hardware, and keys in the cupboards. Identical cupboards flank the imitation fireplace with its wood mantel. The North and South Parlors are mirror images of one another, one light, one dark. The only other difference between them lies in the absence of a west window in the North Parlor; its location is now occupied by a door into the dining room.

DINING ROOM

This room is basically unaltered, as well. There are no medallions or shell cornices in this room, but there are decorative panels under each window, dating to the time of construction, to add a formal effect. The chief architectural features of this room are the windows and doors with their brass hardware and rounded classic moldings surrounding the openings. The north porch exits out of this room and there is one other window in the north wall. On the south wall, a door exits onto the gallery and another window opens onto it as well. In the east wall, a door connects with the Sitting Room, and in the west wall, another door leads into the kitchen. All of these doors and windows give this room a very open and airy appearance in spite of its shaded southern exposure and northern light. Its placement was both pleasant for the family by day and convenient for the entertainment of guests in the evening.

KITCHEN

The kitchen has been modernized without changing the dimensions of the original room or closing off any doors or windows. A secondary staircase, completely boxed in, leads to the second floor from the rear (west) of this room. Beneath the upper landing area, a door exits to the west and once gave access to the summer kitchen. Under the staircase, a rough set of stairs descends to the basement. Both staircases appear to be completely unaltered.

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GALLERY

At the time of construction, entry to the first floor gallery was from the west (back) end of the front entrance hall, through a doorway next to the point where the front stairway ascends. A four-foot section of the gallery's east end was enclosed and an extension added at the side to create a small bathroom, but the original door was reinstalled at the new gallery entrance, so that the historical feeling is retained when entering the gallery. The first floor gallery has also been screened in, but its open, airy feeling is maintained. The small bathroom at the gallery's east end has been decorated very sympathetically by the present owner, with an heirloom shaving bowl used as the basin in the lavatory. To the west end of the gallery, another small enclosure created a "maid's room" which was used for washing dishes until the kitchen was modernized in the 1950s in its present form. The maid's room is now a laundry area.

SECOND FLOOR - UPPER HALLWAY

Like the main hallway below it, the upper hallway is virtually unaltered back to the point where a doorway once led onto the gallery. An extension for a bathroom has been built in the same manner as below, so that the two match in dimension and treatment. The upper hallway therefore has the same dimensions, the same number of door openings, etc., as the one below, although it lacks the decorative moldings and elaborate chandelier and medallion of the main hallway. At the top of the staircase, an exterior door identical to the one below leads out to the second story of the front porch, giving a great deal of light to the landing at the top of the stairs. While the surrounding door millwork is simpler, the doorways into the bedrooms in the front block of the house do have their etched glass transoms matching the ones below. The appearance of this hallway gives credence to the idea that the upper hallway and staircase arrangement were designed to be private and not for show.

MASTER BEDROOM

The door to this room which is basically unaltered, opens opposite the stairwell landing. Both bedrooms of the front block of the house, above the parlors, have mantels flanked by closet doors which are obviously meant to resemble as closely as possible the cupboards of the parlor. They are fitted, of course, with full-length rather than divided doors, but the decorative molding and locks are the same. Shelves from floor to ceiling inside each closet are tucked into the end space and the chimney niche, so that not an inch is wasted. The imitation fireplace and millwork in the room are nearly identical to that on the first floor. While the master bedroom does have its kerosene ceiling chandelier (now electric), it lacks the medallion and shell

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molding of the room below. The master bedroom does share the advantage of cross ventilation from a west window with its twin, the South Parlor.

SECOND BEDROOM (ABOVE THE SITTING ROOM)

This bedroom, whose door opens at the other end of the stairwell, shares its dimensions with the master bedroom, but lacks the window or any other opening in the west wall, because of the ell behind it containing other bedrooms. Like the Master Bedroom, it has full-length closet doors flanking its imitation fireplace. A new floor was put in this room after 1900, and this is the only one which can presently be seen.

THE BACK BEDROOMS (UNUSED)

Accessible only from the open second story gallery, these two rooms appear to be untouched since the O'Keefe sons grew up and left home near the turn of the century. These rooms occupy the ell above the Dining Room and Kitchen. In the easternmost room, a door exits onto the unroofed north porch, and there is also one window, looking out to the north. The woodwork in this room is all painted in false oak grain, with the closet built into the western wall, between the two rooms. Beside the closet, another door leads into the westernmost room. Although given different paint and stain treatments, the woodwork throughout the house is reputed to be "Minnesota pine," an import made possible by the opening of the rail line, in 1872, between the river port of Hannibal and landlocked Moberly. According to the owner, this fact concerning "Minnesota pine" was proudly transmitted from generation to generation of O'Keefes, because it was considered such a noteworthy and high status item.

In the westernmost room, the original wallpaper is complete on all four walls. The secondary staircase that runs up from the kitchen into this back bedroom also has its original wallpaper, plus very plain ladder and trap door leading into the attic. Besides this opening onto the stair landing, the second bedroom has two windows looking to the north, and a doorway into the enclosed area of the second story of the gallery. This opening was probably the room's first access point to the gallery before the enclosure was made.

SECOND FLOOR GALLERY

Although this gallery has been left open, rather than screened, like the one below, the ends have been enclosed for bathrooms. The modern bathroom is in the eastern end, nearest the Master Bedroom, and has fixtures and tile popular in the 1950s. At the western end, accessible both from the gallery and from the westernmost bedroom, is a room which once contained only a bathtub. Water was heated in the kitchen, then carried up the back stairs and poured into the

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bathtub. The ceiling over the tub area shows signs of warping and damage from the steam and moisture. The tub has been removed and the flooring replaced for the room's current use as a storage area.

ENVIRONMENT

At the time of construction, this dwelling sat on a ten-acre plot at the edge of town, with room on the premises for a mule barn, horse barn, greenhouse, saw mill, servant housing, summer kitchen, privies and three wells. All of these have disappeared over the course of time, and additional lots created out of the acreage, so that four houses now occupy the street frontages. The only outbuilding today is the garage (noncontributing) at the southern edge of the property, built to house cars of Model T dimensions by the O'Keefe family about the time of World War I. This two-car garage (rather large for its time) was built to be shared with the senior O'Keefe son who had built the house immediately to the south of 605 Fifth. The garage was placed on the property line, and each household used one bay, with the east-west driveway closest to the wall of the son's house at 611 Fifth. This placement gives 605 Fifth a large sweep of lawn, which is beautified with mature trees and other plantings and flower beds. One of the flower beds to the west of the house is bordered with stones taken from the foundation of the old summer kitchen. Just off the gallery, a curvilinear concrete patio extends the pleasant atmosphere of the gallery and covers the former location of the kitchen wellhead safely. Concrete walkways give access to each of the exterior doors, the one at the west end of the ell giving access to a driveway off Carpenter Street. The urns which flank the entry walk leading to the front porch are not original themselves, but rest on stone bases which match the house foundation stones and these remain in the position shown in the 1880's photograph of the house.

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provided an impetus for change at many levels of Missouri society, transforming the state's cultural landscape in the process. The Burkholder-O'Keefe House offers yet another opportunity to examine the process of architectural transition at the vernacular level--that is, at the level at which novel architectural concepts are absorbed into the general culture as it searches for symbolic means of expressing the process of pervasive social change at the level of building. Its admixture of resistance to, and embracing of, fresh architectural trends provides an insight into the process by which new architectural notions are introduced into traditional landscapes.

In addition, the house is significant simply as a very fine example of its type. It has been kept in an exceptional state of preservation, and, despite the introduction of the inevitable amenities of modern utilities, plumbing, kitchens, and such, modifications to the house, as originally built, are remarkably few. This house numbers among the relatively rare well preserved and maintained houses of its type to survive in such good condition. The original ornamental and structural woodwork on both interior and exterior is entirely intact. One upstairs rear room even retains its original wallpaper. Because of this unusual state of intactness, the diagnostic potential of the house, as a type under Criterion C, is greatly increased.

BACKGROUND

Walter Nugent's Structures of American Social History is the basis for the following categorization of broad periods of Missouri history; this categorization establishes the perspective necessary to understand what the conflicting architectural messages of the Burkholder-O'Keefe house have to say about the sweeping changes in Missouri wrought by the rise of the railroad and industrialism, by rapid urbanization, and by the creation of a national marketplace.

1. The Colonial-Territorial Period (1700-1820): French, Spanish, and American rule; low population density and limited and sporadic taking up of land; economies based on fur trade, limited agriculture, salt and lead manufacture; non-mechanized flat boat transportation on waterways, poor roads.
2. The Frontier-Rural Period (1821-1864): Era of steamboat, commerce still river oriented, roads still poor; beginning of market economy, but subsistence economies still wide-spread; political culture dominated by values and outlook of the Old South, and by a Jeffersonian (distrust of government, distrust of modernization, rural-oriented) outlook; rapid population growth; population overwhelmingly rural, limited urbanization (St. Louis excepted).

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3. The Great Conjunction (1865-1920): Era of the railroad, maturing of a national market economy, rapid urbanization (both cities--Kansas City, St. Joseph, Springfield, Sedalia, Joplin, etc.--and small towns created by the hundreds); population triples from one to three million; rapid industrialization, large-scale exploitation of coal, mineral, and timber resources; ethnic Southern and German cultures persist, but regional profile becomes increasingly Midwestern; rural life still predominant, number of farms more than triple, but become smaller, more mechanized and tied to commercial agriculture; river trade and river towns decline unless they also have railroads; St. Louis loses out to Chicago, with its stronger ties to northeastern cities and capitalists, as leading midwestern commercial and population center, and whole state suffers as a consequence.

4. The Metropolitan Period (1921-present): Era of automobile, paved highway; urban population surpasses rural population, which is reflected by, among other things, the rise of tourism, state parks. Dramatic transformations during the New Deal period and post-WW II era.

The beginning two decades of the Great Conjunction period constitute the focus of this nomination. It was during this period that the rapid building of railroads initiated a pervasive change that made possible the industrialization and rapid urbanization of Missouri.

Railroads were powerful agents of change in the transformation of American capitalism and modernization of American life that began in the two decades preceding the Civil War, and that, after the war, gained frightening momentum, revolutionizing traditional social relationships and economies, inevitably drawing regions and localities into the giant web of international markets and cosmopolitan ideas. In the process, traditional ways of life based on regionalism, self sufficiency, and local centers of exchange and manufacture were eroded, while distant economic centers came increasingly to dictate prices and the nature of labor and production at every level of the nation's socio/economic fabric. Railroads not only stimulated population increase and expansion, but also agricultural production; of course, the railroad transported those products to distribution and processing centers, and beyond them to national and world markets. Great cities were created by railroads, and also countless towns and villages of every description.

Missouri's entry into the railroad era was late; there were few actual miles of track laid during the 1840s and 50s. This was a critical period during which Chicago, taking full advantage of her geographical and economic links with the Northeast, was laying the groundwork for developing into the preeminent railroad center of the Midwest while St. Louis steadily lost ground. It is not

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surprising that the first railroad to span the state's borders from east to west, the Hannibal and St. Joseph line completed in 1859, connected, not with St. Louis, but Chicago.

After the Civil War Missouri began to make a rapid, if tardy, entry into the enterprise of railroad building. By 1870, Missouri had secured 2,000 miles of railroad, and had lines radiating out from Chicago or St. Louis to all of the state's borders, providing vital links with the rich agricultural hinterlands and with the mineral areas to the south and southwest. With the exception of the Hannibal and St. Joseph Railroad, which received generous Eastern subsidy, Missouri's trackage had been laid with state and local backing. After 1870, this situation changed significantly, as Missouri came increasingly to figure into the transcontinental strategies of Eastern capitalists; the next two decades would see Missouri's track mileage more than triple.

Urbanization received a substantial boost from the presence of railroads. St. Louis, although lagging well behind Chicago, became a great rail center, while Kansas City's rapid post-Civil War growth owed much to its position as a major western rail hub. Due to their rail connections, St. Joseph, Springfield and Joplin expanded rapidly after the war. Only slightly less important in this respect were Hannibal, Moberly, and Sedalia, all junctions for branch lines. Sedalia served as the point of intersection for the Missouri Pacific and Missouri-Kansas-Texas (Katy) rail lines, while Moberly became a major junction point for the Wabash and Katy systems.

Moberly owed its founding to the fact that the future townsite was located at the junction of the North Missouri Railroad at the point where a "west branch" was projected to connect St. Louis with Kansas City and St. Joseph. The North Missouri Railroad was one of the few lines to actually construct significant mileage prior to the Civil War. By 1859 it extended from St. Louis to Macon (later, it would be continued on into Iowa, Wisconsin, and Minnesota).

The town, first called Moberly Junction, was launched in September of 1866, bearing the name of Colonel W. E. Moberly, president of the Chariton and Randolph Railroad Company, which, like most small and locally financed railroad ventures, was absorbed by a larger operation, the North Missouri, which was, in turn, absorbed by the Wabash system.

The year 1872, when the Burkholder-O'Keefe House was erected, was a banner year for Moberly's development. In that year the Missouri-Kansas-Texas (Katy) Railroad line was granted trackage rights to St. Louis from Moberly. The Katy was originally projected to connect the cattle country of Texas and the Oklahoma Territory and the wheat lands of Kansas with the northeastern markets via Sedalia where a east-west connection with St. Louis and the Kansas City/St. Joseph nexus existed on the Missouri Pacific. A rate discrimination squeeze by

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the Mo-Pac, however, forced the Katy to continue building its line northeastward across the Missouri River at Boonville, through Fayette, to the railroad boom town of Moberly, and on to Hannibal, the gateway to Chicago. The Katy effected the Hannibal connection in 1873, after absorbing a small, locally launched, line.

In 1872, thanks to a generous subsidy of 618 acres of land and \$100,000 cash raised by the local citizens the North Missouri, now reincorporated as the St. Louis, Kansas City, and Northern, was induced to locate its building and repair shops in Moberly. Helping to lead this effort was Joseph Burkholder, who was launching a house building project at the same time that he was helping to launch a new railroad center, and also participating in the framing of the town charter, and the drafting of its ordinances.

As a railroad division town, Moberly now had a new sixty-stall roundhouse, machine, car, blacksmith, planing, paint, power, supply, and smaller shops, and a great demand for skilled and unskilled workers. Jobs were created for 200 running and yard men, while 300 men worked in the shops by the early 1870s. Within a decade of the town's founding, Moberly had grown from a crude railroad camp to a bustling town of 6000. By 1879, the St. Louis, Kansas City, and Northern became the Wabash, St. Louis, and Pacific, and a part of robber baron Jay Gould's empire, which would also include the Katy, Missouri Pacific, Union Pacific, and several other railroads.

STATEMENT OF ARCHITECTURAL CONTEXT AND SIGNIFICANCE

The Burkholder-O'Keefe house, as was suggested at the beginning, is a significant embodiment of the distinctive characteristics of vernacular building in a state of transition that reflects both the deep currents and surface trends of a major watershed in the history of Missouri and the Nation. It is the product of deep, persevering traditions rooted in the evolving vernacular Renaissance forms appearing in England in the early, and in America the late, eighteenth century. This form-class, in its I house manifestations, came, by the middle of the 19th century, to symbolize achievement and prestige for successful Southern plain folk throughout the trans-Appalachian South. The Burkholder-O'Keefe house is also the product of a relatively brief moment in a time of turbulent, dynamic, and often violent change that occurred during the Reconstruction period; the ambitious and enterprising founders of the "New Order" seized upon the Italianate, and other Victorian, styles to visually express their values of modernity, enterprise, progressiveness, and ambition. Finally, it is, to some extent, the reflection of its builder, a man approaching middle age, of typical rural Southern background, who had the drive to improve himself and to participate wholeheartedly in the building of the New Order represented by the introduction of railroads and the greatly expanded

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potential for business enterprise, town founding, and civic betterment afforded in the opportunity-rich post Civil War era. All three of these aspects will be examined in greater depth against the context established in the preceding pages.

The I House form of the Burkholder-O'Keefe house is, of course, easy to explain in the context of its time of construction--1872. This type of house was by that time well established on the cultural landscapes of Missouri. This mature Upland South I House form became the ubiquitous status symbol during Missouri's "golden decade" of the antebellum South--the 1850s. These large I Houses were often fronted by porticos and had two-story rear wings with double-deck gallery porches that had small enclosed rooms to the rear on both levels. Such houses were built anywhere in a wide-spread Southern settlement area where enough prosperity existed to provide client/patrons of sufficient means in enough numbers to attract builders with the knowledge and skill to erect these large and comparatively expensive homes. In the rich agricultural regions, the areas where slavery was most concentrated, such houses were a common sight. Randolph County, where Moberly is located, was part of an old Southern settlement area defined by Howard W. Marshall as "Little Dixie," a region rich in fine ante- and postbellum I houses.

The coming of the railroad, and the greatly increased possibility of ideas and materials being imported from outside the region, by no means meant the demise of the I house. Indeed, I houses, of a vernacular, largely astylistic, non-pretentious variety, continued to be built in Missouri through the entire span of the Great Conjunction Period (1865-1920), concurrently with the whole and varied parade of eclectic and rambling Victorian styles appearing at the pretentious level of building activity.

Pretentious, style-bearing, I houses, however, were still a prevalent status symbol during the 1870s, and Palladianesque porticos also remained a common feature even though they became increasingly unclassicized and more Victorian in terms of decoration. I houses could be found not only in the old Southern regions, but in the rural German-American settlement areas, as well, where they were a ubiquitous manifestation of the post-Civil War prosperity being experienced by this ambitious and hard-working ethnic group of farmers, merchants, craftsmen, and vintners.

The Burkholder-O'Keefe I house carried forward most of the basic features of the mid- to late 1850s Southern I house, with the exception the almost complete lack of any lingering traces of the folk Greek Revival style that was nearly universal in vernacular Southern houses of the preceding decade. Only the pediment-like exterior window and door heads and the dentil coursing of the portico and eave line lingered to evoke the former classical idiom. Excepting

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this, there were many carry-overs from 1850s building practices. There was the central-passage plan, with a five-bay symmetrical facade, the two-story ell with galleried porch, the front doors, enframed with sidelights and transoms on each story, the Palladian-like portico, and the chimneys at either gable end. Inside, was the familiar Georgian-derived central hallway flanked by parlors. In the rear most room of the ell, a boxed-in stair was placed to lead to the floor above. Such a feature was common to any Southern house with a two-story rear ell. As with most Southern houses where the end chimneys were contained within the fabric, the interior end walls on the main block had built-in presses flanking the fireplace mantels, reflecting a practice going back to colonial times. By the time the Burkholder-O'Keefe house was built, mass produced Franklin stoves were becoming universally available, and were installed in the house in place of more inefficient fireplaces. The mantels in this house, therefore, are anachronistic; they enframe, not hearths, but plain wall space across which strips of ornate baseboards are placed to relieve the new void created.

The above mentioned qualities root this house squarely in the vernacular building practices of preceding decades, and even centuries. The overall impression conveyed by the form of the house is a thoroughly traditional one--the exterior Italianate decoration, attention getting as it is, has an applied look to it, as if merely stuck on.

The selection by Joseph Burkholder of a time honored symbol of achievement in the Old South, the I house form, would stand squarely with his Southern background. He was born and raised in Virginia, grew up on a farm, and married into the slave-holding Southern gentry when he came to Randolph County, Missouri as a young man. This fact contains the suggestion of the desire of the builder, Joseph Burkholder, in consultation with his contractor, assuming he wasn't his own contractor, to build on the plan of a house type that was tried and proven in terms of well established Southern preferences for room layout and outward appearance. This embracing of the familiar and reassuring would suggest that at least in one basic way, in the building of a house reflecting his personal tastes and involving a substantial investment of his resources, Joseph Burkholder resisted at least partially the beckoning of the modern era, and selected a house form that had long been an integral part of the cultural landscapes of his heritage and rearing.

Joseph Burkholder was also a man well adapted to the age of opportunity in which he lived, and he seemed keenly aware of the possibilities for advancement, leadership, and financial profit offered by the coming of the railroad. This fact revealed itself early, when, in 1857, as a young man of twenty-four, he gave up farming to become the contractor to build a portion of the North Missouri Railroad in Randolph County, an enterprise for which he

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evidently garnered a substantial profit. He was one of a number of ambitious men who were eagerly embarking upon careers related in some way to the ever widening economic networks opened by the advent of railroads. Such men were often civic leaders, as well, and active in church affairs--the pillars of the hundreds of communities they helped found throughout the Middle Border in the decades following the Civil War. The careers, accomplishments, and building activities of several such men, big fish in little ponds, have been examined in recent National Register and Architectural Survey work by Morrow, Davidson, and Denny.

The few brief accounts of his life do not really enable us to evaluate Joseph Burkholder as a locally significant (by National Register definitions) person, although he may well have made an important contribution to Moberly's development, as the list of his public offices would imply. He served as city councilman in 1871-2 (where he helped frame the city charter and draft ordinances); as mayor in 1874 and 1879; as school board member for two years (1871-73). In business, he seemed to have pursued a number of enterprises related both directly and indirectly to the railroad. He was a contractor and supplier of materials (evidently including timber) for the railroad, a miller of lumber to meet the demand generated by Moberly's railroad induced building boom. He was also a contractor who built houses to accommodate Moberly's growing population. He laid out subdivisions, and was heavily involved in real estate transactions. All of the above offices and activities strongly suggest the profile of a post Civil War man-on-the-make, a builder of the New Order.

Roger G. Kennedy presented an intriguing notion that the Palladian architectural style flourished due to the impetus of the developing international economic system of the 16th and later centuries--the plantation system: "the plantation system carried Palladio's influence with it, like a balsa-wood model carried on a flood." (Perhaps ironically, the biogial portico of the Burkholder-O'Keefe house represents a distant and faint final gasp of the Palladian influences that had spread to Missouri with the plantation system based on slave cultivation of hemp and tobacco.) The point suggested here is that architectural style, in both its vernacular and high manifestations, is not a thing of passing fashions, but part of a complex matrix of cultural expression and cultural transformation. Vernacular styles undergo a progression that is very closely tied to other cultural, economic, and technological developments. Buildings and rebuildings of cultural landscapes are powerful indicators of profound social changes.

It can be argued, at least for the United States, that the Italianate and other early Victorian styles, especially the Gothic Revival, were to the beginning of the Industrial Revolution what Palladianism was to the Plantation system and the rise of the modern world. There is much evidence on the cultural

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landscapes of this state to suggest that when the Italianate style swept across Missouri, this model rode the rails. It came in the company of rapid technological changes that were to transform building practices at every level. Stoves and coal furnaces banished the fireplace, ending the use of a centuries old type of technology. Likewise, the replacement of braced timber framing with balloon framing. Local craftsmanship declined in the face of factory production. Most items that were once handmade locally were now mass produced in distant factories and shipped by rail. Locally produced lumber of oak, walnut, and other fine hardwoods, was no longer employed in building; pine lumber was now shipped in from distant sources. The Italianate style, more than any other including the Gothic Revival, was the architectural expression of the changes beginning to occur in postbellum Missouri.

The Italianate style was introduced into Missouri by way of St. Louis where architects like George I. Barnett were designing Italianate residences beginning in the late 1840s. While a few proper Tuscan villas were erected in outstate Missouri in the 1850s, more commonly the Italianate arrived in fragmentary form--as detached bits of decoration--brackets, porches, attenuated, or sometimes arcuated, windows, low pitched hip roofs, occasionally even a cupola, any and/or all of which could show up on an otherwise traditional southern house-form. No matter how festooned with Italianate decoration the exterior might become, the interiors of such houses generally retained traditional central-passage floor plans and Greek Revival wood work, revealing that the drag of tradition was a powerful counter current to invading innovations.

This hybridizing process continued after the Civil War with several variations, even as the Italianate style became the dominant expression of the post Civil War housing revolution.

A great deal of experimentation was going on during this time, some cautious, some more bold. Traditional house forms might become more attenuated, with projecting pavilions, and Italianate verandas. At the same time T-plan, and even one cruciform-plan, forms began to appear. Greek Revival woodwork continued to be employed in the interiors of many houses. Italianate woodwork at the vernacular level, however, became ascendent, taking the form of mantels with exaggerated breakfront shelves, sometimes with incised or applied decoration, while window and door architraves consisted of built-up half round moldings. As in any transition of styles, the cultural dialectic could be schizophrenic--forms and decoration from fading and evolving modes could coexist in virtually any combination.

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It is precisely this fact that makes the Burkholder-O'Keefe house such an interesting case study of vernacular architecture in transition. If the house is staunchly conservative in its form, it is also aggressively innovative in its style at the same time. We have seen that the borrowings and continuations from the preceding decade were many. The form of the house is virtually unchanged in this respect, except for the slight elongation of the windows, and the use of two-over-two sash.

In the realm of style, however, there are almost no borrowings from the Greek Revival (with the possible exception of the pedimented window heads and dentil coursing already noted) that was still being used even in houses of more explicit Italianate form. There are, for example, no cornice returns to evoke pediments, no dog-eared architraves, no entablatures, nor any other Greek trappings. The effort to avoid classical references, even at the expense of coherency, seems deliberate. This is most apparent in the double-decker portico. The proper classical termination of such a portico would, of course, be a pediment with architrave, cornice, and tympanum. The classical resolution and celebration of load-bearing and load-borne elements is lost on the portico with the abandonment of these features. Instead, there is an awkwardness resulting from the failure to come up with a meaningful symbolic substitute for the missing pediment. The elaborately decorated and bracketed second-story columns merely receive a fascia board on which lozenge and diamond patterns have been applied that, along with the brackets, keep the surface busy enough, but lack the satisfying harmony, balance, and resolution of a classical pediment.

The formula, if one could be figured out, for evaluating architectural achievement at the vernacular level would be a complex amalgam of an individual's values, means, and aspirations combined with the inherent limitations of a given region in terms of access to sources of capital, cosmopolitan ideas, talented craftsmen, and transportation networks tied into major metropolitan centers and trade territories. At the level of the vernacular, it is necessary to plunge into the bewildering variations that can occur when cosmopolitan possibilities become intermixed with provincial limitations. Just such a process of admixture appears to have occurred in the instance of the building materials and decorative elements of the Burkholder-O'Keefe house.

One claim relating to the building of the house that passed down through the O'Keefe family was that the house was built of lumber from trees cut down in Minnesota. It is true that the house seems to be constructed entirely of pine. Pine floor joists might not be visually dramatic, but they are dramatic evidence nonetheless of the great changes taking place as local sources of supply and manufacture were supplanted by the offerings of the national

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marketplace. Most of the decorative woodwork in the Burkholder-O'Keefe house was probably factory finished. This is suggested in several ways. The elegant plaster shell cornices of the parlors came in sectioned strips with mitered joints that are clearly visible. The baseboard and door and window architrave woodwork is over-scaled for the narrow hallway (7'9" wide) and small parlors (16' x 17'). The mantel blocks in the north and south parlors are too small for the pilasters they rest on, as if they were separate catalogue items, or as if the pre-dimensioned sections of baseboard forced a slightly too-wide separation of the pilasters.

In addition to over-scaling is the extensive application of paneling and plaster-work in the parlors and hallway, all of which lend a showplace quality to the formal spaces of the house. Because of the relatively low ceiling heights and small sizes of these rooms, the wood- and plaster-work makes all the more dramatic impression. There is an effort at expansiveness and stylishness in these rooms, a reaching scaled to limited means of its ambitious builder. These rooms doubtlessly were the boldest statement yet seen in Moberly of the potential for fashionableness and lavishness that lay in store for the railroad boomtown.

Somewhere in the clash between the push of aspirations and the drag of a limiting environment there is a vital edge that defines the ultimate level of regional achievement within the larger context of American civilization during the time of its Industrial Revolution (the same principle could be applied to other watersheds, as well). The hundreds of towns founded in Missouri during the Great Conjunction period all came into existence with grand expectations and visionary promoters. All ran into barriers of the achievable at some point on a scale between backwater hamlets and grand urban centers.

In this light, it can be seen that the Burkholder-O'Keefe House was an expression of the "edge" of aspiration and pretense in Moberly in the town's early years as a developing railroad center. The house also confessed to what Moberly was not, for the pretense is greatly scaled-down and the elegance distinctly provincial when compared to the many architect designed Italianate and Second Empire style mansions that were being built on a much grander scale in St. Louis, St. Joseph, Hannibal, and other communities, by men with far greater reserves of wealth and connections than were available to the would-be parvenu, Joseph Burkholder, and the upstart railroad town in which he lived.

The house seems the perfect expression of the aspirations and optimism of Joseph Burkholder, a fact not without a kind of Gilded Age irony. For in building the house, and going to a significant degree of extra expense to make it appear elegant, Joseph Burkholder was overextending himself and gambling on a future of sustained prosperity. His house was a poker chip in his

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speculations. He had initially borrowed \$3,000.00 when the house was built. He repaid this debt a year later in 1873, and then borrowed \$5,000.00. It was a gamble that failed. It seems that the railroad made possible the fortune by which he built his house, probably brought in all the materials that went into the house, and then led to the reversals that caused Joseph Burkholder, in 1875, to surrender his house in foreclosure for unpaid debts. He evidently fell victim to the Panic of 1873, and to the fact that the Robber Barons beat him out of certain timber rights. While this reversal cost him his residence, it did not ruin him. He continued, after 1875, in his business enterprises, and in 1879, served a second term as mayor. In 1881, the house was deeded to another man, William O'Keefe, who had succeeded in the railroad contracting business. The O'Keefe family stayed in Moberly and prospered in the wholesale grocery business, built substantial houses on the subdivided lots of the Burkholder property, and continue, in the person of Mrs. Frank J. O'Keefe, to own the Burkholder-O'Keefe house to the present day, keeping it in a state of excellent maintenance, and scrupulously respecting the historical character of the house. Family, and other, antiques from the area add to the rich sense of the local history embodied in the house and its surrounding region.

We have observed that the built environment at every level reflects the process of transition and transformation as local regions became absorbed into increasingly larger economic networks. Sometimes, as in the case of David Thelen's book, Paths of Resistance, historical accounts emphasize the shock and disruption to local customs, relationships, and individual freedom that came in the wake of industrialism--the exploitation of farmers and workers, the dominance by impersonal market forces, the ruthless subjection of traditional ways of life to relentless imperatives of growth, competition and progress. The message about this age that is contained in the Burkholder-O'Keefe house seems not so dire.

The Burkholder-O'Keefe house is significant because it provides at least one way of examining and interpreting these changes. It's builder, Joseph Burkholder, participated in the promotion and forging of the New Order, and experienced both the rewards and the risks involved. His house mirrors both the builder and the age in which it was built. It is at the same time deeply rooted in traditional values, and reflective of the latest fashions and technology. It represents both the powerful drag of long established local building customs and the equally powerful push of the growing dominance of distant markets and factory production. Not only the flamboyant Italianate decoration, but also the use of lumber from Minnesota, and the suggestion of factory-made finish items, all announce the forces of the "invisible hand" (Thelen's term) of the national marketplace at work behind the time-honored form of the house.

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It is possible, on one hand, to view this mixing of the old and new orders as a form of cultural schizophrenia, a cacophonous clang of disparate, contradictory elements. It is also possible to see a more gentle process at work, to view an ongoing and orderly transition in which new decorative vocabularies and technologies are gradually absorbed into ongoing traditions. The Burkholder-O'Keefe house carries the suggestion that the Industrial Revolution did not necessarily enter the rural landscapes of Missouri with the shock and disruption alluded to above. The process was probably more gradual and more positive, in that local communities freely and enthusiastically took advantage of the many opportunities, ideas, goods, and services offered by the industrial/railroad age and used them to enhance ongoing ways of rural living. This does not belie the fact that many developments were also resisted at the local level, particularly when they came in the form of exploitation. In any event, as we learn to better read the complex story of change and continuity contained in such vernacular houses as the Burkholder-O'Keefe house, we may also learn more about the nature of the great forces of industry and transportation and how they worked to transform American life during the Great Conjunction Period.

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Other Information and Photographs

O'Keefe Family Files and Photographs, in the possession of Mrs. Frank J. O'Keefe, property owner.

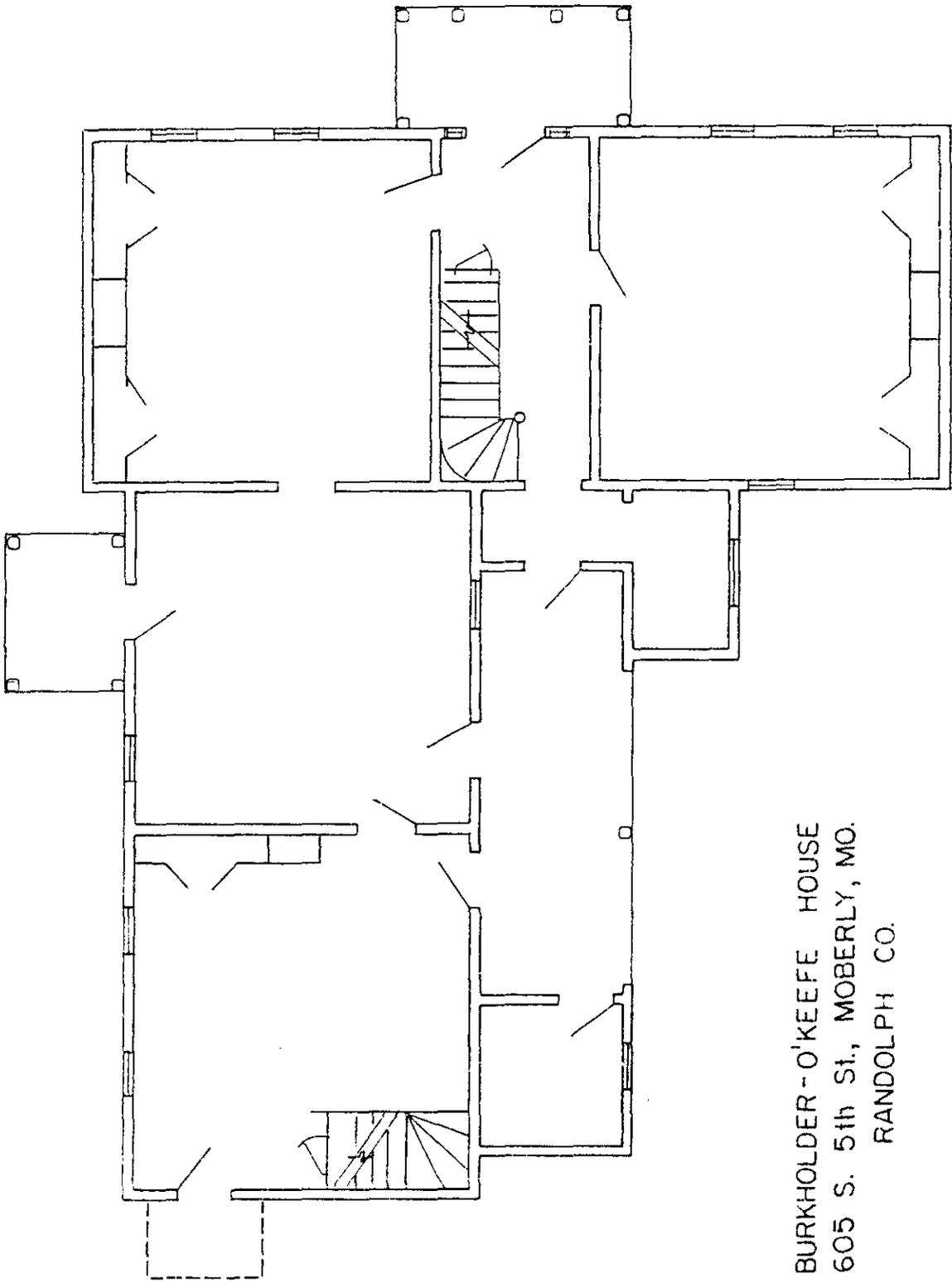
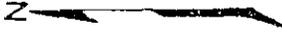
United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Burkholder-O'Keefe House

Section number 11 Page 1

1. Maryellen H. McVicker and Sharon Korte
Memories of Missouri, Inc.
P. O. Box 228
Boonville, Missouri 65233
Date: July 27, 1987
Telephone: 816/882-3141
Author of Item 7.
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Parks Operation Officer
Division of Parks, Recreation, and
Historic Preservation
P. O. Box 176
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Date: April 17, 1989
Telephone: 314/751-8566
Editor of Item 7 and author of Item 8.
3. Hugh Davidson
Preservation Planner
Department of Natural Resources
DPRHP, Historic Preservation Program
P. O. Box 176
Jefferson City, Missouri 65102
Date: August 10, 1989
Telephone: 314/751-5377



BURKHOLDER-O'KEEFE HOUSE
605 S. 5th St., MOBERLY, MO.
RANDOLPH CO.

SCALE: 1/8" = 1'-0"

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Burkholder-O'Keefe House

Section number Photos Page 1

Photograph labels for Burkholder-O'Keefe House, 605 S. 5th Street, Moberly,
Randolph County, Missouri

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources

P. O. Box 176

Jefferson City, Missouri 65102

Primary Facade, view looking west.

#1

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

Sharon E. Korte

July 6, 1987

Negative Location: Mrs. Frank J. O'Keefe

605 S. 5th Street

Moberly, Missouri 65270

South elevation and East elevation of main block; looking northwest.

#2

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources

P. O. Box 176

Jefferson City, Missouri 65102

South elevation; looking north.

#3

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Burkholder-O'Keefe House

Section number Photos Page 2

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri State Cultural Resource Inventory
P. O. Box 176
Jefferson City, Missouri

West and South elevation; looking northeast.

#4

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri State Cultural Resource Inventory
P. O. Box 176
Jefferson City, Missouri

North elevation; looking south.

#5

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

Sharon E. Korte

July 6, 1987

Negative Location: Mrs. Frank J. O'Keefe
605 S. 5th Street
Moberly, Missouri 65270

Details of facade; looking north.

#6

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Burkholder-O'Keefe House

Section number Photos Page 3

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

Sharon E. Korte

July 6, 1987

Negative Location: Mrs. Frank J. O'Keefe
605 S. 5th Street
Moberly, Missouri 65270

Detail of brackets, primary facade; looking southwest.
#7

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

Sharon E. Korte

July 6, 1987

Negative Location: Mrs. Frank J. O'Keefe
605 S. 5th Street
Moberly, Missouri 65270

Detail of front door; looking west.
#8

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources
P. O. Box 176
Jefferson City, Missouri 65102

Detail of porch and doorway, north elevation; looking south.
#9

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Burkholder-O'Keefe House

Section number Photos Page 4

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

Sharon E. Korte

July 6, 1987

Negative Location: Mrs. Frank J. O'Keefe
605 S. 5th Street
Moberly, Missouri 65270

Detail of window well on southwest corner of main block.
#10

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources
P. O. Box 176
Jefferson City, Missouri 65102

Interior view of staircase; looking northwest.
#11

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources
P. O. Box 176
Jefferson City, Missouri 65102

Interior view of first floor hallway; looking east.
#12

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Burkholder-O'Keefe House

Section number Photos Page 5

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources
P. O. Box 176
Jefferson City, Missouri 65102

Interior view of north parlor, main block; looking north, slightly west.
#13

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

Sharon E. Korte

July 6, 1987

Negative Location: Mrs. Frank J. O'Keefe
605 S. 5th Street
Moberly, Missouri 65270

Detail of mantel in north parlor; looking north.
#14

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources
P. O. Box 176
Jefferson City, Missouri 65102

Interior view of south parlor, main block; looking south.
#15

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Burkholder-O'Keefe House

Section number Photos Page 6

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources
P. O. Box 176
Jefferson City, Missouri 65102

Detail of mantel in south parlor, looking south.
#16

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources
P. O. Box 176
Jefferson City, Missouri 65102

Detail of medallion, south parlor.
#17

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources
P. O. Box 176
Jefferson City, Missouri 65102

Detail of molding and plaster cornice, south parlor; looking south.
#18

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Burkholder-O'Keefe House

Section number Photos Page 7

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources
P. O. Box 176
Jefferson City, Missouri 65102

Detail looking northeast from south parlor towards hallway and door into north parlor.

#19

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources
P. O. Box 176
Jefferson City, Missouri 65102

Interior view of second floor bedroom on south end of main block; looking south.
#20

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Burkholder-O'Keefe House

Section number Photos Page 8

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

James M. Denny

Parks Operations Officer

March 21, 1989

Negative Location: Missouri Department of Natural Resources
P. O. Box 176
Jefferson City, Missouri 65102

View of garage located on southwest corner of lot of nominated property; looking southwest.

#21

BURKHOLDER-O'KEEFE HOUSE

605 S. 5th Street

Moberly, Missouri

Photographer unknown

Historic view taken ca. mid-1880's

Negative Location: Ms. Frank J. O'Keefe
605 S. 5th Street
Moberly, Missouri

View of house looking southwest.

#22



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BURKHOLDER-KLEFF HOUSE
MIDDLEBURY COUNTY, MD.
548070ME 4592700FN (zone 15)

BURKHOLDER-KLEFF HOUSE

P. R. N. C.

Urbandale

Terrill Sch.

Jr High Sch.

Lincoln Sch.

South Park Sch.

McKinsey

Moberly Jr College

Emerson

Substation

Rolling Hill Park

Spring

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COUNTY: Ralls

LOCATION: Rural Route 2, Monroe City, Mo.

OWNER: Diocese of Jefferson City
ADDRESS: 605 Clark Street, Jefferson City, Mo. 65101

DATE APPROVED BY A.C.: July 25, 1980

DATE SENT TO D.C.: September 11, 1980

DATE OF REC. IN D.C.: September 17, 1980

DATE PLACED ON NATIONAL REGISTER: November 14, 1980

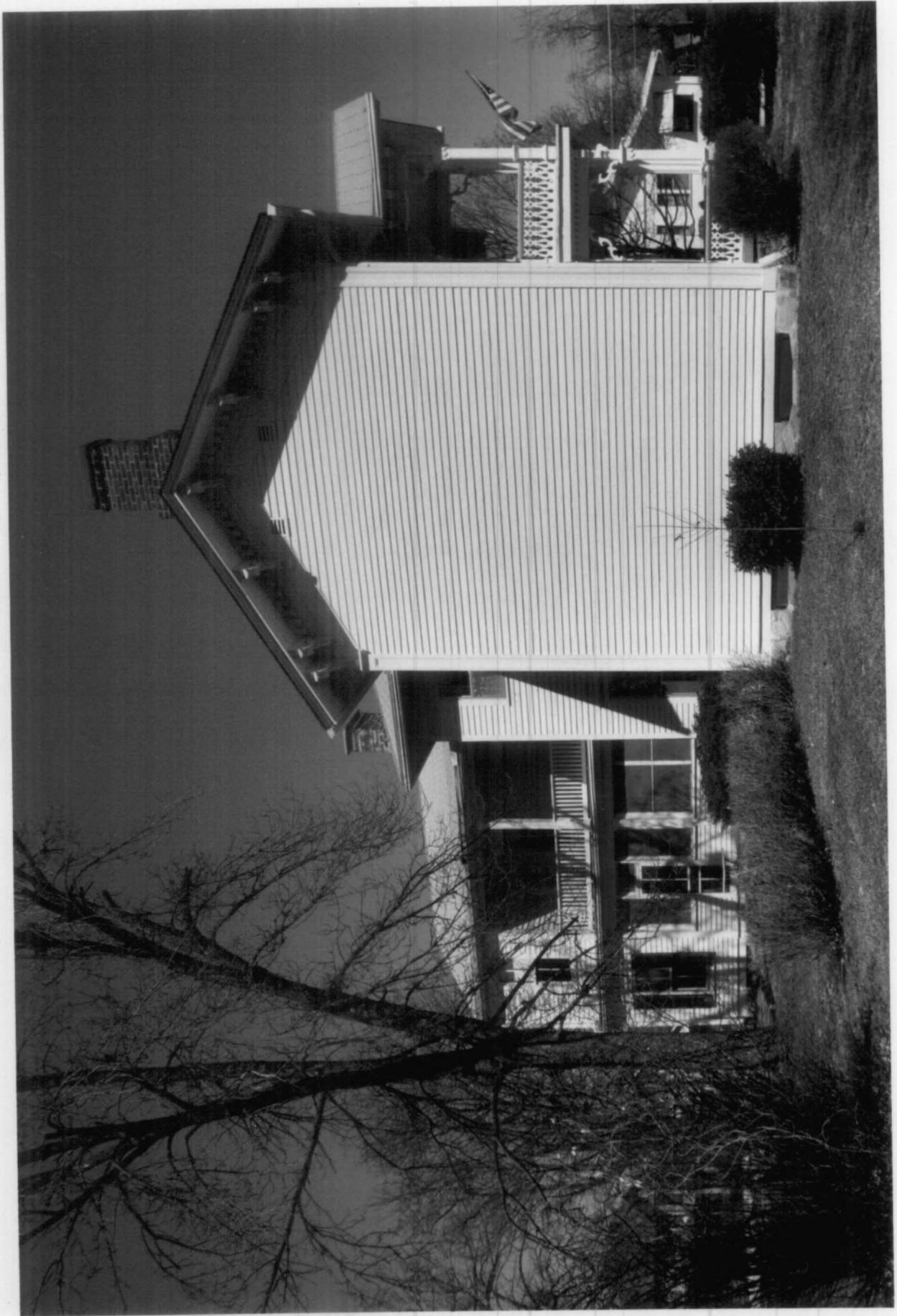
DATE AWARDED CERTIFICATE
(AND PRESENTOR): October 9, 1983
Stan Fast

DATE FILE REVIEWED:

St. Peter's Catholic Church, near Monroe City, Missouri, is significant as a fine example of vernacular stone architecture in Missouri, and as a product of local design and craftsmanship. It is additionally important as the place of baptism of Father Augustine Tolton, one of the first black Roman Catholic priests in America.







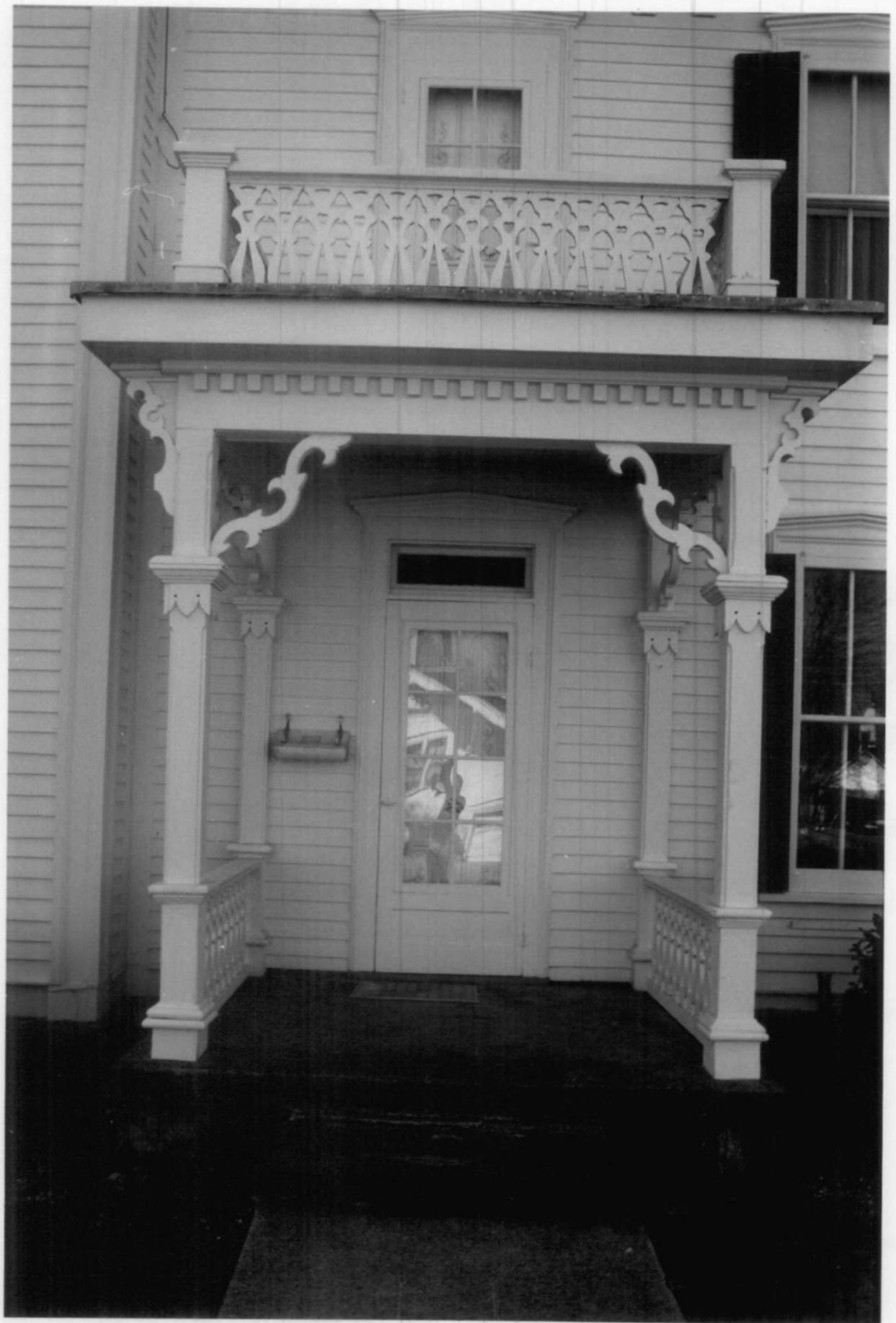














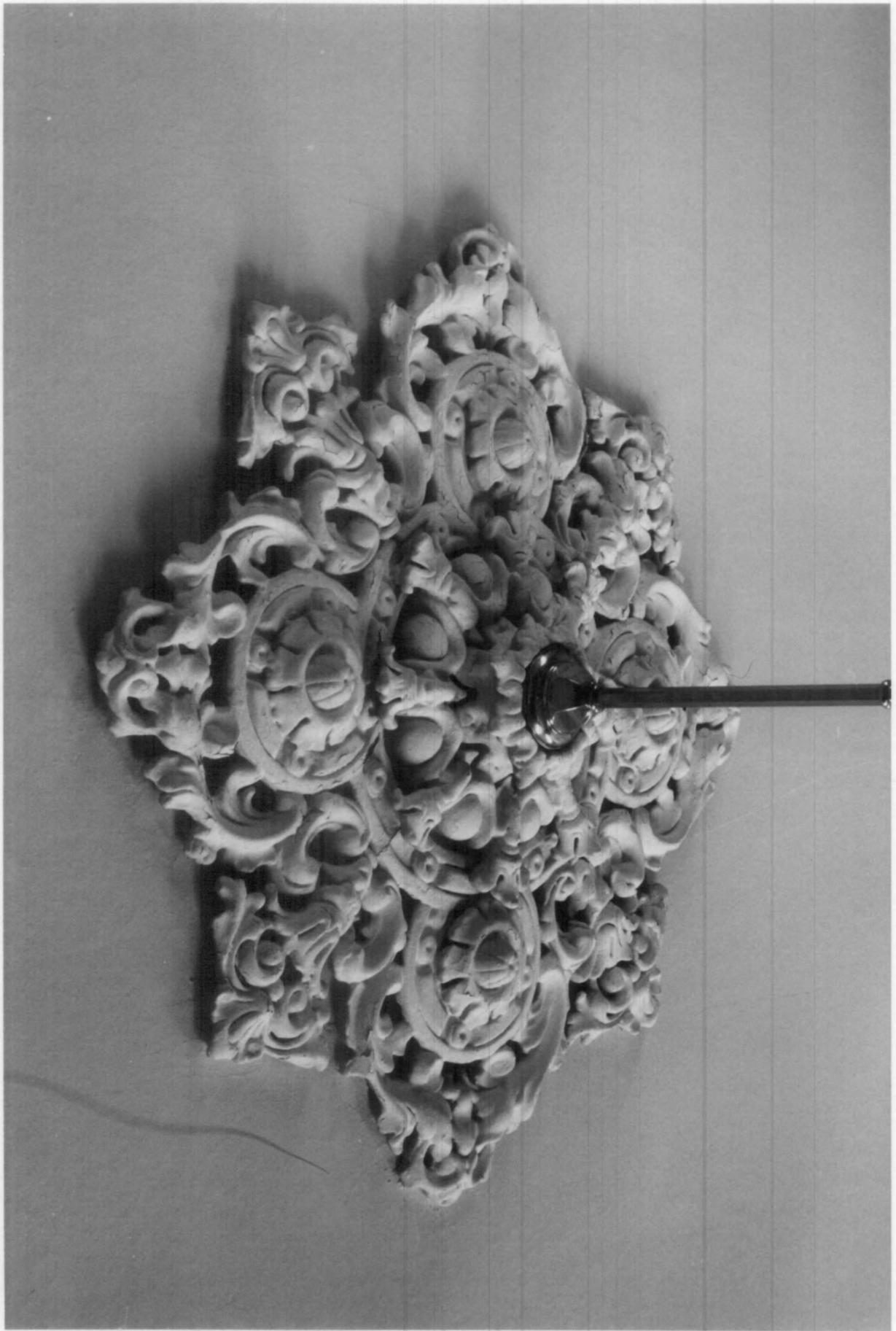


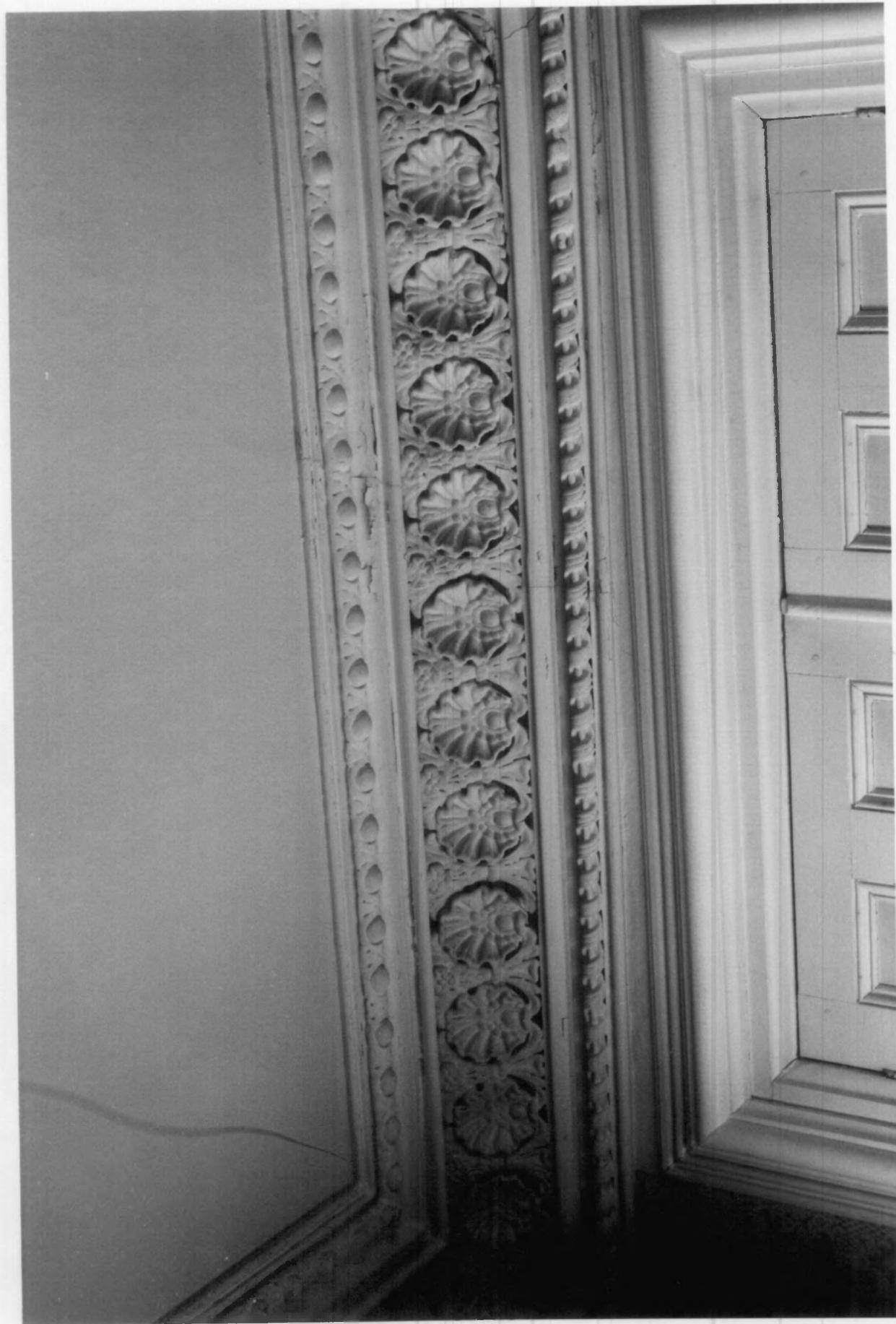








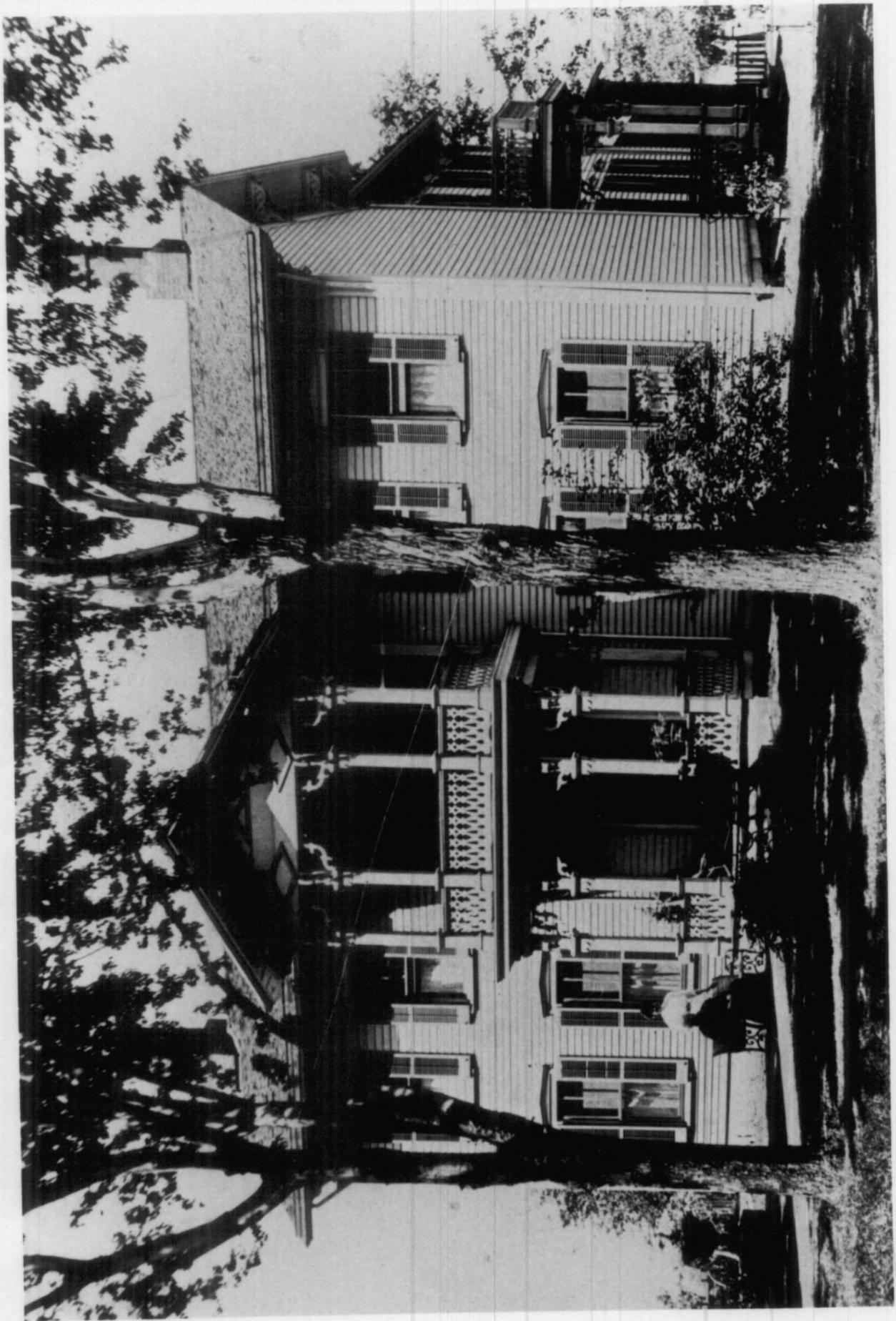




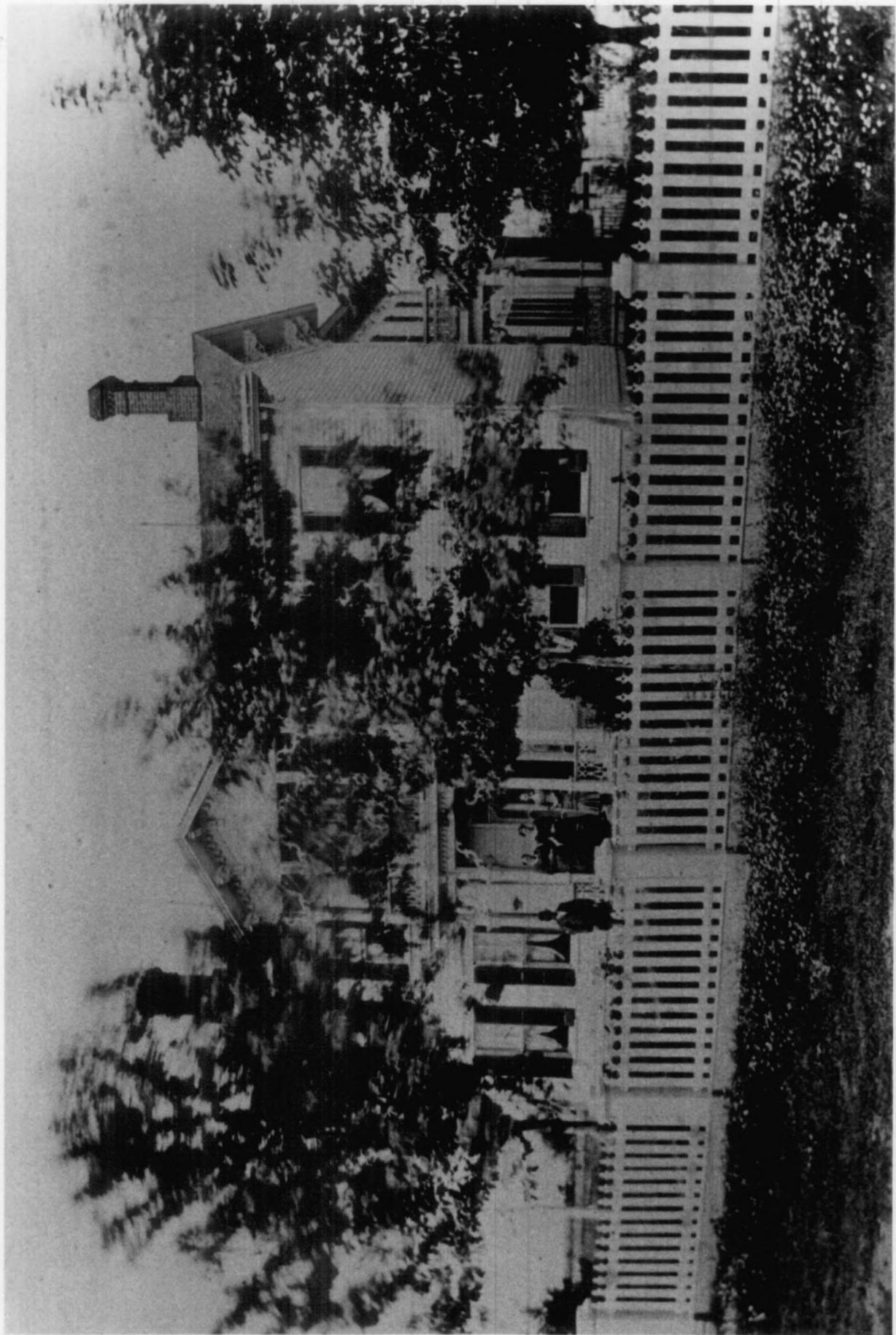








O'Keefe House Moberly, Mo.
Photo made in 1850's



EXTRA
PHOTOS

