

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

**1. Name of Property**

historic name Crome, William F. and Julia, House

other names/site number N/A

**2. Location**

street & number 305 South Second Street [n/a] not for publication

city or town Clinton [n/a] vicinity

state Missouri code MO county Henry code 083 zip code 62735

**3. State/Federal Agency Certification**

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

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

18 Feb 99  
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

[ ] entered in the National Register

See continuation sheet [ ].

[ ] determined eligible for the  
National Register

See continuation sheet [ ].

[ ] determined not eligible for the  
National Register.

[ ] removed from the  
National Register

[ ] other, explain

See continuation sheet [ ].

## 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)	2	buildings
<input type="checkbox"/> public-local	<input type="checkbox"/> district		sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site		structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		objects
<input type="checkbox"/> object		2	Total

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: Foursquare  
Colonial Revival  
\_\_\_\_\_  
\_\_\_\_\_

### Materials

foundation concrete  
walls brick  
\_\_\_\_\_  
roof asphalt  
other \_\_\_\_\_

### Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

## 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.

### 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

# \_\_\_\_\_

### Areas of Significance

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Periods of Significance

1904  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Significant Dates

N/A  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Significant Person(s)

N/A  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Cultural Affiliation

N/A  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Architect/Builder

Traber, Oliver R. S.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 10. Geographical Data

**Acreage of Property** Less than one acre

### UTM References

A. Zone	Easting	Northing	B. Zone	Easting	Northing
15	432370	4246660			
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 see continuation sheet  
organization \_\_\_\_\_ date \_\_\_\_\_  
street & number \_\_\_\_\_ telephone \_\_\_\_\_  
city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

### 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 Kit and Darlene Anderson  
street & number 305 South Second Street telephone 660-885-4403  
city or town Clinton state Missouri zip code 64735

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William F. and Julia Crome House  
Henry County, Missouri

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**Summary:**

The circa 1904 *William F. Crome* House, 305 South Second Street Clinton, Henry County, Missouri, is a fine example of an American foursquare house with Colonial Revival details. Designed by St. Louis architect Oliver R. S. Traber, the two-story brick single-family dwelling has a modified square plan with a full front porch, a projecting rear ell, and a frame second-story sleeping porch over a frame enclosed back porch. The house sits over a full basement on a poured concrete foundation and has load-bearing brick walls set in a stretcher bond pattern. The asphalt shingle-clad intersecting hip roof has five dormers. Directly behind the house, is a brick garage built at the same time as the house and counted as a contributing structure. Inside the Crome house is exceptionally intact and is distinguished by fine woodwork and leaded art glass. The house has changed very little since it was constructed in 1904 and both the interior and exterior of the Crome house exhibit a high level of integrity of design, setting, materials, craftsmanship and association. The period of significance is from the time of construction, 1904.

**Elaboration:**

The Crome House is three blocks south of the Clinton courthouse square in a residential neighborhood composed of detached single-family houses set on large lots with shallow setbacks. It faces east on a level lot measuring approximately 200 feet deep with 89 feet of street frontage and retains its original cast iron fence along the front of the lot. Behind the house are two wells, one for water and one that contained a charcoal filtering system.

Immediately behind the northwest corner of the house is a garage built at the same time as the house; it is counted as a contributing building. The garage has a square footprint, solid brick walls set in a mixed garden wall bond pattern and is capped with a hip roof with box eaves. The auto entrance is north of center on the east wall; it has set of sliding doors with four-over-four bungalow windows set above diagonal-cross panels. South of center on the east wall is a door with two full length vertical panes. The south wall contains a casement window east of center and a door with a single pane set in the upper half west of center. The west and north side of the garage each have a single casement window. The interior is divided into auto storage, a potting room and a work room. A brick chimney with a corbeled top is in the center rear of the building. The floor is poured concrete and there are several tongue and groove corner closets. The garage was originally constructed with an auto turntable, but it was removed in the 1950s because it was not large enough to accommodate newer, larger vehicles.

The main facade, east elevation, of the Crome house is three strictly symmetrical bays wide. Along the front of the house is an open full-length front porch with a mix of Craftsman and Classical details. The concrete stairs to the porch are in the center of the porch and are flanked on each side by paired square brick columns set on typical Craftsman brick piers. There are three identical columns on each of the front corners and a single engaged column on each of the back corners of the porch. The space between the brick piers is filled with a decorative concrete block balustrade. All columns are topped with

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elaborate square Corinthian capitals. The columns carry a frieze that is blank except for a single triglyph centered above each column. Above the frieze is a molded cornice that matches the cornice on the house. A low-pitched hip roof clad in composition shingles covers the porch. Small contrasting tiles set in a simple linear pattern cover the porch floor; above is a fine pressed metal coffered ceiling with egg and dart crown molding. The front door to the Crome house is centered under the porch and consists of an oak door with a single full length pane and a leaded glass transom above. This is flanked by large single pane side lights with a wood kick panel below and a plain, fixed transom above. Fine denticulated trim above the door and side lights accent the entryway. Equally spaced to each side of the door are large one-over-one sash windows. Second story fenestration is aligned with the lower story. Centered above the first floor doorway is a three-sided bay window with a large one-over-one sash window flanked by smaller matching one-over-one sash. The second story side windows are aligned with and match the first story. The top of the main facade wall is demarcated by a broad wood cornice with a box eave and is accented by alternating classical brackets and modillions; this is carried around the house. On the center hip of the roof are two matching gable roof dormers. The dormers have six-over-one sash windows, raking molding, box eaves and retain the original slate roof covering on the sides (the original slate roof was replaced with composition shingles in October 1997). There are chimneys placed toward the front of the house on each side wall, these extend above the roof ridge and are finished at the top with stone molding. Centered on the side hips of the roof are dormers identical to those on the front. The symmetry of the main facade is not carried on the sides that have irregular fenestration. There is a two-story brick ell on the west side of the back of the house; the ell has an unadorned chimney centered on the west wall. The rear frame porch is glazed on the two exterior sides with multiple bungalow windows. There is a rear entrance on the south side of the back porch. Above is a sleeping porch with matching fenestration; it is covered by a shed roof.

The interior of the Crome House is exceptionally intact with fine Colonial Revival inspired trim in oak and cherry. Notable original interior features include fine woodwork throughout, five original mantles of various designs, a large cherry pedestal colonnade, a cherry bookcase and wall seat, an oak built-in china cabinet with art glass doors, an oak and glass cabinet in the butler's pantry, sliding pocket doors of oak and cherry, maple floors in the kitchen, oak floors on the two main levels and several fine Arts and Crafts leaded art glass windows. In addition, the house retains the original ornate combination gas and electric light fixtures. Except for the trim in the attic, kitchen and adjoining hall to the dining room, all doors and windows have matching cap trim.

The front door leads directly into the front entry hall which measures 13' x 17' with 10' ceilings; this ceiling height is carried through the rest of the house. This room has restrained dark oak cap trim typical of the period. Opposite of the main entrance is a door leading into the back hall. To the left of the front entry is a large pair of pocket doors faced with oak on the entry hall side and cherry on the parlor side. To the right of the front entry are a set of large solid oak pocket doors that lead to the dining room. Both sets of pocket doors retain the original fine brass hardware.

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The dining room to the right of the entry hall measures 14' x 19' and carries the same dark oak cap trim as the entry hall. In addition, the room has, centered on the north wall, a 9' oak fireplace mantel with a large beveled mirror, yellow gold Italian tiles, and finely carved classical trim and floral patterns. Left of the fireplace is a double casement window with art glass in an Arts and Crafts tulip pattern. On the west wall is a swinging oak door leading to the kitchen. Left of the kitchen door is a built-in oak buffet with panel lower doors, a counter with a mirrored backing, and leaded glass doors with an Arts and Crafts iris pattern similar to the window to the right. The room also retains the original oak plate rail continuous around all walls, and large Arts and Crafts leaded glass and brass hanging light in the center of the room.

On the west side of the dining room is a door leading into a small hall that connects to the kitchen. Originally this was a pantry but was divided into a hall and half-bath in 1970. On the north side of the hall is the original 10' tall built-in oak buffet with blind doors on the bottom and glass doors above. Alteration of the pantry into a hall and half-bath is the only significant change to the interior of the house.

The door on the west end of the hall leads to the kitchen. This room measures 13½' x 15' with maple floors and flat pine trim with bullnose corner blocks. The kitchen retains the original dumbwaiter. The cabinets are a combination of bases from the butler's pantry and new wall cabinets that match the existing features. On the south side of the room is a door to the back hall that has a simple glass window and transom.

In the back hall are stairs up to the second floor. The oak double-L staircase is open with an open stringer and a wall stringer. There is a square section, paneled newel post with cap trim at the bottom of the stairs and four square balustrades per step. The back hall has tooled leather wainscoting throughout carried up the stairs. The wall below the stairs is paneled in wide, vertical, beaded tongue and groove oak. The door leading to the basement is beneath the stairs. Right of the basement door is a door into the formal library. A door on the east wall leads to the entry hall. On the north wall is a double closet and a door to the kitchen. Left of the kitchen door is a corner lavatory. On the west wall is an oak door with a beveled glass light that leads to the back porch. This is flanked on each side by a medium size one-over-one sash window.

The back porch is a frame extension measuring 8' x 16' with large six-pane divided lights on the west side. An exterior door and more matching windows are on the south wall, the north wall is a blind brick wall, and the east wall is brick with two windows and a door into the back hall.

The entire south side of the first floor is taken up with the library on the west, and parlor on the east. Both rooms are essentially open but are visually separated by a cherry wood pedestal colonnade with fluted ionic columns and pilasters supporting a cherry wood architrave. The fine cherry woodwork of the pedestal colonnade is carried through the trim in both rooms. They have wide flat cherry wood

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crown molding and picture molding at the juncture of the walls and ceiling; the baseboards, window trim and door surrounds are typical of the rest of the house. The library is 14' x 15.' Along the entire length of the west wall are built-in, glass front shelves with a central window seat. Above the window seat is a large double casement window filled with Arts and Crafts leaded art glass in a mixed floral and geometric design. The formal parlor measures 15' x 17½'. A fine cherry wood mantle on the south wall is the most notable feature in this room. It is similar in theme to the mantle in the dining room with a combination of classical features and floral applique patterns. A set of sliding pocket doors on the east wall, finished in cherry on the parlor side, lead to the entry hall.

The stairs in the rear hall rise to an upper landing with a set of two-light-over-panel double doors leading out to the sleeping porch. The porch is glazed on the south and west sides with four-by-four double-casement windows above vertical tongue-and-groove wainscoting. Both the east and west walls are exterior brick with openings; the east wall has the double doors and one window; the north wall has one window. The ceiling is tongue and groove. From the upper stair landing there are two steps up to the upstairs hall. The second floor is divided into four bedrooms, a sewing room, a bathroom with a separate toilet closet, and a large hall.

The southwest bedroom has large sash windows on the west and south walls. There is dark stained oak trim throughout the room and a decorative nonfunctional oak fireplace mantle on the east wall similar to others in the house with classical details and a large beveled mirror above. The upstairs hall and the bedrooms all have picture molding approximately one foot below the ceiling level. In addition, all rooms retain their original brass combination gas/electric light fixtures.

The southeast bedroom has two closets and a sink on the west wall. Centered on the south wall is a fireplace with simple classical details, blue Italian tiles and a beveled mirror above. Overall the upstairs mantles are small and less decorative than those on the ground floor. To the right of the fireplace is a fine Arts and Crafts leaded art glass window; to the left is plain double hung sash. A larger double hung sash window is centered on the east wall. Left of center on the north wall is the doorway to the hall.

Centered between the two front bedrooms is a small sewing room that features a bay window with an oak panel window seat. The cap trim is dark stained oak similar to that in other rooms. This room retains the original stenciling in the zone between the picture molding and the ceiling.

The bedroom in the northeast corner is smaller than the other front bedroom. The south wall has the entrance and a closet with a full length beveled mirror built into the door. The east wall has a large sash window overlooking the front yard and street. The north wall has a white classical fireplace mantle with columns and applique urns; this is flanked on the right by a sash window smaller than that in the front of the house and on the left by a small Arts and Crafts art glass casement window. There is a small sink on

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the north side of the west wall. All the trim in this room was painted white when the house was built; this finish is retained.

West of this room is a short hall with a door on the west side to the bath and a door on the north side to a small toilet closet. The toilet closet has a blue and white tile floor with a marble mop board. There is a double hung sash window with frosted glass on the north wall. On the east wall is the toilet. The bath, west of the toilet closet, has white tile floors and marble wainscoting. It retains the original fixtures including a large built-in medicine cabinet over the sink on the south wall. On the north wall is another leaded Arts and Crafts stained glass window. Along the west wall is an oversize claw-and-ball-foot tub.

To the right of the door to the bath is the maid's closet. In the northwest corner of the upstairs hall is a short hall that leads back to the northwest bedroom. The northwest bedroom has a dumbwaiter on the east wall, a double hung sash window on the north, a similar window on the east wall, and a window out to the sleeping porch on the south wall. The room retains its original dark stained oak woodwork.

On the east side of the hall leading to this bedroom are stairs up to the attic that served as storage and as maid's quarters. It is finished with pine floor and trim and painted plaster walls. The space is divided into two rooms. The north room has a storage closet next to the stair rail in the west side of the room, with dormer windows on the east and north walls. There is a door on the south wall into the maid's quarters. On the west end of the north wall is a built-out closet; the west, south and east walls each have a dormer window; and there is a sink on the south wall.

The Crome house sits on a full finished basement with two entrances; the exterior entrance comes in below the back porch. The interior entry to the basement is in the back hall. The basement is divided into a large projector room on the south side, a central entry room with storage at both ends, and a laundry room, a bathroom, furnace room, and coal bin all along the north side. The projector room measures 15' x 31' and has plaster walls. There is a load bearing brick wall that separates this room from the central entry hall; it is opened with four windows and a door. Four exterior windows are on the south wall; the west wall has one. The central room has the exterior entrance and a window at the west end, and a storage room at the east. The laundry room in the north west corner has three frosted glass windows and two laundry sinks. On the south wall is a linen closet and a door into the basement bathroom. This has one frosted glass window, a toilet, a tub and a shower. East of the basement bathroom is the furnace room. It is accessed by a door in the northeast corner of the central entry room and contains the boiler for the steam heat. On the east side of the furnace room is a coal bin.

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William F. and Julia Crome House  
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**Summary:**

The *William F. Crome* house, 305 South Second Street, Clinton, Henry County, Missouri, is historically significant under Criterion C in the area of ARCHITECTURE. This circa 1904 foursquare is an excellent example of the common practice of applying high style elements to a popular building form. The basic formal characteristics of the house, two-story cubic mass placed on a high basement, a full front porch, and a hipped roof, are all defining characteristics of the popular foursquare house type. On the exterior the house is elaborated with features typical of the Colonial Revival style including, classical capitals on the porch columns, alternating brackets and modillions on the boxed eaves, symmetrical fenestration, and balanced end chimneys. The interior is finished with fine woodwork freely inspired by classical colonial American precedents. The result is a stylish, refined house appropriate for a wealthy small town businessman and his family. The William F. Crome house is one of the most intact historic residences in the town of Clinton, and retains integrity of design, materials, craftsmanship and location.

**Elaboration:**

Historic houses are often categorized according to their shape and plan, the building's form, and by the fashionable trends of the period when they were built, the building's style. The analysis of a building according to its form and style can give clues to its historic context. Vernacular, or folk, dwellings are usually based on established locally based building traditions and have stable forms over long periods. Often, these buildings were constructed with no attempt to present fashionable up-to-date styles. At the opposite end of the spectrum are academically designed, or high-style, buildings that presented a fashionable public image when built. The designs of high-style buildings are guided by fashionable architectural standards that change greatly over time. Vernacular and high-style form the extremes of a building continuum but often both tradition and the latest architectural style influenced the design of a building; for example, folk forms with some high-style decoration. The buildings that fit somewhere between folk and high style are commonly referred to as popular architecture. While folk buildings, in their purest form, are constructed of locally available materials crafted by builders to fit a specific need, popular architecture is based on industrially manufactured building materials. Popular architecture is sustained and promoted through the dissemination of construction ideas and designs by manufacturers' trade catalogs, serials, stock plan or pattern books, extension service bulletins, articles and books of the period, how-to books, popular literature, trade magazines, and government agencies.<sup>1</sup> While the basic forms of popular architecture are often borrowed from folk building types, the exteriors often display an attempt at the stylistic pretensions of high style architecture. The Crome house is an ideal example of a popular building form dressed up with stylish high style ornamentation.

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1. Herbert Gottfried and Jan Jennings, *American Vernacular Design 1870-1940* (New York: Van Nostrand Company, 1985), xii-xiv.

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The basic form of the Crome House is that of the American foursquare, while its stylistic embellishments are related to the Colonial Revival. The foursquare was a very popular house type from circa 1890-1930 and is common throughout the Midwest. This house type is characterized by a basic two-story cubic shape, set on a high basement, capped with a hipped roof and fronted by a full-width porch. From the early 1890s up through the early teens there was a nationwide trend toward simpler houses that developed out of the perceived need to reform the excesses of late Victorian architecture. The foursquare was promoted as an alternative to the extravagance of late Victorian design. The popularity of the foursquare house type can be attributed to several factors. First, they were economical, the simple cubic shape allowed the greatest amount of space for the least amount of materials and labor. Second, the two-story form set on a high basement gives foursquare houses a sense of solidity and massiveness without the complex rooflines and projections typical of the Queen Anne style. Finally, the foursquare was commonly promoted by mail-order companies, magazines, and other plan peddlers as uniquely American and perfectly suited to the American family.

The development of the foursquare house type can be traced to a combination of vernacular and high-style house types. The basic foursquare floor plan, two floors, each with four equal sized rooms, can be traced to the 19th century double-pile house type and the 18th century four-over-four Georgian mansions found in England and America. In fact, Alan Gowans has referred to the foursquare as a "Georgian mansion reborn in middle-class form."<sup>2</sup> It is not uncommon for high-style architectural styles and forms to slowly be adopted by the general public and in the process evolve into simpler vernacular forms; this often happens long after the high-style forms are no longer fashionable. The foursquare house type is a perfect example. The basic form passed through the nineteenth century by changing its stylistic shell to conform to the popular style of the day. The basic foursquare plan can be seen under the low-pitched roof and eave brackets of the basic Italic cube, and behind the bay windows, corner turrets, and lumberyard trim of many Queen Anne houses. The foursquare houses of the late nineteenth and early twentieth century are an example of the continuation of this persistent house form as disseminated through popular culture.

The importance of the foursquare house type in early twentieth century popular architecture is illustrated by its popularity with mail order house companies. In the first four decades of this century large mail-order companies like Sears, Roebuck and Company and Montgomery Ward & Co., as well as smaller specialized companies like Alladin, Gordon-Van Tine, Lewis/Liberty, and Sterling sold complete house "kits" that included detailed plans, pre-cut lumber and all the other features needed for a new house.<sup>3</sup>

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3. See Allan Gowans, The Comfortable House: North American Suburban Architecture 1890-1930, (Cambridge, Massachusetts: The MIT Press, 1986) p.87.

4. See Robert Schweitzer and Michael W. R. Davis, America's Favorite Homes: Mail-Order Catalogues as a Guide to Popular Early 20th-Century Houses, (Detroit: Wayne State University Press, 1990)

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Mail order houses were extremely popular and thousands were built throughout the country. Foursquare houses were one of the most popular designs offered by the mail-order companies; Sears, Roebuck and Company alone offered at least 28 different foursquare houses.<sup>4</sup> Mail-order house catalogs routinely referred to the foursquares' "popularity", "massiveness", "dignity", and "efficient use of space and material".<sup>5</sup> The simplicity of the foursquare design, whether built from a kit or from scratch, offered home buyers a basic form that could stand on its own or could be cloaked in the popular styles of the period.

The time-tested spatial arrangement and simple cubic form easily lent itself to a wide variety of stylish elaborations while at the same time providing a consistent, familiar and comfortable interior arrangement. Although many foursquares have minimal, if any, stylistic elaboration, examples can be found in every popular style from the late nineteenth and early twentieth century. Often houses from this period show a mix of several different popular styles. Although the William F. Crome house has some of this mixing--for example the porch post are typical Craftsman style--it is unquestionably a Colonial Revival house.

The Colonial Revival is the most common and persistent architectural style applied to houses in the United States. The awakening of interest in America's colonial architecture is generally traced to the Philadelphia Centennial in 1876. The following year the architectural firm of McKim, Mead, White, and Bigelow made a widely publicized tour of surviving Georgian and Federal buildings in New England.<sup>6</sup> Through the end of the 19th century and for the entirety of the 20th century the Colonial Revival has been a fashionable architectural choice for everything from mansions to simple single family houses. The historian Kenneth Ames, commenting on the tenacity of the the Colonial Revival, has stated that it "is not simply another historic episode locked into the past, but a phenomenon that continues with impressive vitality into the present day as an ongoing part of our own culture."<sup>7</sup> The Colonial Revival is an inherently conservative style that provided for many, especially those in the middle class, a link to a simpler past and a sense of continuity and roots in times of rapid change. For many Colonial Revival houses "fulfilled one of the oldest social functions of the art of architecture--to provide a cushion against future shock, to provide a sense of roots without which humans cannot long or happily live."<sup>8</sup>

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5. Katherine Stevenson and H. Ward Jandl, Houses by Mail: A Guide to Houses from Sears, Roebuck and Company, (Washington D.C.: The Preservation Press, 1986).

6. Houses by Mail: A Guide to Houses from Sears, Roebuck and Company, p.263-296.

7. Virginia & Lee McAlester, A Field Guide to American Houses, (New York: Alfred A. Knopf, 1993) p. 326

8. Kenneth L. Ames, "Introduction," in The Colonial Revival in America, ed. Alan Axelrod (New York: W Norton & Company, 1985), 1.

9. The Comfortable House, p. 148

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While the Colonial Revival has consistently provided an architectural connection with the past it has always been equally influenced by current social factors. In the early 20th century there were two dominant influences on Colonial Revival houses. The first was colonial building traditions that provided a design language with a palpable sense of roots and history. The second was the progressive era reform movements that aimed to improve the perceived inadequacies of late Victorian life through the application of scientific principles and good design. Both the progressive era reformers and advocates of the Colonial Revival style were motivated by a longing for a past that they perceived as simple, stable, and virtuous. This was primarily a reaction against the social transformations brought on by widespread modernization, urbanization, introduction of new technologies and a great influx of immigrants.

Progressive reformers firmly believed that it was possible to reform society by changing the home environment and they developed a basic aesthetic to help bring about the changes they sought. The new progressive era design aesthetic was based on four guiding principles: simplicity, honesty, naturalness, and organic unity.<sup>9</sup> Simplicity of design was sought as an antidote to late nineteenth century complexity and clutter. It was also seen as a way to make the home an oasis from the increasingly hectic world of the modern workplace. Colonial Revival architecture fit the progressive notion of simplicity because it sought design precedents in the homes of an earlier, simpler era. The progressive notion of honesty in design focused on allowing the natural qualities of materials to assert themselves. This meant that architectural decoration was to come primarily from the inherent color and texture of the building materials and all fakes or simulations were to be avoided. This fit the Colonial Revival style not so much because it used materials in their raw unfinished state but because colonial architecture was thought to be inherently honest because of its connection to the era of the founding fathers. The progressive notion of natural was fundamentally different from the Victorian notion of natural. For the Victorians nature provided a model of endless variety whereas the progressives saw in nature the embodiment of plain truth and hard reality. A natural house was one that was not modeled after nature but was instead built to withstand the constant onslaught of nature. Colonial precedents were universally admired for their solidity and longevity. For progressive reformers organic unity meant spurning the complexity and multiplicity of late nineteenth century design in favor of a single unifying design principle for each house. They firmly rejected the common practice of mixing styles. The Colonial Revival style easily fit the notion of organic unity because it provided a single unifying style for a house that could be used for everything from exterior architectural ornamentation to the furniture inside. Other important progressive era influences on house design include: new technologies, more open floor plans with fewer rooms, smaller houses which were more alike in plan and appearance, and a strong emphasis on modern efficient and hygienic kitchens and bathrooms<sup>10</sup>. The influence of the progressive design aesthetic was

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10. Bridget A. May, Progressivism and the Colonial Revival: the Modern Colonial House, 1900-1920, *Winterthur Portfolio* 26, no. 2 / 3 (1991): 108.

11. Progressivism and the Colonial Revival: the Modern Colonial House, 1900-1920, p.108.

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pervasive and its influence can be seen in all the popular architectural styles of the early twentieth century.

Georgian houses of the 18th century and Federal style houses of the early decades of the 19th century provided the models for the Colonial Revival of the late 19th and early 20th centuries. Typical colonial and Colonial Revival features include a simple block-like massing topped with an uncomplicated gable, hipped or gambrel roof often with dormers; strictly symmetrical fenestration patterns; strongly accented central entryways; and the use of classically derived applied ornamentation especially at the main entryway and the cornice line. Early 20th century Colonial Revival houses were not meant to be reproductions of their 18th century precedents, but were, rather, interpretations of colonial forms guided by progressive ideals. These houses were often referred to by advocates and writers of the time as "Modern Colonial" as a way of denoting that they simultaneously expressed a continuity with a virtuous past and at the same time incorporated the progressive ideals of modernity.

The primary design guideline for Colonial Revival houses of the first decade of this century was simplicity. This is most evident in the use of uncomplicated outlines, simple roofs, and restrained ornamentation. Colonial Revival houses of the last quarter of the 19th century were built along the dominate design principles of the period and were generally large with complex and irregular outlines, by 1900 designs were much simpler. With its simple cubic massing, uncomplicated roof, and unified decorative trim, the Crome house is typical of Colonial Revival houses from the first decade of this century. The Colonial Revival houses of the first decade of the 20th century tend to be free interpretations of colonial design principles but after around 1915 Colonial Revival houses began to resemble more closely their earlier prototypes. Photographs and plans of original colonial houses were widely published after 1915 which gave Colonial Revival architects and designers the knowledge necessary to produce more exacting replicas<sup>11</sup>. In a study of the connection between Progressivism and the Colonial Revival Bridget May notes that the most commonly illustrated floor plan used for early twentieth century Colonial Revival houses was a modified double-pile or Georgian plan<sup>12</sup>. The plan was commonly adapted by combining the front and rear parlor of the old double-pile plan into one open living room. In addition to adapting the parlors, the floor plans were also standardized so that the living room was on the left of the entry hall and the dining and kitchen on the right. This floorplan is very similar to the typical foursquare plan and is in fact an almost perfect description of The Crome house. Another typical feature of modern colonial houses noted by May was built-in furniture, especially cupboards and china closets in dining rooms and bookcases in living rooms; this too is a feature of the

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12. A Field Guide to American Houses, p.326.

13. Progressivism and the Colonial Revival: the Modern Colonial House, 1900-1920, p. 114-115

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Crome house.<sup>13</sup> For progressive reformers built-in furniture provided efficient use of space in smaller houses. This was important to advocates of the Colonial Revival, but for them built-in furniture was also important because it was a common feature of original colonial houses and thus expressed the honesty and simplicity of design that they felt was inherent in colonial design.

While all the various architectural styles used on houses in the early part of the twentieth century were dramatically influenced by progressive design principles, only the Colonial Revival was able to apply those principles to designs that also made direct and powerful connections to a wholesome colonial past. Early twentieth century Colonial Revival houses are not only comfortable and efficient, they also provided a sense of permanence and stability in a rapidly changing world.

When the Crome house was built, it was a stylish, up-to-date home with all the modern conveniences; simultaneously it projected the restrained conservative public image appropriate for a successful family known for their desire for privacy. Born in 1853 in Germany, William F. Crome immigrated to this country at the age of 16. After holding various jobs in Kentucky; Tennessee; Decatur, Missouri; and Bunker Hill, Kansas he moved to St. Louis where he became a partner in the *Nasse and Fink* wholesale grocery firm. He was in St. Louis until 1887 when he moved to Clinton with his wife, Julia H. Fink, the daughter of one of his partners, to start his own business. The William F. Crome and Company wholesale grocery house was the first in the area and quickly grew to service the surrounding area. In addition to the grocery company Crome also owned the Crome Bottling Company. Mr. Crome was always ready to help the city; he was a board member and principle stockholder when the new Union State Bank of Clinton was started, a member of the Clinton school board, and a board member of the Presbyterian Church of Clinton. Mr. Crome ran his business until his death in 1910 when his sons took over and continued to run the business until their deaths and the business was sold.

William and Julia Crome had five children: Carl A. (1883-1960), William F., Robert (1886-1889) who died at age three years of diphtheria, Conrad Fink (Aug. 5 1892-Nov. 27 1936), and Alice A. (1885-1970). Mr. Crome believed in education and sent each of his sons to the Culver Military Academy in Indiana. His only daughter, Miss Alice, was educated at the Biard Seminary in Clinton, Missouri. By 1904 when the Cromes built their new home, the Crome business was well established and no expense was spared on the house. The quality of the house and its furnishings are a testament to the financial success of the Crome family. Mr. and Mrs. Crome, along with their daughter, traveled to France and Italy to pick out many items for their home. Miss Alice and Mrs. Julia Crome continued to travel extensively. The Crome women were noted for elegant entertaining in their house, and many lunches, teas and soirees were held in the home.

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14. Progressivism and the Colonial Revival: the Modern Colonial House, 1900-1920, p. 119.

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The house remained in the Crome family until the death of Alice Crome in 1970. It was purchased at that time by the current owners, Kit and Darlene Anderson. Although the house is no longer in the Crome family, it still retains many of the original furnishings chosen by Mrs. Julia Crome and Miss Alice on their extensive travels.

The William F. Crome house is in excellent condition with very few alterations; the few changes to the house have been sensitive to the architectural character of the building. It possesses a high degree of integrity of location, design, materials, craftsmanship and feeling. From the day the Crome family moved in, this building has been one of the most substantial and prominent houses in Clinton. It stands today as an excellent example of an early twentieth century foursquare house with restrained Colonial Revival elements.

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- Correspondence: Helen Elizabeth Crome Blundell, Hobson, Texas (Daughter of Carl A. Crome and Cory McConnell Crome and Granddaughter of William F. Crome and Julia Fink Crome)

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**10. Geographical Data**

**Verbal Boundary Description:**

Beginning at the southwest corner of the intersection of West Grand River and South Second Streets, proceed 100 feet south along the west right-of-way of South Second Street to the point of beginning; then proceed south 89 feet along the west right-of-way of South Second Street; then proceed west 200 feet; then proceed north 89 feet; then proceed east 200 feet to the point of beginning.

**Boundary Justification:**

The current boundaries encompass all property historically associated with the *William F. and Julia Crome House*.

**11. Form Prepared By**

Darlene Anderson  
Property owner  
305 South Second Street  
Clinton, Missouri 64735  
Date: October 10, 1997  
Telephone: (660) 885-2435  
Original preparer

Scott Myers  
Architectural Historian  
Department of Natural Resources  
Division of State Parks  
Historic Preservation Program  
P.O. Box 176  
Jefferson City, Missouri 65102  
Date: January 7, 1999  
Telephone: (573) 751-7800  
Editor and revisions

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**Photographs**

The following information is the same for all photographs

Crome, William F. and Julia, House

Clinton, Henry County, Missouri

Malon Miles

April, 1996

Missouri Cultural Resources Inventory, Missouri Department of Natural Resources, Jefferson City.

**List of Photographs**

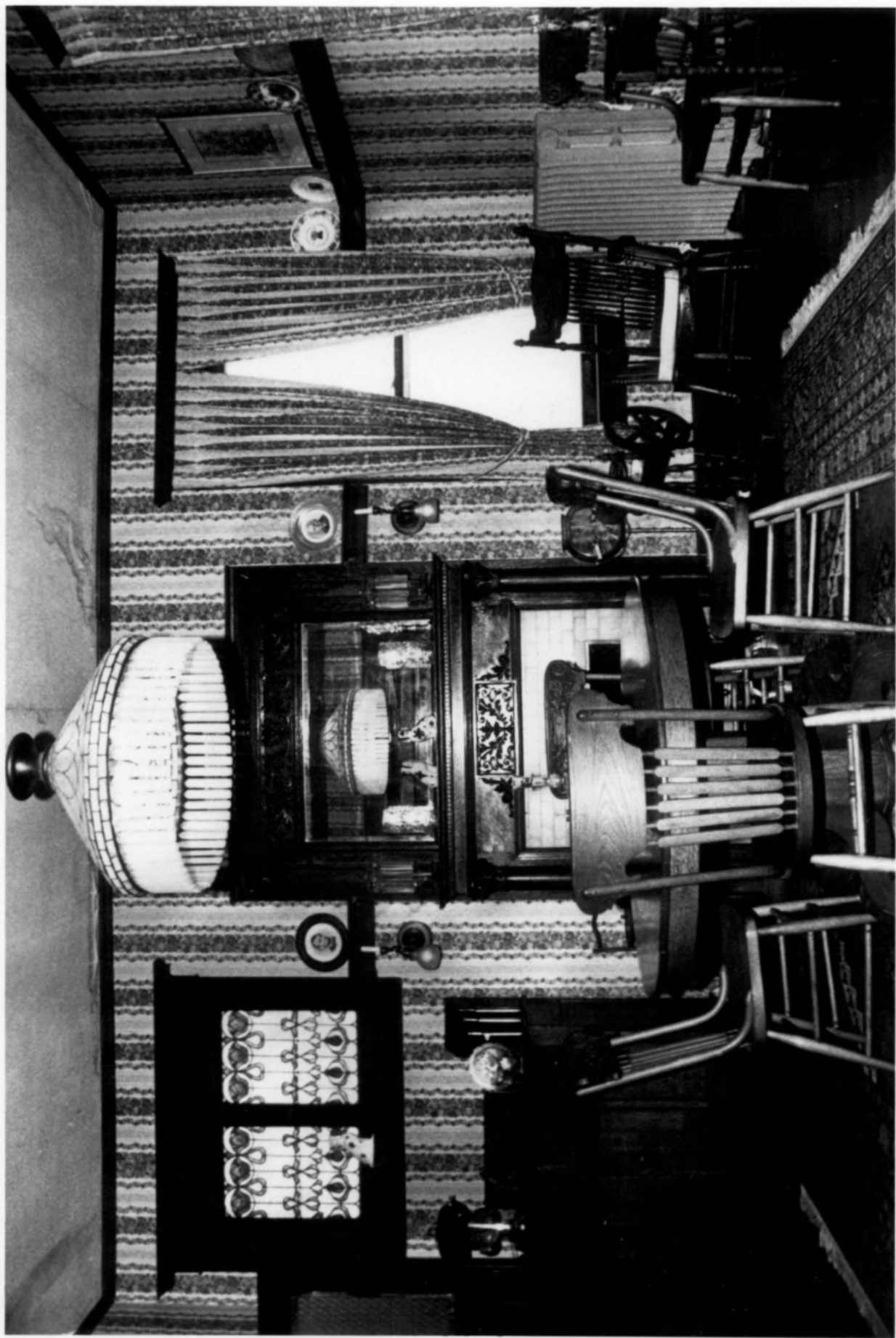
1. East facade, looking west
2. Rear elevation, looking northeast
3. East elevation of garage (contributing structure), looking west
4. Entry hall, main doorway, looking east
5. Dining room on north side of building, looking north
6. Parlor and library on south side of building, looking west
7. Stairway in rear hall, looking southwest
8. Second floor bedroom in southeast corner, looking southeast

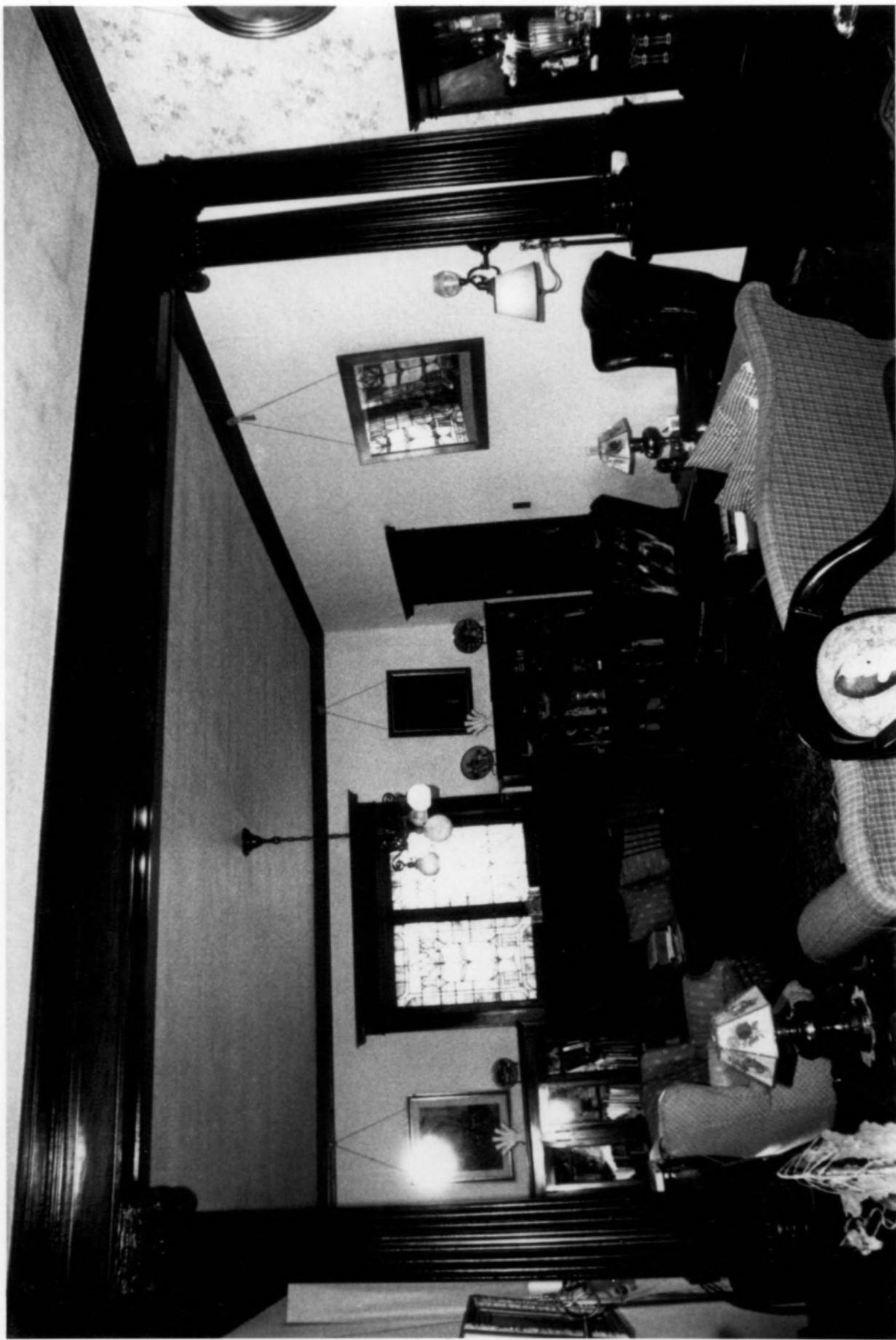
















EXTRA  
PHOTOS









