

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Multiple Property Documentation Form

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

New Submission  Amended Submission

A. Name of Multiple Property Listing

Historic Resources of Joplin, Missouri

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

- A Native Landscape: Pre-1830
- Early Settlement: 1830-1870
- Evolution of Joplin as a Regional Commercial and Industrial Center: 1871-1960
- Community Development Patterns in Joplin: 1871-1960
- Architectural Styles and Vernacular Property Types: 1830-1960

C. Form Prepared by

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city or town Kansas City state MO zip code 64105

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. [ ] See continuation sheet for additional comments.)

*Mark A. Male*

*MAY 30, 2008*

Signature and title of certifying official

Date

Missouri Department of Natural Resources  
State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date

**National Register of Historic Places  
Multiple Property Documentation Form**

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**Table of Contents for Written Narrative**

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Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B) Fill in page numbers for each section in the space below.

	<b>Page Numbers</b>
<b>E. Statement of Historic Contexts</b> (If more than one historic context is documented, present them in sequential order.)	<b>1</b>
A Native Landscape: Pre-1830	2
Early Settlement Period: 1830-1870	4
Evolution of Joplin as a Regional Commercial and Industrial Center; 1871-1960	11
Community Development Patterns In Joplin: 1871-1960	27
Architectural Styles and Vernacular Property Types: 1830-1960	45
<b>F. Associated Property Types</b> (Provide description, significance, and registration requirements.)	<b>1</b>
Residential Property Types	1
Commercial and Industrial Property Types	11
Cultural and Recreational Property Types	22
Farmstead Property Types	31
<b>G. Geographical Data</b>	<b>1</b>
<b>H. Summary of Identification and Evaluation Methods</b> (Discuss the methods used in developing the multiple property listing.)	<b>1</b>
<b>I. Major Bibliographical References</b> (List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)	<b>1</b>

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 120 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section E Page 1

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

### HISTORIC RESOURCES OF JOPLIN, MISSOURI

#### ASSOCIATED HISTORIC CONTEXTS

- **A Native Landscape: Pre-1830**
- **Early Settlement: 1830-1870**
- **Evolution of Joplin as a Regional Commercial and Industrial Center: 1871-1960**
- **Community Development Patterns in Joplin: 1871-1960**
- **Architectural Styles and Vernacular Property Types: 1830-1960**

#### PREFACE



The City of Joplin, Missouri, located in Newton and Jasper counties, is today the second largest major city in southwestern Missouri. The chief city in the historic Tri-State Mining Area and a regional rail center, Joplin has long been the marketing, commercial and transportation hub of a region that encompasses parts of Missouri, Kansas, Oklahoma, and Arkansas. The following historic contexts address the development of the City over a period of approximately one hundred years. The organization

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 2

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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and discussion of historic contexts follows the National Park Service's recommended geographic-based organizational approach for large areas such as the City of Joplin. This approach allows the discussion of contextual themes based on broad patterns of development within defined temporal periods. As is appropriate in the geographic-based approach, the theme's focus on the development phases of the community's history; the economic, social, and political forces that affected its physical form; and the factors that gave the community its own distinct visual and cultural character. These themes form the contexts for understanding the evolution of Joplin's built environment. The identification and analysis of architectural and functional property types occurs as its own thematic context and is arranged according to chronological time periods. This creates a cross-reference to the other themes that are based on specific time periods. The discussion of the location patterns of specific property types occurs within selected themes as appropriate.

**A NATIVE LANDSCAPE: PRE-1830**

Joplin, Missouri, is located on the western edge of the Ozark Plateau region at a point where the highlands blend with the Osage Plain region to the north and with the Great Plains to the west.<sup>1</sup> The Ozark Plateau is the largest land area in Missouri. Characteristics of the Ozark Plateau were and are its forested hills and low mountains, large springs, lakes, and clear rivers. Oak-hickory and pine forests formed the predominant vegetation in pre-settlement times. Glades occur where bedrock surfaces appear and deciduous forests were commonly found along many of the streams. This large physiographic region is divided into six sub-sections, with Joplin and most of Jasper County occurring in the Springfield Plateau Section. Here the topography, soils, and pre-settlement vegetation were a mosaic of prairies grading into Ozark forests. Prairie once occupied about 29 percent of this section of the state, and forest and savanna occupied most of what was not prairie. The area featured sizable streams close to one another, and along them was and is rich bottomland covered with a dense growth of oak, black walnut, and other hardwoods. Beyond the wooded areas and hills were vast expanses of prairie. This ecosystem produced the ideal habitat for wild game and fish. Today the rolling hills and plains are less than one percent prairie and consist of fragmented forests, pasture, and early shrub habitats.

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<sup>1</sup> G.K. Renner, *Joplin from Mining Town to Urban Center* (Northridge California: Windsor Publications, Inc. in cooperation with the Joplin Historical Society, 1985), 13.

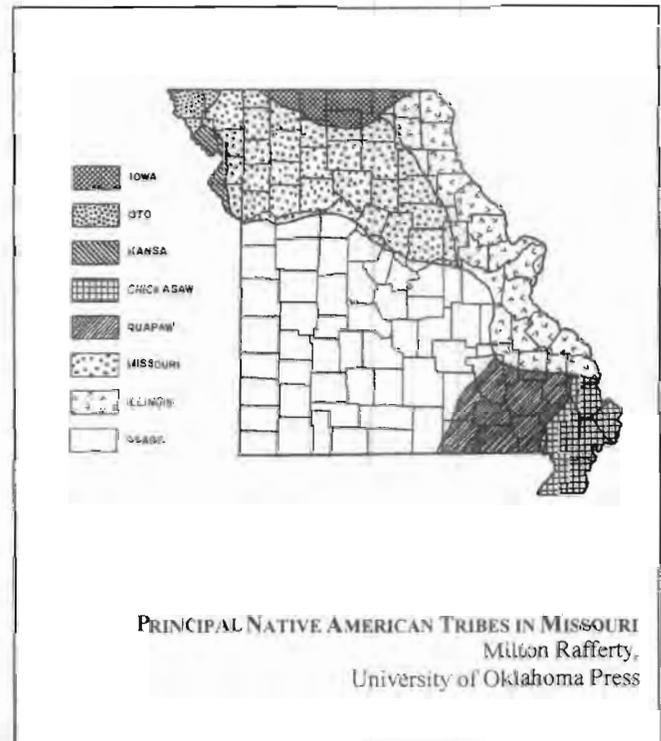
United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 3

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Archaeological investigations verify the occupation of prehistoric and historic aboriginal peoples in Southwest Missouri. The appearance of indigenous groups that were present during the time of European contact marks the final period of Native-American occupation of Missouri.<sup>2</sup> These groups had established trails leading from their villages to hunting grounds and to the villages of other tribes. The Osage, who occupied Missouri from the 1500s to 1825, were the most powerful and dominant tribe in the State. Their traditional lands – where they trapped, traded, and planted – ranged over much of what is present-day western Missouri, eastern Kansas, northern Arkansas, and northeastern Oklahoma. Their traditional hunting grounds and seasonal villages included the area of the six streams incorporating what is present-day Joplin, Missouri. The English translation of the Osage name for the region of southwestern Missouri, northeastern Oklahoma, and southeastern Kansas was “the country of the six boils<sup>3</sup>,” referring to the principal streams in the region, – the Spring River, Center Creek, North Fork, and Shoal Creek. The first Europeans to explore what is now Southwest Missouri were French explorers and traders who arrived beginning around 1719. Charles Claude DuTistine traveled overland in the summer and fall of 1719 from the Mississippi River across the Ozark Plateau and into Southwest Missouri to meet with members of the Great Osage and Pawnee Indians. The terminus of his journey was a Pawnee village in what is today northeastern Oklahoma.<sup>4</sup>



Following the Louisiana Purchase of 1803, the Osage ceded in 1808 to the federal government a portion of their lands south of the Missouri River and east of a line running south from Fort Osage in Jackson

<sup>2</sup> Milton D. Rafferty, *Historical Atlas of Missouri* (Norman: University of Oklahoma Press, 1981), 25.

<sup>3</sup> The translation term “boils” referred to the white water of the rapidly moving streams.

<sup>4</sup> Rafferty, 30.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 4

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

County, Missouri. That same year, the federal government also purchased the territory of what is now Jasper County from the Osage Nation.

In 1818, Henry Rowe Schoolcraft, a naturalist, visited Southwest Missouri and what became Northwest Arkansas. He described the life of the early Euro-American hunters and trappers and their families. Most lived in log buildings and led a semi-nomadic life of hunting, gathering, and trading skins, honey, bear bacon, and buffalo meat with markets located downstream from their dwellings.<sup>5</sup>

**EARLY SETTLEMENT PERIOD: 1830 – 1870**

Permanent settlers did not arrive in Southwest Missouri until after the Osage relinquished by treaty all remaining claims to land in Missouri in 1825.<sup>6</sup> In 1831, a small number of Euro-American settlers came overland and settled in the area of Sarcoxie in what would become Jasper County. Another group built a cluster of log buildings on a bluff above the Spring River about a mile west-northwest of the site of Carthage, and named the community Jasper. Most were interested in establishing farms and raising livestock, although hunting, trapping, and commercial boating were among the earliest industries in the area. Attracted by the mild winters, the rolling prairie, numerous streams, fertile bottomland soil, and stands of timber along watercourses, most of the settlers established small self-sustaining farms and bred livestock. The bottomland proved to be ideal for growing their staple crop of corn and the prairie provided unlimited pasturage for livestock and for growing hay.

In 1836, John C. Cox of Tennessee scouted the area that is now Joplin. In 1838, he returned with his wife and his sister and erected a log house on Turkey Creek where they lived until 1841 when they moved to a larger log house and store building at what became 615 Persimmon Street in Joplin. He named his small settlement Blytheville when he agreed to act as U.S. postmaster for the area. A year earlier there was sufficient settlement in the vicinity to prompt the establishment of Franklin School. Among the newcomers to the area at this time was the Reverend Harris G. Joplin, a Methodist missionary who came into the area in 1839 with his wife and children and erected a log house on eighty acres near a spring

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<sup>5</sup> Renner, 15.

<sup>6</sup> Missouri became a state in 1821.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 5

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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close to the Blytheville post office.<sup>7</sup> In time, the Reverend Joplin's name became attached to the spring and the creek.<sup>8</sup>

On January 29, 1841, the Missouri Legislature formed Jasper County, named in honor of Sergeant William Jasper, a hero of the Revolutionary War. They designated the log house of George Hornback in the small community of Jasper as a temporary courthouse. Here the appointed judges of the County Court, an administrative body, and the judges of the Circuit Court, which heard civil and criminal cases, organized the Jasper County government during the ensuing month. The land within the county boundaries included all of present-day Jasper and Barton Counties with the exception of a three-mile-deep strip along the southern boundary of present-day Jasper County.

Within a few years, the enterprises of the county's early settlers moved beyond self-sufficient farms where they raised corn, hay, small crops of cotton and sheep for wool, and cattle and hogs for their own use or barter.<sup>9</sup> The demand for livestock (horses, mules, and oxen) by the U.S. Army quartermaster headquarters at Fort Leavenworth, to supply the mounted dragoon regiments protecting the Santa Fe Trail and the forts located on the Military road between Iowa and Fort Gibson in Arkansas Territory, created a lucrative market that increased during the Mexican War between 1846 and 1848 and the California Gold Rush in 1849. The demand continued as the U.S. Army exported horses, mules, oxen, dairy cattle, and poultry to a growing system of military posts and cantonments in the West and Southwest established to protect American trade and railroad interests and to manage the Native American nations.<sup>10</sup>

By 1850, the census for Jasper County listed 4,223 inhabitants. During the next decade, the population increased by 60 percent to include 6,533 white people, 15 free blacks, and 335 slaves. At that time only fourteen residents operated manufacturing enterprises.<sup>11</sup> While not mined in significant quantities, mining of lead ore appeared as an industry during this period. In 1849, a miner discovered lead ore on a farm owned by the Reverend Joplin and the area soon flourished as a small mining camp named Leadville. At the same time, a partnership discovered lead ore on Center Creek near the site of earlier

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<sup>7</sup> Near the later intersection of 5th and Club Streets.

<sup>8</sup> Renner, 16-17. Joplin left the area in 1844 and later helped found the town of Mount Vernon, Missouri. Shortly thereafter, he moved to Springfield where he lived until his death in the 1850s.

<sup>9</sup> Renner, 18.

<sup>10</sup> Louise Barry, May 1942. "The Fort Leavenworth-Fort Gibson Military Road and the Founding of Fort Scott" Vol. XI, No. 2, pages 115 to 129 Topeka: Kansas State Historical Society. On-line. Available from Internet, [http://www.kancoll.org/khq/1942/42\\_2\\_barry.htm](http://www.kancoll.org/khq/1942/42_2_barry.htm), accessed January 28, 2008.

<sup>11</sup> Renner, 19.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 6

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

diggings and the village of Minersville<sup>12</sup> evolved. The partners erected a smelter at nearby French Point. At another location, a young slave of John C. Cox discovered lead ore on the banks of Joplin Creek near the Blytheville post office.<sup>13</sup> Miners from the Lead Belt in Southeast Missouri migrated into the area and joined local farmers who engaged in mining the shallow deposits with little more than a pick, shovel, a bucket, and a windlass for hoisting the ore.<sup>14</sup> Despite this growth, large expanses of the county remained unsettled and the largest communities were small villages.

**Scotch-Irish Settlers**

Most of the early settlers who occupied the choice land and the first miners who arrived in Southwest Missouri were part of the mass migration from the Middle South that occurred in the first decades of the early nineteenth century and followed the Ohio-Mississippi-Missouri river system into Missouri. Most came from Kentucky and Tennessee and were of Scotch-Irish stock that comprised the front line of America's moving frontier. They formed communities among the rich farmland along the Mississippi and Missouri rivers and by mid-century dominated the settlement of Missouri's Ozark Plateau. The Scotch-Irish mountaineer from Middle or East Tennessee was especially attracted to the Ozark region where land was not only cheaper, but also similar to that in the eastern uplands of Tennessee.<sup>15</sup> Because only a few from other cultural groups initially settled in the Southwest Missouri until after the Civil War, the agricultural practices, trades, technologies, beliefs, and customs of the Scotch-Irish profoundly influenced the culture of the region.

These families comprised the "pragmatic avaricious and pugnacious" Scotch-Irish cultural group.<sup>16</sup> Their ancestors were "lowland Scots." Neither Scottish nor Irish, they were a group of Danes, Angles, and Saxons that occupied the northern neck of the British Island. In this location, they endured generational battles between the highland Celts and the English. As a result, they did not develop any literature, art, science, technology, crafts, or agricultural skills. The overriding cultural traits of the group were as a race of formidable guerrilla fighters with a feudal governmental structure based upon loyalty and obedience to strong partisan leaders.<sup>17</sup>

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<sup>12</sup> Later known as Oronogo. Renner, 19.

<sup>13</sup> Ibid.

<sup>14</sup> Rafferty, 79.

<sup>15</sup> Ibid., 35-36

<sup>16</sup> Bil Gilbert. *Westering Man: The Life of Joseph Walker* (New York: Athenaeum Press, 1983), 21.

<sup>17</sup> Ibid.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 7

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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The lowland Scots' Protestant religion prompted the English government to establish them on large farms in Northern Ireland where they were to control the growing problem presented by the Roman Catholic native Irish. The Ulster Irish, as the lowland Scots became known, displaced the native Irish in a period of guerrilla wars quite similar to that which their descendents waged on the Missouri-Kansas border almost two hundred years later.

By the early decades of the eighteenth century, the English government persecuted the Ulster Irish who had by then gained military and economic power in Ireland. At the same time, colonial leaders in North America viewed the Ulster Irish as an ideal disposable people and encouraged their emigration to establish white settlements in wilderness areas. By 1720, thousands of Ulster Irish migrated through the ports of Philadelphia, Pennsylvania and Charleston, South Carolina. After centuries of exploitation and persecution, the Scotch-Irish, as they became known in America, immediately departed for the wilderness where they quickly quelled native tribes, cleared lands, built roads, and paved the way for larger landowners and investors.

About 95 percent migrated to the Appalachians in a series of frontier communities that stretched from Pennsylvania to northern Alabama and Georgia. They eventually became the dominant culture of the South and much of the Midwest.<sup>18</sup> Bringing few traditions from Europe and having little exposure to the culture of the American Colonies, the Scotch-Irish "wasted little effort trying to recreate European villages, schools, gardens, farms, trades, diets, fashions or social customs."<sup>19</sup> Their migratory experience in the United States produced no material culture. There are no Scotch-Irish communities, villages or regions<sup>20</sup> as there are for the German, Polish, or Pennsylvania Dutch. There is no style of dress, or art that can be specifically attributed to the Scotch-Irish. Nor is there a distinctive Scotch-Irish style of architecture, as there is English, French or Spanish. Continuously occupying the westward moving Euro-American settlement line, they instead adopted and adapted the skills and crafts of the cultural groups they encountered.<sup>21</sup> Loyal only to their clan and preferring frontier life to the organized society of more settled areas, the group did develop authoritarian patriarchal social units that proved to be an advantage in the wilderness. For a century and a half during the eighteenth and nineteenth centuries, the Scotch-Irish pushed first into Appalachia and then on into the Kentucky grasslands and the Tennessee Valley. By the

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<sup>18</sup> A small percentage settled initially in New Hampshire, spilling over into modern-day Vermont and Maine. Senator Jim Webb, "Commentary: Secret GOP Weapon: The Scots-Irish Vote," *Wall Street Journal*, 19 October, 2004.

<sup>19</sup> Gilbert, 22.

<sup>20</sup> Ibid., 23.

<sup>21</sup> Ibid.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 8

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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time the Scotch-Irish settlers of Jasper County formed a government, they were already related by intermarriage, shared strong cultural traditions, and enjoyed military and political alliances developed during their stay in Appalachia and migration into Kentucky and Tennessee.<sup>22</sup>

Their values emanated from the Scottish Kirk, (Calvinist Church) which abolished the top-down hierarchy of the Catholic Church and replaced it with governing councils made up of ordinary citizens creating a mix of fundamentalist religion and social populism that became the roots of Jacksonian Democracy.<sup>23</sup> The nature of these settlers remained unaltered during the ensuing settlement period both before and immediately after the Civil War in Jasper County. As the largest and most politically powerful cultural group, they organized their government and community economic activities according to the principles of cronyism where it flourished well into the twentieth century.<sup>24</sup>

**African American Settlers**

The other cultural group of notable numbers who came into the Missouri during the Great Migration of the early nineteenth century did not come voluntarily, but arrived by virtue of their ownership by Euro-American settlers. The distribution and density of the slave population in Missouri followed closely the distribution and density of the white population. By 1850 the slave population numbered more than 87,000.<sup>25</sup> The main immigration route to Western Missouri was along the Missouri River and it was in the counties bordering the river that the slave population was concentrated, particularly in the counties of Mid-Missouri. Between 1840 and 1860 the slave population ranged from 10 to 30 percent of the total population in Western Missouri. Unlike the plantation economy of Mid-Missouri spawned by tobacco and hemp crops where slaves constituted a higher percentage of the population, slaves brought into Jasper County engaged in general agricultural labor on small self-sustaining farms and also served as domestic servants, often working in close proximity with their owners. The slave population in the county remained constant between 1840 and 1860 constituting 20 percent of the population.<sup>26</sup>

The cultural background of the slaves in Missouri combined traditions and skills deeply rooted in Africa and in the customs and practices that evolved out of the slave's experience in the New World. The

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<sup>22</sup> Ibid., 18.

<sup>23</sup> Webb.

<sup>24</sup> Gilbert, 18, 39.

<sup>25</sup> Perry McCandless, *A History of Missouri Volume II 1820 to 1860* (Columbia: University of Missouri Press, 1972), 37.

<sup>26</sup> Rafferty, 41.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 9

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

historian, John Hope Franklin, observed that, "The survival of varying degrees of African culture in America suggests that the African came out of an experience that was sufficiently entrenched to make possible the persistence of some customs and traditions." Thus, African slaves were a complex, heterogeneous group. Three centuries of slavery forced Africans of different experiences, languages, and customs to live together. This imposed interaction between slaves produced new sets of customs and practices at the very same time exposure of the slave to white western customs altered the cultural patterns of both groups.

Although the majority of the Jasper County's settlers came from the Middle South, most families in Jasper County did not own slaves. However, as noted by local historians, the community leaders, including preachers and politicians, supported the institution. By the mid-1850s, the question of the extension of slavery into the Kansas territory created growing division as to the future of slavery in Missouri.

**Border and Civil Wars**

Ignoring the terms of the Missouri Compromise, in 1854 Congress voted to allow Kansans to decide for themselves whether they would live in a free or slave territory. Those who lived in the western part of Missouri saw in the new law an opportunity to extend slavery into the new territory. Missouri at this time contained approximately 100,000 slaves worth about \$35 million, with the western half of the state containing half of the state's slave population. Even as Congress debated the legislation, Missouri residents moved over the border onto land still legally owned by Native American groups, staked their claims, organized into groups to guard their new lands, and returned to their homesteads in Missouri.

Soon emigrant aid societies from the Northeast, many sponsored by abolitionist groups, sent sufficient numbers of settlers into the newly opened Kansas territory to oppose the election a free-state territorial government. Moreover, the mass migration of antislavery settlers to Kansas Territory created alarm among Missourians for the safety and security of their "property" in Kansas. Southern partisans organized into groups and promoted the establishment of proslavery settlements.

In the first territorial election, bands of Missouri residents entered the new Kansas territory and cast fraudulent votes. A series of hotly contested territorial elections and legislative assemblies ensued. Antagonism soon flared into open battle. Guerrilla bands formed on both sides of the Missouri-Kansas border, engaging in intimidation, and destruction, and attacking proslavery and "free-soil" settlements.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 10

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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By the time of Lincoln's election in 1860, atrocities perpetrated by the Kansas "Jayhawkers" and Missouri "Bushwhackers" captured the attention of the nation. Newspapers coined the term "Bleeding Kansas" and the strife along the border of Kansas and Missouri became a contributing factor to Civil War. With the firing on Fort Sumter in April 1861, the federal government focused its attention not only on the warfare between partisan settlers on the western frontier but also on retaining control of Missouri. Frequent skirmishes and battles between federal and Confederate troops as well as irregular partisan guerilla fighters ensued throughout the State, including Southwest Missouri.

Most residents of Jasper County were "conditional Union men," sympathetic to the South but not in favor of secession from the Union, as was much of the State. However, when war broke out, a considerable number of residents supported the southern troops. Jasper County became an early battleground of the war because of its location adjacent to the Kansas territorial border where clashes over slavery had occurred since 1854. Moreover, the region provided a natural gateway to the South along the western edge of the Ozark Mountains. The region's lead mines were also of strategic importance; in 1861, the Granby mines supplied much of the South's lead for ammunition. The next year, Union troops regained control of the mines. However, lead shipments dwindled as escalating guerrilla activity left mining camps abandoned and finally ceased during the war years.<sup>27</sup>

During the Civil War, thirteen battles and skirmishes occurred in or near the Jasper County seat of Carthage. None of any significance occurred in the Joplin area. Fighting occurred between guerrilla bands from both sides and the armies of the North and South. Jasper County's first major military engagement occurred in July 4-5, 1861, when 1,100 German-American troops from St. Louis under the command of Union General Franz Sigel fought Claiborne Jackson's 6,000 Confederate Missouri State Guards nine miles north of Carthage. The ensuing battle lasted throughout the day, ending in Carthage when Sigel's troops retreated to Springfield. The secessionists controlled Jasper County, strengthening sympathy and support for the South and spurring an exodus of moderate supporters of the Union. A dangerous period ensued as the Confederate army tried to maintain control of southern partisan guerrilla bands who operated out of Kansas; few of these irregular troops on either side operated with any restraint. In Jasper County, Unionists remained under heavy pressure until the third year of the war. In May of 1862, federal troops escorted a train of thirty to forty wagons of household goods and herds of livestock

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<sup>27</sup> Renner, 21.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 11

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

owned by Unionists leaving Jasper County. Later in the war, when Union forces controlled the County, supporters of secession also fled.

The second major encounter in Jasper County occurred in September 1863, when Confederate Colonel Jo Shelby conducted a raid from Arkansas deep into Missouri, reaching the Missouri River. Ten engagements ensued prior to Shelby's men retreating south with the Union cavalry in pursuit. Shelby's men reached the Kendrick farm across the Spring River just north of Carthage. Although Brigadier General Thomas Ewing attempted to block the confederate troop's progress south, Shelby and his men disengaged from the fighting and escaped to Arkansas.

In the late summer of 1864, fighting in the area intensified as Confederate General Sterling Price's army of 12,000 entered Missouri and touched off a flurry of guerrilla activity. In the confusion, Carthage was left temporarily unguarded and guerrillas burned the town. The Jasper County government moved to Cave Springs where it remained until after the war.<sup>28</sup> By the end of the war, Jasper County had fewer than 500 inhabitants dwelling in a countryside of abandoned farms and villages.

Within five years of the end of the war, the stream of settlers into Jasper County included returning residents as well as Union soldiers from Indiana, Iowa, and other northern states that returned to the area to settle after the war. Many of the local residents involved in guerrilla activities during the war, fearing retribution, left the area.<sup>29</sup>

The wave of European migration into the Ozarks occurred with the arrival of railroads. Newly arrived from many European countries, emigrants served as laborers in the expansion of the State's railway system. Upon its completion, one railway line serving Springfield left behind workers who abandoned laying track in order to settle in the Ozarks plateau. Along the line, names of Italian, Czech, Bavarian, and Bohemian extraction began to be added to county records.<sup>30</sup>

In 1870, the county population reached 13,928, double the number of inhabitants before the war. The large expanses of cheap abandoned land, the resumption of mining, the existing infrastructure offered by

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<sup>28</sup> County records were stored during the war at Fort Scott, Kansas.

<sup>29</sup> *Carthage (MO) Evening Press*, 2 November 1950. Joplin Public Library, Joplin, Missouri.

<sup>30</sup> "The Scotch-Irish and the Coming of the Railroads" [article online]; available at [www.watersheds.org/history/europeans.htm](http://www.watersheds.org/history/europeans.htm); Internet, accessed 28 March 2008.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 12

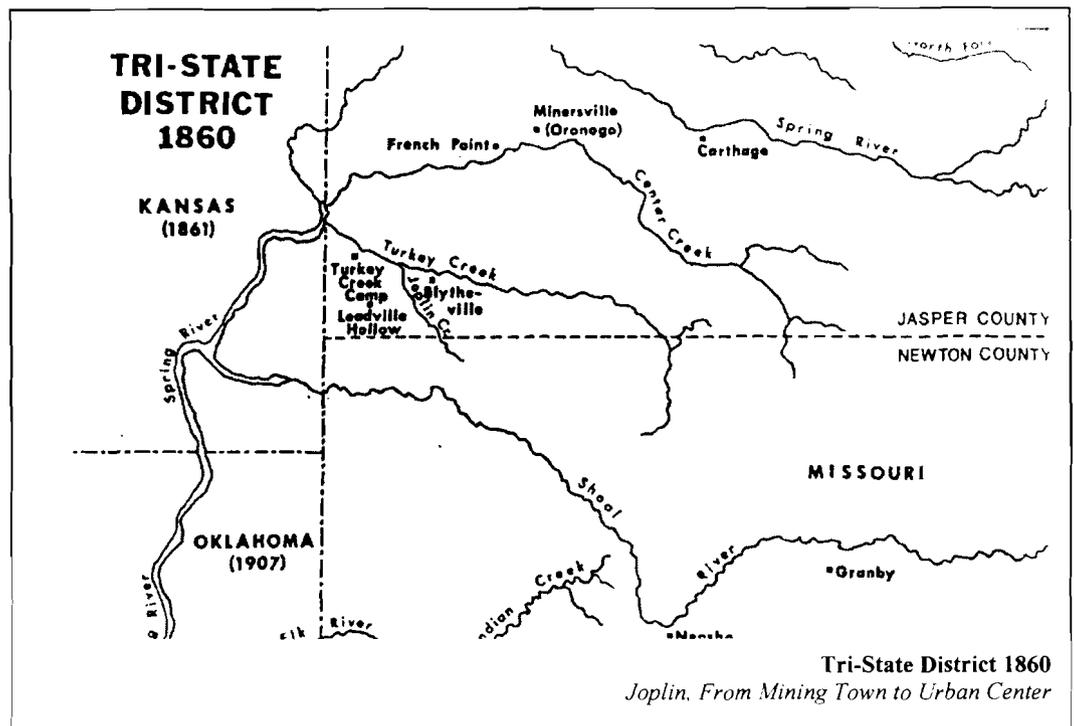
**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

roads and bridges, and the presence of pre-existing communities with a county and town governmental system, provided an attractive opportunity and atmosphere in which to rebuild after a devastating war.

**EVOLUTION OF JOPLIN AS A REGIONAL COMMERCIAL AND INDUSTRIAL  
CENTER: 1871 - 1960**

One of the major causes for growth in Southwest Missouri and the rise of Joplin as a regional commercial center in the late nineteenth and early twentieth centuries was the mining of lead and zinc in Jasper County and what evolved as the Tri-State Mining Area of Southwest Missouri, Southeast Kansas, and Northeast Oklahoma. During a period from about 1867 to 1912, twenty-nine cities and towns were founded in this area, most of which started as mining camps.

By the outbreak of the Civil War, mining operations were well established at several locations in Newton and Jasper Counties, including Granby and Neosho in the drainage basin of Shoal Creek; Turkey Creek Camp, Leadville Hollow, and Blytheville in the Turkey Creek drainage basin; and French Point and Minersville (Oronogo) on Center Creek.<sup>31</sup> After the end of the war, mining resumed and acted as a stimulus to attract settlers to the area. Beginning in 1867, the Granby Mining and



<sup>31</sup> Rafferty, 79.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 13

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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Smelting Company acquired large tracts of land, leasing parcels to miners. Within two years, one of these communities, the mining camp of Minersville, grew to 350 residents, changing its name to Oronogo.

In the spring of 1870, the company offered a reward of \$500 to the leaseholder who mined the most lead in a four-month period. The prize went to two Oronogo miners, Elliot R. Moffet and John B. Sergeant, who promptly secured a lease on an 80-acre tract along the east side of Joplin Creek. Here they struck a large body of galena rock (lead ore) and erected a smelting furnace. News of the strike prompted settlers in nearby towns and farms to move to the area and start mining. Within a year, 500 people lived in the Turkey Creek valley.<sup>32</sup>

**FOUNDING OF JOPLIN: 1871-1873**

The discovery of large deposits of lead within what are now the Joplin city limits assured that mining would play a major role in the initial development of Joplin and its rise as the leading regional commercial center. In response to the influx of miners, in 1871, John C. Cox platted seventeen acres for the town site of "Joplin City" on a hill on the east side of Joplin Creek. In the meantime, Patrick Murphy, W.P. Davis, Elliot R. Moffet, Patrick Murphy, and W. P. Davis purchased forty acres on the west side of the creek and platted the community of Murphysburg. Murphy and Davis opened a large mining equipment and general store near 1<sup>st</sup> and Main Streets and soon established a lead smelter. The next year they established a bank and a hotel.

In the fall of 1871, John H. Taylor, an attorney from Jackson County, Missouri, and a group of Kansas City, Missouri, investors organized the Joplin Mining and Smelting Company and purchased 120 acres of Cox's land located north of 4th Street, creating a segment in the Joplin Valley which became referred to as the Kansas City Bottoms.<sup>33</sup> Both Joplin City and Murphysburg grew equally in size and reached a collective population of 2,000, an increase of 1,500 in six months. The next year the settlements consolidated into a community called Union City. Soon after, however, an irregularity in the legal organization of Union City caused dissolution of the city government. In 1873, the Missouri Legislature reestablished the boundaries of Union City under the incorporated name of Joplin.<sup>34</sup>

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<sup>32</sup> Renner, 25.

<sup>33</sup> The Joplin Union Station would later be erected at this location.

<sup>34</sup> Renner, 26 and Casey/Hill Architects-Planners, "City of Joplin Preservation Plan," Report prepared for the City of Joplin, Missouri. July 30, 1990., 4.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 14

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Among the newcomers to the region after the end of the Civil War were German emigrants. Many engaged in farming and mining, but significant percentages were skilled tradesmen and artisans, as well as merchants and businessmen. In Joplin, they established the first post-war bakery, hardware store, and bank. The early prospectors were professional miners or local farmers trying to augment their income.



**Joplin, Circa 1877.**

**Lower Right: Original City of Joplin.**

**Central and Upper Left: Original Town of Murphysburg.**

*Joplin Missouri Historical Guide*

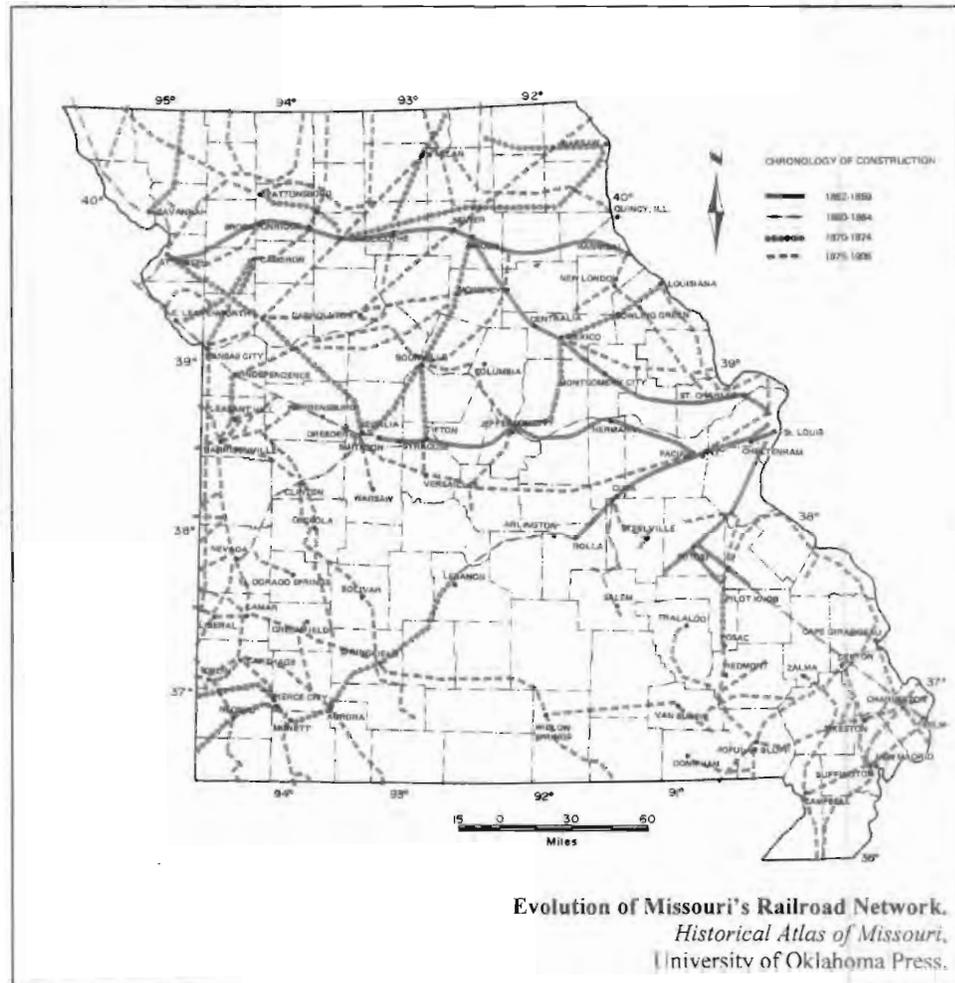
The shallow deposits along Joplin Creek required only a shovel, pick, bucket, and a windlass consisting of a hand-cranked wooden cylinder with a rope for hoisting the ore bucket out of the mine. Many used homemade tools. The majority of the mines were small, each camp having its own smelter. Moreover, in the early days of mining, there was not much market for zinc ore, which was often among deep deposits of lead ore; the miners cast aside much of the zinc ore called "Jack." These conditions, and the lack of easily accessible rail lines, initially limited the size and extent of the local mining industry. Most commonly, wagons carried the ore to the Spring River where it was loaded onto flatboats, and floated west to the Grand River into Indian Territory and on to the Arkansas River, eventually reaching New Orleans.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 15

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**



**RAIL CONNECTIONS: 1870 – 1910**

In 1870, the Atlantic and Pacific Railroad ran southwest through Missouri from St. Louis through Springfield, Pierce City, Neosho, and on into Indian Territory. In 1872, the railroad established a branch line from Pierce City to Carthage and, a year later, to the mining camp of Oronogo located just seven miles from Joplin. To the west of Joplin, the Kansas City, Fort Scott, and Gulf Railroad entered Baxter Springs, Kansas, in 1870.<sup>35</sup>

<sup>35</sup> Renner, 30.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 16

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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By 1875, wagon freighting and stagecoach business provided overland transportation between these railheads and Joplin. Most of the heavy freight shipped to Joplin and the surrounding mining camps came from Kansas City, Missouri, to the Baxter Springs, Kansas, freight yard. From there teamsters hauled wagons to Joplin over a route that required fording Spring River and Shoal Creek. In response to these circumstances and the need to provide an efficient route for transporting fuel to the local smelters in Joplin, Moffet, Sergeant, and a group of local investors completed a rail line between Joplin and a railhead at Girard, Kansas in 1877.<sup>36</sup>

Until this time, the Ozark region remained relatively untouched by railroads except for the Southwest Branch of the Pacific Railroad, which extended between St. Louis and Springfield, Missouri, and the St. Louis and Iron Mountain spur line to mining districts on the eastern part of the Ozark region in the vicinity of Pilot Knob, Missouri.<sup>37</sup>

By the late 1870s, railroad companies realized that Joplin was not a transitory mining town. In 1878, the St. Louis and San Francisco Railroad built a spur from Oronogo to Joplin. By 1880, many of the regional short lines merged with the "Frisco" line. Other railroads constructed lines to Joplin including the Missouri Pacific Railroad in 1882; the Missouri, Kansas and Texas Railroad from Parsons, Kansas, to Joplin in 1888; and the Kansas City Southern Railroad also in 1888. The Missouri and Northern Arkansas line from Joplin to Helena, Arkansas, used the Kansas City Southern rails north from Neosho, Missouri.<sup>38</sup>

In 1877, important ore discoveries at Webb City and Carterville in Missouri and in Galena, Kansas, led to an exodus of miners from Joplin where the shallower pockets of lead were already playing out.<sup>39</sup> Despite the temporary loss of population, the discovery of these larger deep deposits in the surrounding region served as a stimulus to Joplin's shift from mining town to a diversified regional commercial center. The presence of established wagon transport to nearby rail connections, and the expanding nature of the mining camps in the region led to more and more smelters becoming concentrated in Joplin. The City's fledgling financial institutions and banking houses, growing numbers of administrative offices for mining

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<sup>36</sup> Ibid., The line later merged with the St. Louis and San Francisco Railroad.

<sup>37</sup> Rafferty, 62.

<sup>38</sup> Renner, 30; and Joel T. Livingston, *Joplin Missouri The City That "Jack" Built Some of Its Businesses and Its Beauties* (Means Moore Company, 1902), 4.

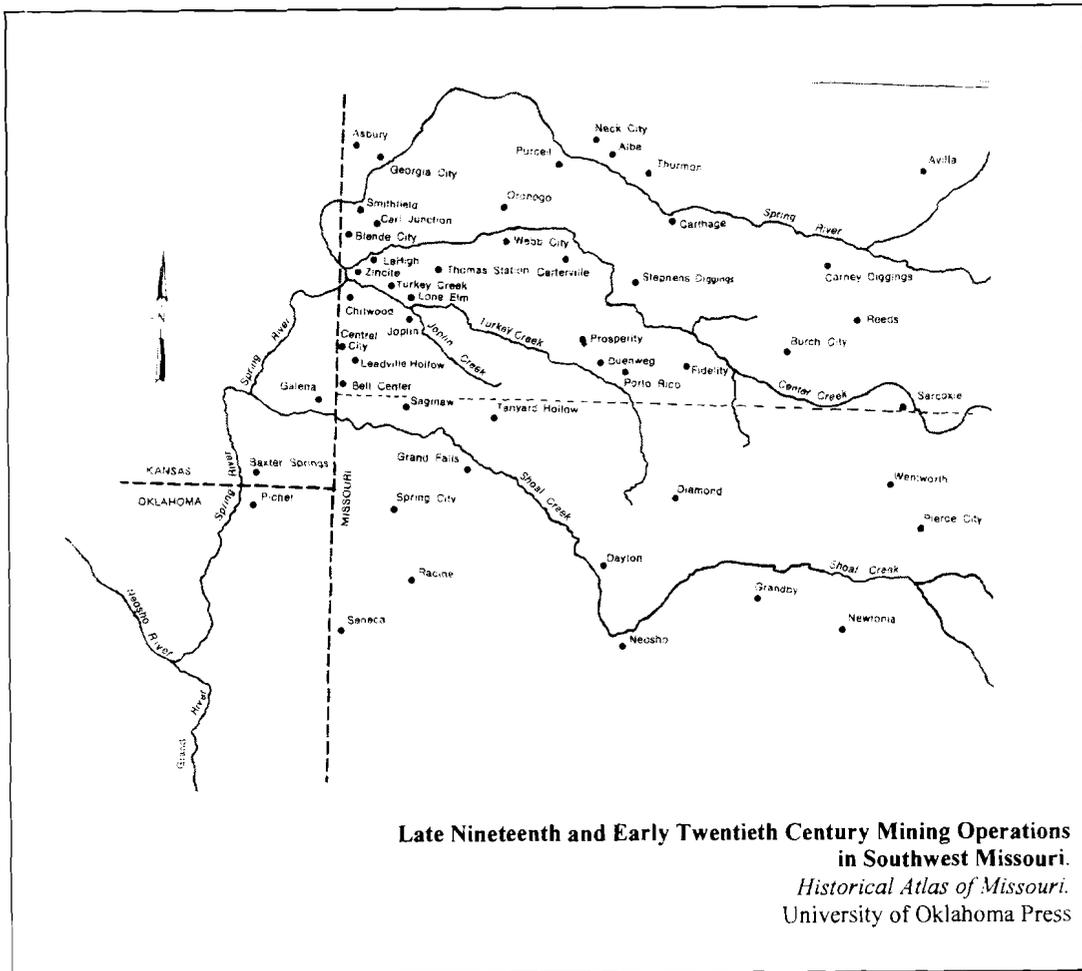
<sup>39</sup> Renner, 30.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 17

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**



companies. emerging wholesale businesses, and significant number of manufacturers of mining equipment assured Joplin the role of the regional commercial center of the expanding Tri-State Mining Area.

An important factor in Joplin’s continued dominance in the regional mining industry was its growing role in the manufacturing of mining machinery. Originally founded to manufacture specialized equipment designed for the geological conditions in the region, these companies eventually held the patents for machinery sold on an international market. Among the leaders in the manufacture of mining equipment was Harnany’s Foundry and Machine Shop founded in the Lone Elm mining camp in the mid-1870s that remained a major factory in Joplin for decades. Another leading equipment manufacturing business was

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 18

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

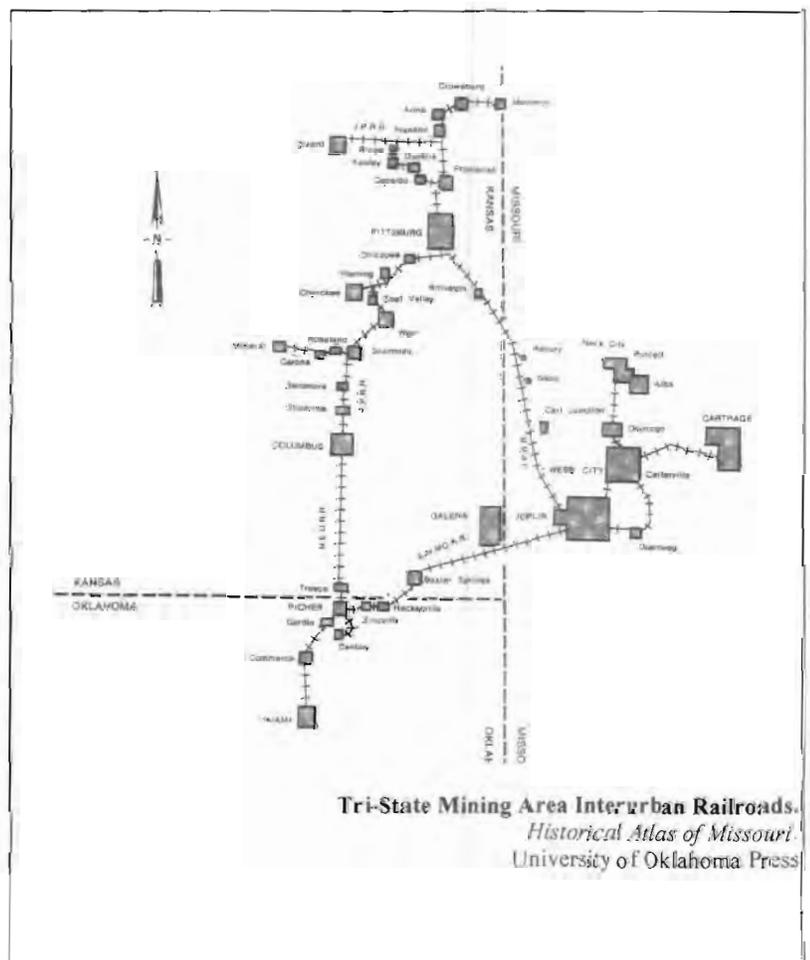
Freeman's Foundry, later the United Iron Works, which had a factory at 14<sup>th</sup> and Joplin Streets and employed around 300 workers at the turn-of-the-century. Both foundries were part of a group of eleven large foundries and machine shops in Joplin at the end of the nineteenth century.<sup>40</sup>

With the arrival of the railroads, the mining industry flourished in the late nineteenth century. In addition to shipments of lead ore, regular shipments of zinc ore were made to St. Louis. Mining operations occurred in an expanding area in Southwest Missouri, Southeast Kansas, and Northeast Oklahoma.

**Interurban Rail Lines**

The rise of the mining district in a tri-state area within two generations promoted the construction of the largest interurban electric trolley systems in the United States. Beginning in the 1890s, Joplin served as the hub of a variety of horse-car and electric trolley companies servicing the lead and zinc mines in Southwest Missouri and Northeast Oklahoma, as well as the coal mining towns in parts of Southwest Kansas. They eventually consolidated into three main interurban railway companies.<sup>41</sup>

The Southwest Missouri Electric Railway Company/Southwest Missouri Railroad founded and managed for over a quarter of a century by Alfred H. Rogers of Springfield, Missouri, began as a two-mile mule-car line connecting Webb City with Cartersville. Between 1893 and 1929, the line extended to communities in Jasper County, Missouri;



<sup>40</sup> Ibid., 39.

<sup>41</sup> Rafferty, 64-65.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 19

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Cherokee County, Kansas; and Ottawa County, Oklahoma, and linked Joplin with Webb City, Carterville, Carthage, Duenweg, Oronogo, Neck City, and Purcell to the northeast and to Galena and Baxter Springs in Kansas and Hockerville, Zinville, and Picher, in Oklahoma.<sup>42</sup>

Between 1890 and 1910, the Joplin and Pittsburg Railway Company grew from a city streetcar line in Pittsburg, Kansas, into a network that serviced Mulberry, Franklin, and Girard in Kansas; Joplin, Missouri; and to the southwest to Weir, Mineral, and Columbus in Kansas.<sup>43</sup> The line which also had connections to Kansas City, Missouri, handled both freight and passenger business.

The Oklahoma, Kansas and Missouri Interurban Railway Company began in 1908 and eventually extended north from Miami, Oklahoma, to Picher, Oklahoma, and to Columbus, Mineral, Cherokee, Weir and Chicopee in Kansas. Another line between Columbus, Kansas, and Miami, Oklahoma, passed through Baxter Springs, Kansas.<sup>44</sup>

**THE ASCENDANCY OF CORPORATE MINING**

Mining operations increased significantly both in size and rate of production between 1880 and 1900 as the nature of mining changed. By 1880, technological advances brought changes in the mining and milling of ores. Steam, and later, electric powered drills were in use by the 1890s. Miners continued to hand shovel the ore and load it on the underground trams pulled by mules, or pushed by mine workers. Most mines ran their own concentration mills where rock was separated from galena (lead ore) and zinc ore.<sup>45</sup> By 1900 the



<sup>42</sup> Replaced by buses, the line ceased operations in 1938.

<sup>43</sup> Rafferty, 65; and American Mining Congress, *The World's Greatest Zinc and Lead District*, (Joplin, MO: Means & Head Publishers, 1907) 2. The line converted to a gasoline propelled locomotive and ceased in operation in 1954.

<sup>44</sup> Ibid. In 1919 the line's name changed to the Northeast Oklahoma Railroad at a time when the mines of Oklahoma and Kansas were increasing in production and Missouri mine production declined. The final year of operation was 1963.

<sup>45</sup> Renner, 37.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 20

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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number of miners working the Tri-State Mining Area reached 10,000.<sup>46</sup>

The financing and structuring of mining operations changed at this time. The lease system continued, but outside capital financed larger and larger operations creating a new economic structure. Most of the ore deposits were of low grade and the costs of mining in the hard, flinty rock were relatively high creating low profit margins. During boom periods when ore prices were high, everyone made a profit. When prices dropped and remained low, only the larger concerns produced a profit. As a result, during the last two decades of the nineteenth century, most of the small mining operations disappeared as larger companies, financed by Eastern and foreign investors, consolidated the leases and financed the introduction of mechanization.

The capitalization of large holdings occurred in the form of royalty companies that bought up both land and leases. As a result, depending on the location(s) of their mines, mining companies often paid royalties to one or more middlemen leaseholders. Royalties rose as these companies provided new mechanical services to mining operators such as prospecting drilling services and supplying utilities and low-cost housing for miners. Signs of the technological change and a shift from many locally-owned small mines to large corporations were the drastic reduction of the number of smelters in Joplin to only three by 1894, and the construction of new smelting plants near natural gas and coal fuel processing centers in Kansas and Oklahoma.

**TWENTIETH CENTURY COMMERCIAL AND INDUSTRIAL DIVERSITY**

By 1905, the lead and zinc deposits established the Tri-State Mining Area as the supplier of almost half of the world's supply of these metals. At this time Joplin's position as the major metropolis of the tri-state area was secure. The economic base of the City demonstrated the diversity that comes with access to regional and national transportation network. The City's location five miles east of the Kansas border, and less than forty miles from the Arkansas and Oklahoma state lines was a significant asset. Joplin and the eleven surrounding communities within a ten-mile radius had an aggregate population of 80,000<sup>47</sup> linked by a network of all-weather roads, railroads, and electric rail lines.

By 1906, the rail systems passing through Joplin were all trunk lines, each forming a part of the largest system in the West and, either with their own rails or in conjunction with their allied connections,

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<sup>46</sup> Ibid., 38.

<sup>47</sup> Ibid., 46.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 21

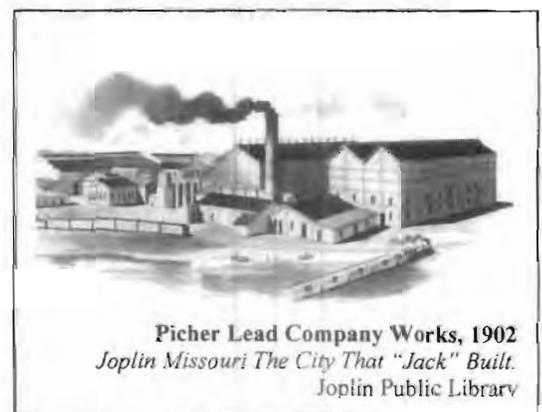
**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

provided affordable and quick service to market centers. Joplin benefited from the connections with the mines and their smelting operations in the tri-state area, but also to the coal, oil, and natural gas fields that provided cheap fuel for mining and smelting, as well as affordable freight rates not only to the fuel districts of Missouri, Kansas, and Oklahoma, but to other markets in a territory extending from the Atlantic to the Pacific and from Canada to the Gulf of Mexico.

Joplin's access to other sources of energy also contributed to the City's growth. The inexpensive natural gas piped from Kansas attracted manufactures - candy, wagon, caskets, clothing, factories, flour mills, foundries, machine shops, steel and bridge works, and dynamite factories from all parts of the country.<sup>48</sup> Moreover, by the early twentieth century, the Spring River Power Company dam across Spring River twelve miles west of Joplin collected water from a drainage area of 2,500 miles. The water power plant generated 3,000 kilowatts of electricity supplemented by a steam plant with a 2,000 kilowatt capacity. A thirty-mile transmission system provided electric service to the Joplin and various mines. The electric service stimulated the development of lumber and grain mills as well as foundries.<sup>49</sup> In addition, the Consolidated Light Power and Ice Company's dam on Shoal Creek four miles south of Joplin, supplied power for electric lights to a population of 80,000 in Joplin, Web City and Carterville.<sup>50</sup>

As a result of these connections, Joplin developed a significant wholesale distribution business serving Southwest Missouri, Southeast Kansas, Northern Arkansas, Oklahoma, and the Indian Territory that included three wholesale grocery businesses and wholesale houses dealing in dry goods, drugs, notions and hardware. Four of the City's flour mills were major exporters. Manufacturing plants produced bakery items, automobiles, vitrified building and paving brick, zinc oxide, and paint. Extensive limestone quarries provided dressed limestone.

The Picher Lead Works employed 200 workers to manufacture pig lead and white lead. In 1916, Judge Oliver Picher merged his lead mining company with the Eagle Paint Company to form Eagle-Picher Lead establishing the basis for the company to become an industry leader by offering the most advanced products and technology of the time.



<sup>48</sup> American Mining Congress, 2.

<sup>49</sup> Ibid.

<sup>50</sup> Ibid., 1.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 22

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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Nevertheless, despite Joplin's solid role as a regional commercial center, in the two decades between 1910 and 1930 Joplin's growth slowed. A major factor was the 1914 discovery in Oklahoma of the richest body of lead and zinc in the Tri-state Mining Area. The Picher, Oklahoma, field changed the locale of mining operations in the region not only because of its size, but because of the market for zinc and lead created by World War I. The war broke out in Europe almost simultaneously with the discovery in Oklahoma and the price of lead and zinc skyrocketed and peaked in 1916.

After World War I, production near Joplin declined rapidly as a result of depletion of ores and competition from areas with lower production costs. Joplin's population declined to 29,902 in 1920, but the diversification of the economy, the expansion of the tri-county area's interurban trolley system, and construction of a modern paved highway network strengthened the community's role as a regional commercial and industrial center.

The Tri-State Mining Area reached its apex in 1925-1926. Of all of the ore mined in the region, the Picher field produced over sixty percent, while the Webb City field produced fifteen percent, and Joplin mines yielded 9½ percent.<sup>51</sup>

During the first three decades of the twentieth century, mine-related industries remained an important commercial component in Joplin's economy. Joplin foundries and manufacturing plants patented and produced a high number of highly specialized mining equipment. In 1927, the two largest firms, United Iron Works and Rogers Foundry merged. Joplin also had three explosives manufactures that catered to the heavy demand for dynamite used in mining. The mixing of tailings<sup>52</sup> with cement led to the manufacture of concrete building elements and Concrete Masonry Unit (CMU) building blocks. By 1910, a half-dozen factories manufactured building blocks and concrete culverts and pipes using tailings, establishing Jasper County as the headquarters of these types of building materials.<sup>53</sup> By 1925, the City had 141 manufacturing businesses with Eagle-Picher being the largest. This concern employed about 700 workers in manufacturing lead-based materials.<sup>54</sup> Industries listed in

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<sup>51</sup> Ibid., 49.

<sup>52</sup> The residue produced in the separation of metals from ore.

<sup>53</sup> American Mining Congress, 2.

<sup>54</sup> Ibid., 57

United States Department of the Interior  
National Park Service

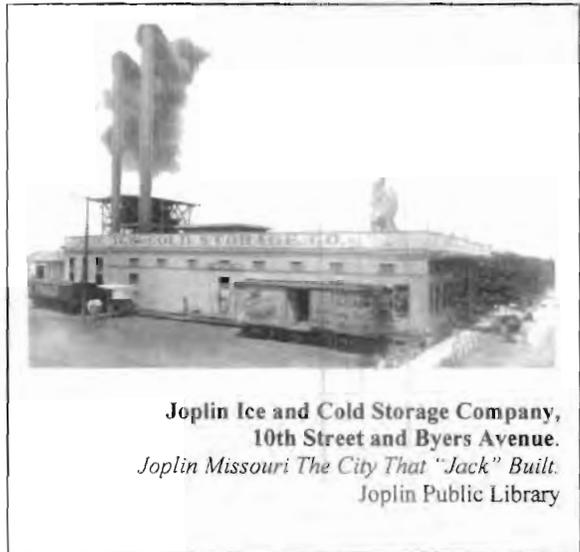
**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 23

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

the 1926 city directory included lead and zinc mining and smelting, cooperage works, flour mills, foundries, machine shops, and overall factories.<sup>55</sup>

During the next three decades, the profitability of the tri-state mining industry was erratic. During the Great Depression production plummeted and only large-scale operations showed a profit. During World War II, the demand for lead and zinc again increased, and the mining industry experienced a revival. After the war, military needs decreased and the industry suffered another decline. The Korean conflict brought another brief reprieve although, by 1951, there was a shortage of zinc and lead. To create a stockpile, the federal government contracted to buy ore from tri-state mines at a fixed price for up to two years. However, the government also agreed to pay foreign producers more than the prevailing price in the United States. Foreign ore flooded the market and, along with increasing costs, led to the closing of most mines in the region by the 1960s.



**Joplin Ice and Cold Storage Company,  
10th Street and Byers Avenue.  
*Joplin Missouri The City That "Jack" Built.*  
Joplin Public Library**

By the onset of World War II, Joplin's commercial and industrial diversification during the early twentieth century was significant and was due to the easy accessibility of raw materials essential for manufacturing, both skilled and common labor and access to a variety of transportation facilities. The list of manufactured goods included:

*Industrial alcohol, blasting powder, steam drills, motor-car accessories, barrels, cooperage products, concrete culverts, concrete pipe, cigars, sheetmetal (sic) products, tents and awnings, garments, engravings, coffee roasting and packing, sashes and doors, backbindings, carbonated beverages, creosoted lumber, wolmoanized lumber, dried buttermilk, condensed milk, butter, ice cream, creamery products, grain mill products, general machinery, mining machinery, neon signs, work shirts, whiskey, outdoor signs, rubber stamps, cookies, crackers, potato chips, printing products, oil machinery, tin shop products, hides, optical goods, mattresses, brooms, bakery products, packinghouse*

<sup>55</sup> *Leshnick's Joplin City Directory 1926* (Kansas City, MO: Leshnick Directory Co., 1926), "Introduction." Joplin Public Library, Joplin, Missouri.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 24

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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*products, feed products, leather goods, leather novelties, fertilizer, planing-mill products, dynamite, chicken coops, mineral wool insulation, flour, and roofing.*<sup>56</sup>

Semi-finished products included:

*Crushed stone, machine-shop products, foundry products, castings, Litharge, red lead (dry) paint, grinders, animal fats, limestone and marble, flour, orange mineral, Babbitt metals, solder type metals, casting metals, lead pipe, traps and bends, antimonial lead, animal proteins, . . .*<sup>57</sup>

The City's role as a major wholesale distribution center continued as well. Its location away from any other large manufacturing centers, national and regional rail connections, and competitive freight-rate supported an efficient distribution system of manufactured goods, particularly to the Southwest, and for the receipt of raw materials. In addition, because of the two distinct types of geological and topographical areas, the Joplin area benefited from two types of agriculture, two types of mineral resources, and two types of timber resources. All of these factors provided an exceptional variety of raw materials for many types of manufacturing and distribution.<sup>58</sup>

**EXPANDING ROAD AND HIGHWAY SYSTEM: 1900 - 1960**

The growth of diverse industries in Joplin were due, to a large extent, to the system of all-weather roads developed in the first decade of the twentieth century. The use of inexpensive chat, a waste by-product of the mines led to an extensive all-weather road system to the area much earlier than other sections of Missouri, Oklahoma, and Kansas. As early as 1906 Jasper County boasted of 380 miles of macadamized roads that used the tailings from the mining plants.<sup>59</sup> By 1914, Joplin's expanding system of paved highways led to diversification that assisted the local economy as mining revenues declined. Beginning in the second decade of the twentieth century, the Joplin Special Road District began construction of a network of eight concrete roads outside of Joplin proper.

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<sup>56</sup> Joplin Chamber of Commerce, "Joplin," *Polk's Joplin Missouri City Directory 1932* (Kansas City, MO: R. L. Polk & Co., 1932), 15.

<sup>57</sup> *Ibid.*

<sup>58</sup> *Ibid.*

<sup>59</sup> American Mining Congress, 1.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 25

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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During the 1920s, Joplin grew in importance as a highway transportation center. The National Highway Act passed by the United States Congress in 1925 called for an interstate highway from Chicago to Los Angeles. Designated as Route 66, this national artery for automotive traffic passed through Jasper County. The 1926 Joplin city directory noted Joplin's access to hard-surfaced roads from St. Louis and Kansas City and bus service to all parts of the state.

The early years of the Great Depression stimulated federal funding for an extensive highway-building program and Joplin became the junction of two major interstate routes – Highway 66 and Highway 71. As a result of the local network of paved roads and interstate connections, twenty major truck freight lines and several bus companies operated out of Joplin.

Joplin's continued development, despite the closing of the mines in the Tri-State Mining Area in the late 1950s and 1960s, was due in part to the funding approved to complete the interstate highway system during the Cold War. The routes planned for this network in Southwest Missouri assured that Interstate 44 would pass through the southern portion of Joplin, replacing Highway 66, which passed through the city proper. In 1955, Oklahoma began construction of a turnpike that ran between the Missouri state line and Tulsa. The Missouri State Highway Department then constructed a nine-mile extension from the state line to a point where it intersected with Highway 71 (Range Line Road). The new route assured the continued growth of Joplin as a hub for tourism and trucking industries. During the same period, Joplin's freighting needs also continued to be served by five railroads. Stimulated by declining rail passenger service, Joplin erected a city airport that emerged as a major passenger terminal. A 1955 bond issue led to lengthening runways to accommodate larger airplanes.

**AGRICULTURAL ADVANCES: 1870 - 1940**

Although the Border and Civil Wars devastated the Jasper County area and it remained abandoned in the years immediately following the end of the hostilities, returning landowners and new emigrants quickly established self-sustaining farms by 1870. The post-war agriculture quickly diversified with the establishment of successful operations in fruit trees, vineyards, nursery stock, crops and grasses, and breeding stock for horses, beef, and milk cattle. Diversification, however, did not occur at a rapid pace.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 26

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

In 1877, more than a decade after the end of the war, the Jasper County atlas listed the principal products as corn, hogs, and cattle, the basis of all self-sustaining farms.<sup>60</sup>

In the Ozark region and bordering areas such as Jasper County, less intensive agriculture occurred in terms of the value of farm products sold. Here soils are generally of lower quality than elsewhere in Missouri, and, as a result, much of the land used in agricultural production was pastureland for cattle. Dairying and poultry production also occurred in significant amounts. Grains raised included corn and wheat. The Medoc Valley in the northwestern part of the county produced a superior quality of grain by the late 1870s. From the earliest settlement of the region, corn was a staple field crop, initially used as ground meal for private consumption of the farm family and to feed their cattle and hogs. During the early twentieth century corn production declined. Wheat however was a cash crop initially sold to local milling companies. During the early twentieth century, sorghum became established as a crop in the Osage Plain region. More drought-resistant than corn, it was an ideal substitute for corn as cattle feed. Fruit and vegetable industries traditionally occurred in significant amounts in small areas.<sup>61</sup>

Jasper County became one a productive and rich agricultural section by the end of the nineteenth century. In 1895, the wheat crop in Jasper County amounted to 750,000 bushels and the corn crop was 1,500,000 bushels. Other crops included flax, oats, and hay. Fruit shipments from Jasper County amounted to 7,500 boxes of pears, 2,580 crates of cherries, 1,200 crates of raspberries, 32,400 crates of strawberries, and around 800,000 barrels of apples.<sup>62</sup> At this time there were sixteen flourmills in the county. Other agriculture related processing industries included canning factories, creameries, hatcheries, and meat packing plants. In 1906, agricultural, horticultural, and stock raising production amounted to \$23 million.<sup>63</sup>



**Shoalburg Mill**  
*Joplin Missouri The City That "Jack" Built.*  
Joplin Public Library

<sup>61</sup> Rafferty, 91 and 94; and *Illustrated Historical Atlas of Jasper County, Missouri*, 1875, 4-5

<sup>62</sup> Casey/Hill Architects-Planners,

<sup>63</sup> American Mining Congress, V.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 27

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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The earliest farmsteads had one or more cows that provided both milk and meat. It was not until commercial dairying began after the turn-of-the-century that special dairy breeds became established in any significant numbers in the State. Although initially very few farms specialized in dairy operations, it was not uncommon for general farms to have herds of around a dozen milk cows. Most of the first dairy farms were located close to rail connections. By 1910, Springfield, Missouri, was a commercial dairy center and dairy cattle in the surrounding eight-county area totaled 64,361. By 1940, after the advent of an extensive road system and significant population growth, the number of dairy cattle increased to 113,200. Growth during the 1920s was especially rapid. By 1924, Springfield ranked fourth in the nation in churned butter and the City's eleven large creameries employed more than 650 workers. Nearly every town of fifteen hundred or more had creameries that produced butter and milk products. The larger trade centers such as Joplin developed more elaborate milk processing plants. The shift to larger and more efficient dairy manufacturing plants, improvements in farm technology, and cooperative marketing eventually contributed to fewer, but larger dairy farms.<sup>64</sup>

As the improved road and highway system emerged between World War I and World War II in the tri-state area a much larger agricultural region accessed the home market of not only the metropolitan Joplin area, but the tri-state regional and the national markets as well. Agriculture emerged before the Great Depression as one of the leading economic markets in Joplin's economy. The 1926 Joplin City Directory noted the City's location as the "center of a rich agricultural district."<sup>65</sup> The five Missouri counties clustered around Joplin produced more than fifty percent of Missouri's strawberries, requiring as many as 25,000 seasonal workers. Agricultural industries that continued to have an impact included grain mills, feed processing plants, meat packing establishments, creameries, and hatcheries.<sup>66</sup>

In Joplin the road system and rise of agriculture in the local economy resulted in two of the most important commercial developments in the City during the 1930s – construction of the stockyards on Range Line Road and expansion of the City Market. The growth of milk plants and creameries and the establishment of three meatpacking plants highlighted the Joplin area's growing importance in the 1930s and 1940s as a dairy and beef cattle region. The region's expanding highway system made Joplin an ideal center for a livestock market. In 1931, in an effort to diversify the local economy during the Great Depression, local promoters of the livestock industry and the City of Joplin cooperated to establish the Joplin Stockyards. Conceived as a four-state regional livestock trading market center, the promoters

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<sup>64</sup> Rafferty, 98.

<sup>65</sup> *Leshnick's Joplin City Directory 1926*, n.p.

<sup>66</sup> Renner, 57.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 28

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

sought to capture the livestock industry in Northwestern Arkansas. Designed to accommodate the loading and unloading of trucks as well as boxcars, the facility also had rail connections. Despite the economic conditions of the Great Depression, the stockyards were a success. In the first five years of operation, one million head of livestock passed through the facility, bringing \$15 million to cattlemen in the tri-state region.<sup>67</sup>

Joplin's highway connections were also important in stimulating the growth of the local fruit and truck farming industries. One of the results of this growth was the expansion in 1935 of the old City Market at E. 12<sup>th</sup> Street and South Virginia Avenue. Failing as a successful market venue for local farmers, the City revamped the facility into a larger trucking center. It rapidly became a leading regional wholesale produce exchange, and by 1940, approximately 40,000 trucks from forty states, Mexico, and Canada used the City Market each year.<sup>68</sup>

Throughout the 1930s, 1940s and 1950s, agricultural production rose in importance. City directories for Joplin during this period listed dairy, agricultural and bakery products, creameries, feed grain sales meatpacking, stock sales, poultry, and processed leather as principle products. Among the agricultural crops produced on Ozark farms in the region and distributed by Joplin wholesale firms were strawberries, apples, tomatoes, grapes, wheat, corn, beans, hay, peaches, and pears. Other produce imported and exported through Joplin wholesalers during this period were eggs and broiler chickens.

**RISE OF THE TOURISM INDUSTRY: 1890 - 1960**

From the railroad connections that sold thousands of tickets to visitors of Shoal creek area in the late nineteenth century to the tourist camps that emerged along Route 66, Joplin was continually part of an emerging tourism industry. The region's lakes, caves, rivers, scenic drives, state and local parks, spas and resorts, fish hatcheries, and historic Civil War battlefields were important attractions to the traveling public. Beginning in the 1920s, Joplin's business



**Grand Falls, 1902**  
*Joplin Missouri The City That "Jack" Built.*  
Joplin Public Library

<sup>67</sup> Ibid.

<sup>68</sup> Ibid., 66.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 29

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

leaders joined with other regional towns and resorts in Southwest Missouri and Northwest Arkansas to form the Ozark Playgrounds Association and established Joplin as the headquarters. At that time the Association billed Joplin as "the Gateway to the Ozarks."<sup>69</sup> From that time through the twentieth century, Joplin promoted its location in the "famous resort area of the Ozark Playgrounds" and the City's "variety of recreational facilities and fine hotel accommodations."<sup>70</sup>

By mid-century, local recreation facilities and hotel and motel accommodations made Joplin a popular convention center. Joplin had fine hotels and large public auditorium facilities capable of seating several thousand. Eleven parks totaling 660 acres provided a variety of recreational opportunities and natural amenities. A parkway system connected city-owned parks on both sides of Shoal Creek, a mile south of the City proper. Recreation facilities in the park system included swimming pools, picnic grounds, tennis courts, two golf courses, a zoo, a mineral museum, and horseback riding paths. Sporting opportunities included a minor league baseball team, skeet shooting, boxing and wrestling, and archery.



**Republican State Judicial Convention, 1902.**  
*Joplin Missouri The City That "Jack" Built.*  
Joplin Public Library

**COMMUNITY DEVELOPMENT PATTERNS IN JOPLIN: 1871-1960**

**LATE NINETEENTH CENTURY AND  
EARLY TWENTIETH CENTURY DEVELOPMENT PATTERNS**

**Boom Town to Third Class City: 1871-1890**

The development of Joplin began with the platting of Joplin City on July 28, 1871 by John Cox. The new municipality centered at what is today Broadway Street and Cox Avenue and encompassed seventeen acres. Cox later platted an additional twenty-three acres, selling much of his land to developers. Across Joplin Creek, Patrick Murphy, and other developers platted a forty-acre tract purchased from Oliver

<sup>69</sup> Ibid., 55.

<sup>70</sup> Joplin Chamber of Commerce, "Joplin The Crossroads of America: Air Hub of the Four-State District," *Polk's Joplin (Jasper County, MO) City Directory 1946* (Kansas City, MO: R. L. Polk & Co., 1926), 13.

United States Department of the Interior  
National Park Service

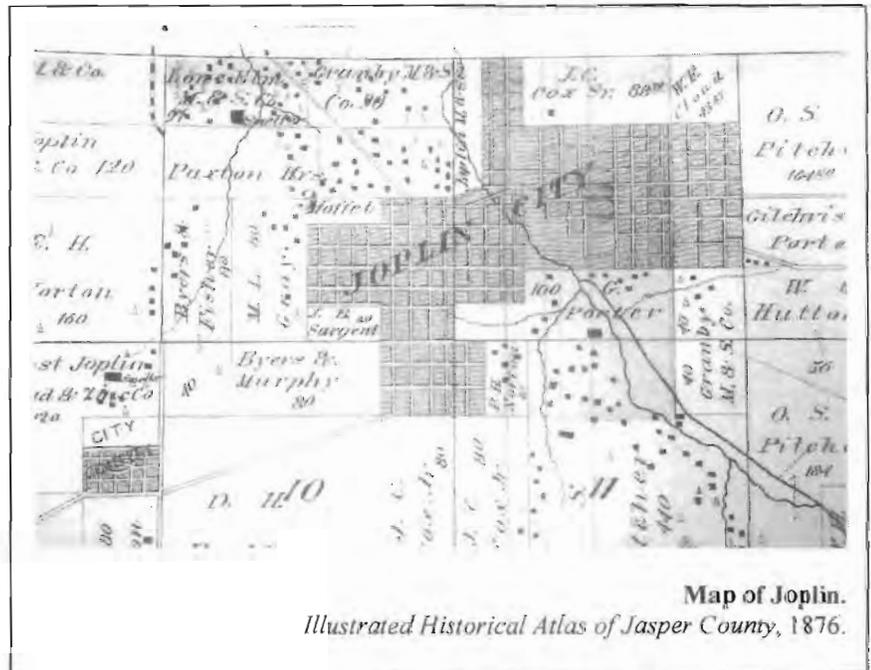
**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 30

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Picher and filed the plat on September 4, 1871 for the community of Murphysburg centered at about 4th and Main Streets.

Murphy and his partner, William P. Davis, erected the Joplin Hotel at the corner of 4<sup>th</sup> and Main Streets in 1872. The two fledgling communities soon acquired an opera house, a number of public and commercial buildings, two banks, a saw mill, brewery, and numerous factories and shops, as well as a newspaper. As the year drew to a close, approximately 2,000 people lived in Joplin City and Murphysburg.



**Map of Joplin.**  
*Illustrated Historical Atlas of Jasper County, 1876.*

After the final merging of Joplin City and Murphysburg by the Missouri Legislature in 1873, competition between the two enclaves for commercial businesses and residents continued. While the area that continued to be known as Murphysburg grew faster with more business development (predominantly saloons, hotels, and general merchandise stores), the old Joplin City area remained predominately residential. Nevertheless, during the building boom of the 1870s, the community of Joplin as a whole benefited. The town leaders on both sides of Joplin Creek encouraged miners to settle permanently by providing inexpensive lots and easily obtainable loans to build houses. They also started to build more permanent brick and stone commercial and institutional buildings.<sup>71</sup>

Amidst the “boom town” mining camp atmosphere, the city officials quickly established agencies for law and order including a police force, a municipal judge, and a volunteer fire department. By 1875, Joplin had fifty-two mercantile businesses, twelve blacksmith shops, five hotels, three newspapers, two banks, and sixteen physicians.<sup>72</sup> The next year, the privately owned Gas and Coke Company provided gas manufactured out of coal for street lighting and for residences. Numerous opera houses provided entertainment and augmented the offerings of the full orchestras provided by some saloons. In 1876, the

<sup>71</sup> Casey/Hill Architects-Planners, 19.

<sup>72</sup> Renner, 27.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 31

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

town celebrated the Fourth of July at the newly opened Schifferdecker Gardens located on Turkey Creek. The amusement center provided a dance pavilion, bowling lanes and cool beer from the cave on the property. Three years later, the Joplin Exposition grounds opened on a forty-acre tract in Southwest Joplin that featured an amusement park, a race track and exhibition facilities.<sup>73</sup>



**Shoal Creek, 1902**  
*Joplin Missouri the City that "Jack" Built*  
Joplin Public Library

By 1880, Joplin had a population of 7,038, and was far larger than any other emerging mining towns in the region. During the following decade, Joplin made the transition from mining camp to third class city.

One of the most pressing needs facing the town was the need for potable water. The mining in the region had already polluted the natural water supply of Joplin Creek and other nearby small tributaries. Commercial water haulers brought fresh water daily from outlying areas. In a special election, the town's citizens voted to organize a water system. Town founders, Murphy and Davis, established the Joplin Water Works Company in 1881. Their engineers designed a system to bring water from Shoal Creek, four miles beyond the city limits, into and throughout Joplin using thirteen miles of water mains that included sixty-five water hydrants. The water from the spring-fed source served the community for over one hundred years.<sup>74</sup>



**Waterworks Building at 22<sup>nd</sup> Street and  
Murphy Avenue**

That same year the Joplin Telephone Company set up operation in the town and, in 1882, the Joplin Street Railway Company inaugurated a trolley system that provided public transportation from East Joplin to the

<sup>73</sup> Ibid., 34.

<sup>74</sup> Ibid., 32.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 32

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Joplin Lead and Zinc Works as well as linking all of the community's hotels with the railway depot. The line used cars that ran on iron-covered wooden rails pulled by mules. In 1887, a new electric plant furnished carbon-arc lights for the city streets.

Among the public improvements during the late 1880s and early 1890s were street paving and sewer lines. Hard surface streets dated back a decade. The 1876 atlas of Joplin noted the town's streets that required very little grading and the use of noting that "... a little additional expense macadamizes them four inches in depth with the gravel obtained from the wash places. This gravel soon packs down hard and firm as the solid rock, and to-day there are no better streets in any City in the state."<sup>75</sup>

Despite development in modern infrastructure and the claims of boosters, Joplin still retained much of its initial mining camp appearance. Unpaved streets, lack of sidewalks, and muddy intersections plagued residents. There was no clear delineation between residential and commercial development. Most of the miners lived in shacks near the mines, while the mine operators lived in hotels. The crowding and lack of amenities prompted Edward Zellenken, a German emigrant and businessman, to challenge the city officials and business community to begin establishing residential districts with housing costing at least \$3,500 per residence.

One stimulus to the development of residential neighborhoods away from the mines and the growing commercial center was the interurban railway system that not only linked many villages near mines in the area around Joplin, it allowed the working class to live some distance from the mines.<sup>76</sup>

**Joplin's Commercial District: 1871-1960**

The Murphysburg commercial area, first platted in 1871, became the commercial core of Joplin in the late nineteenth century. Main Street, running from 1<sup>st</sup> to 7<sup>th</sup> Streets, became the spine of Joplin's retail and financial district, and the location of the community's leading institutions and venues for entertainment. Downtown Joplin eventually constituted an area bordered by A Street on the north, Murphy Boulevard on the east, 10<sup>th</sup> street on the south, and



**Keystone Hotel, circa 1902**  
*Joplin Missouri the City that  
"Jack" Built*  
Joplin Public Library

<sup>75</sup> *Illustrated Historical Atlas of Jasper Co. Missouri*, 8-9.

<sup>76</sup> Leslie Simpson, *From Lincoln Logs to Lego Blocks How Joplin Was Built*. (Joplin: Winfred L. and Elizabeth C. Post Foundation, 1999), 8.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 33

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Wall Street on the west. Initially the commercial core was a cluster of saloons, hotels, and general merchandise stores. However, more permanent brick and stone buildings that housed banks, hospitals, churches, and theaters soon appeared.

By 1890, the commercial district had the appearance of a prosperous city. Landmark buildings began to appear. In 1892, the six-story Keystone Hotel at the southeast corner of 4<sup>th</sup> and Main Streets opened. Two years later, the County completed construction of a courthouse at 7<sup>th</sup> Street and Virginia Avenue. Diagonally across Main Street from the Keystone Hotel, the Connor Hotel, erected in 1906, stood two stories taller than the Keystone. Both were prominent features of Joplin's skyline until the 1970s.<sup>77</sup>

By the early twentieth century the appearance of the downtown reflected sophisticated architectural tastes. Much of this was due to the work of Joplin architect, August Michaelis, who designed the majority of the important buildings in Joplin between the 1890s and the Great Depression.

By 1903, one of Joplin's new industries was the manufacturing of automobiles. The city had 125 automobiles and sixty-five miles of paved streets and 300 miles of macadamized roads surrounded Joplin.



8th and Main Streets, 1902  
*Joplin Missouri the City that "Jack" Built*  
Joplin Public Library



4th and Main Streets, 1902  
*Joplin Missouri the City that "Jack" Built*  
Joplin Public Library

<sup>77</sup> Renner, 40.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 34

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

South Main Street.

In 1905, the City of Joplin appropriated \$15,000 to extend Main Street four miles to the south to Redings Mill. At this time the City annexed fifteen recent subdivisions located in what became called South Joplin. Main Street south of 10<sup>th</sup> Street included a mix of commercial retail, wholesale, and rail-related light industrial and freight related buildings. In the mid-twentieth century, Main Street extended further south to I-44 and was unofficially the longest Main Street in the nation.<sup>78</sup>



**Main Street, 1902 Looking South from 4th Street to 26th Street**  
*Joplin Missouri the City that "Jack" Built*  
Joplin Public Library

Industrial Development

Initially, Joplin's manufacturing and processing businesses grew near railroad shipping facilities. The Civil War stimulated a shift from animal or waterpower to steam driven machines that produced growing quantities of textiles, boots and transportation equipment. The shift to peacetime production was a natural consequence of the return to prosperity after the war. By the 1870s, the nation's urban populations were large-scale consumers of manufactured and processed goods. The abundance of cheap factory made items meant that even families of modest means could afford to purchase a variety of ready-made goods. Concurrently, the growing number of prosperous farmers in the West created a thriving market for eastern goods while newly mechanized western farms and large ranches in the southwest supplied the grain and meat to feed the swelling urban populations of the East.<sup>79</sup>

<sup>78</sup> Casey/Hill Architects-Planners, 43 and insertion by Leslie Simpson, Joplin Historic Preservation Commission, September 17, 1990.

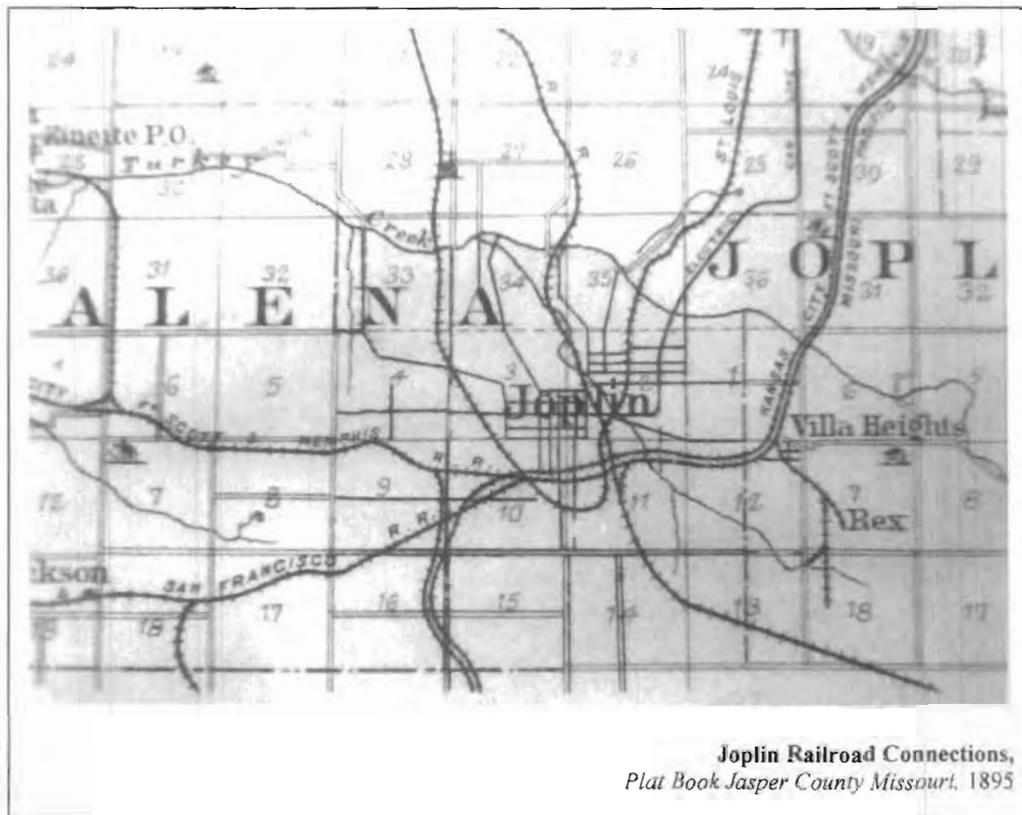
United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 35

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Thus, in addition to the strategic location of Joplin as a mining center, its growing role as a railroad center was very much the product not only of the associated mining and manufacturing companies providing processed ore and mining equipment, but also of the bounty of the region. The City received what farmers harvested and stockmen raised in the surrounding area -- livestock, grain, timber, seed -- passed them on or processed them into products people needed locally or, for an additional fee, shipped them to competitive eastern markets. At the same time the city's business concerns received the manufactured and



processed goods from the East, stored them (for a fee) and reallocated them (for a fee) to markets in the West. As Joplin's commercial and industrial growth caused the population to expand rapidly in the last

<sup>79</sup> Carol Rifkind, *A Field Guide to American Architecture* (New York: Times Mirror New American Library, 1980), 273.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 36

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

two decades of the nineteenth century and the first decade of the twentieth century, substantial physical changes in the community occurred as commercial, manufacturing and residential development became more clustered and grew in density

**The Evolution of Residential Neighborhoods: 1871-1960**

The Murphysburg residential area was west of and an extension of the Murphysburg commercial area. Generally bounded by A Street on the north, Wall and Joplin Avenues on the east, Twentieth Street on the south, and Picher Avenue on the west, the area contained a mix of residences of different socio-economic groups dating from the boom years of the 1870s through well into the twentieth century. The residences in the northern portion, particularly those generally bounded by West 1<sup>st</sup> and West 6<sup>th</sup> Streets and Pearl and Jackson Avenues were the homes of some of the City's prominent families, while the homes to the south housed the working class of Joplin.<sup>80</sup> The earliest of the homes of Joplin's affluent citizens were located between Joplin and Jackson Avenues. As the commercial area spread to the west, a sizable number of the large residences on Joplin and Wall avenues were demolished.

In 1890, the population of Joplin was 9,943, a 41-percent increase from the census figures for 1880. During the next decade Joplin experienced a 161.7-percent increase in population reaching 26,023 in 1900.<sup>81</sup> Neighborhoods sprang up in all directions, radiating out from the heart of the City that centered along Main Street. An expanding network of streetcar lines connected new neighborhoods to all parts of Joplin as well as to nearby resorts, such as Lakeside Park, Grand Falls, and Spring River. Some of Joplin's wealthiest citizens built their houses on Sergeant Street from West 2<sup>nd</sup> Street south to West 7<sup>th</sup> Street.



**Turn-of-the-Century Residences**  
*Joplin Missouri the City that  
"Jack" Built*  
Joplin Public Library

<sup>80</sup> Casey/Hill Architects-Planners, 22-23.

<sup>81</sup> Renner, 40 and Livingston, 4.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 37

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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North Heights Subdivision

A more diverse neighborhood evolved in the area southwest of Murphy Boulevard and north and west of 1<sup>st</sup> and Main Streets. Between 1860 and 1907, the Granby Mining and Smelting Company operated on previously open prairie land northwest of Joplin. In 1891, after extensive mining of the land, the Granby Mining Company sold much of the land to the City of Joplin, which soon began developing it for residential use. The North Heights addition, north of C Street was one of the areas first developed. The following year, the school district erected Columbia (or North Heights) School at the corner of E Street and Moffet Avenue establishing a distinct neighborhood. In the ensuing two decades a residential district bounded by F Street on the north, Main Street on the east, B Street on the south, and Gray Avenue on the West evolved. The area contains many of the homes of the City's founding families as well as individuals prominent in the City at the turn-of-the-century. The area also contains the houses of the middle-class and the City's earliest purpose-built apartment buildings.<sup>82</sup>

Blendville

By 1892, Joplin's development also reached Blendville, a small unincorporated mining community established in 1876.<sup>83</sup> Originally called Cox Diggings, the community occupied 160 acres and was typical of settlements that occurred around Joplin where miners established their homes within walking distance of where they worked. Thomas W. Cunningham owned a 40-acre farm that became the nucleus of the residential section of Blendville. Cunningham subdivided his farm into lots and priced them low enough that miners could afford to purchase them. He also donated lots for three churches and a school. The houses were clustered south of Blendville's main street, Stump Avenue.<sup>84</sup> Soon commercial development created a small village and, once established, the private streetcar company extended a line from Joplin's commercial core. In 1880, the village was renamed Blendville after the mining term "blende," the common term for zinc sulfide ore mined in the area. In 1892, Joplin annexed Blendville. Six years later, Cunningham donated to the City a large parcel of wooded land that became Cunningham Park.<sup>85</sup>

In response to this growth, in 1898 the City extended East 7<sup>th</sup> Street eastward from Kentucky Avenue to augment Broadway and 5<sup>th</sup> Streets. In an effort to create a new traffic artery to the south, the City also

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<sup>82</sup> Casey/Hill Architects-Planners, 27 and insertion page by Leslie Simpson, Joplin Historic Preservation Commission, September 17, 1990.

<sup>83</sup> Bordered today by Willard and Connor Avenues and 17th and 26th Streets.

<sup>84</sup> Today it is named Gabby Street Boulevard.

<sup>85</sup> The park was the first city park. Casey/Hill Architects-Planners, 35 and insertion page by Leslie Simpson, Joplin Historic Preservation Commission, September 17, 1990.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 38

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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extended Wall Avenue across the Missouri Pacific tracks at 10<sup>th</sup> Street. At this time, the rising cost of zinc prompted 10,000 people to move into the city within the next two years. The resulting housing shortage doubled real estate values.

Roanoke Neighborhood

Construction of expensive houses in the North Heights area accelerated. The City's streetcar lines provided transportation to and from the neighborhood. In 1907, the Granby Mining Company sold 40 acres of wooded hills adjacent to the prestigious North Heights to the Roanoke Realty Company, which subdivided it. The Roanoke residential district quickly developed as an enclave referred to locally as "Snob Hill" referencing the large high style landscaped residences sited on winding streets and lots designed to follow the natural topography.<sup>86</sup>

South Joplin

As the city limits of Joplin grew southward from the early 1900s through the 1930s, a number of residential subdivisions of farmland occurred both before and after annexation. Initially spurred by the turn-of-the-century housing shortage, development occurred on the farm of John C. Cox, Jr.,<sup>87</sup> at 16<sup>th</sup> Street and Joplin Avenue in 1906. At this time developers also demolished the ballpark grandstand at 16<sup>th</sup> and Main Streets and platted commercial and residential lots. The demand for new housing was such that in the first year the lots were offered the price per lot rose from \$200 to between \$350 and \$1550. What became known as South Joplin was an irregular area that developed initially between 12<sup>th</sup> and 19<sup>th</sup> Streets and Indiana and Virginia Avenues; as well as between 20<sup>th</sup> and 26<sup>th</sup> Streets and Iowa and Jackson Avenues. The subdivisions that developed south of 20<sup>th</sup> Street and west of Pearl Avenue departed from the City's traditional grid system. Development continued south to 36<sup>th</sup> Street by the mid-twentieth century. The homes erected in this area at the turn-of-the-century varied from restrained styles popular in the late nineteenth century to popular early twentieth century revival styles and the new "modern" American Arts and Crafts bungalow and Prairie School American Four Square houses. Scattered at strategic locations were small commercial buildings.<sup>88</sup>

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<sup>86</sup> Casey/Hill Architects-Planners, 35 and insertion page by Leslie Simpson, Joplin Historic Preservation Commission, September 17, 1990.

<sup>87</sup> Son of Joplin City's founder.

<sup>88</sup> Casey/Hill Architects-Planners, 38-39 and Insertion of Leslie Simpson, Joplin Historic Preservation Commission, n. p. September 17, 1990

United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section E Page 39

### Historic Resources of Joplin, Missouri Jasper and Newton Counties, Missouri

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#### Mining Neighborhoods

By the beginning of the twentieth century, the workforce for the mines in the surrounding region reached 10,000. Most of the migratory miners lived near their workplace in boarding houses. It was not uncommon at this time for the land and royalty companies to charge miners monthly ground rent of around a dollar a month to build on company land. In 1900, the Missouri Lead and Zinc Company laid out a parcel of land for 350 houses between Missouri Avenue and the Kansas City Southern Railroad tracks. The twenty-five-foot-wide lots accommodated shotgun plan "houses" with one or two rooms, usually a combination living and sleeping room in the front and a kitchen in the back with a front and rear door and two windows on each side.<sup>89</sup> Throughout the early twentieth century, the small, extremely modest nature of the vernacular housing of mine workers remained a constant. When more profitable use of the land occurred, the owner quickly demolished the workers' housing and replaced it with commercial buildings or upgraded residential buildings.

#### African American Enclaves

As in other small communities in Missouri after the Civil War, African Americans in Joplin lived in neighborhoods designated by custom or deed scattered throughout the City and in settlements outside the city limits. Few blacks were employed in the mines, although some owned mining property. Most worked as unskilled laborers and as domestics and laundresses.

During the early twentieth century, *de facto* segregation occurred with more formalized lending policies and deed restrictions.<sup>90</sup> African American neighborhoods continued to be scattered and, with the increase in the black population at the turn-of-the-century, enclaves grew on East 7<sup>th</sup> Street and in the Kansas City Bottoms east of North Main and north of East 1<sup>st</sup> Street/Broadway. The location of African American Churches in 1903 reflects the scattered nature of African American residences and included the Unity Baptist Church at 511 East 7<sup>th</sup> Street, the Trinity Methodist Church at 401 Kentucky Avenue, and the African Methodist Episcopal Church at 311 4<sup>th</sup> Street. Often white churches were within a few blocks. Lincoln School, established in 1908 at 815 East 7<sup>th</sup> Street, provided a community gathering place. In 1911, the faculty and student body consisted of three teachers and 162 students.<sup>91</sup>

The turn-of-the-century was a time of increase in the African American population of Joplin and a period of growing racial tension in Southeast Missouri. In the spring of 1903 a shoot-out between African

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<sup>89</sup> Renner, 38.

<sup>90</sup> Ibid., 43.

<sup>91</sup> Brad Belk. *The Best of Joplin* (St. Louis: G. Bradley Publishing, Inc., 1999), 53.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 40

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Americans occupying a boxcar in the rail yards at the Kansas City Bottoms and the Joplin police resulted in the lynching of one of the blacks and attacks on African American residents, particularly the settlement in the Kansas City Bottoms. Around one hundred African American families subsequently fled the area.<sup>92</sup> As late as the 1920s, the decline of the black population due to the riots led some city boosters to boast of the almost "pure European" population of the City. Well into the post-World War II era, the community remained decidedly segregated. Ewert Park, located approximately six blocks east of downtown between 5<sup>th</sup> and 7<sup>th</sup> streets, was established as a segregated parkland for African Americans. The Lincoln School band, organized in 1949, received its financial support from the PTA with no funding from the public school system (as was afforded to white schools).<sup>93</sup> Throughout the early- to mid-twentieth century, as the neighborhoods in the northeast part of town declined, African American neighborhoods expanded in these areas.

**LATE NINETEENTH AND EARLY TWENTIETH CENTURY INSTITUTIONAL GROWTH: 1871-1960**

Religious, educational, philanthropic, and social institutions defined the character of Joplin from its earliest days. The congregation organized by the Reverend Harris G. Joplin, a Methodist missionary, was one of the first churches in the Joplin area. By the late nineteenth century, mainstream religious denominations of the era were an important part of Joplin's community life and included Southern and Northern Methodist, Baptist, Presbyterian, German Evangelical Lutheran, African Methodist Episcopal, Roman Catholic, Disciples of Christ (Christian), Episcopal, Latter Day Saint (Mormon) and Congregational congregations.

These early churches provided a variety of philanthropic services to members of their denomination and to the general public as well. The Sisters of Mercy established the City's first official hospital building to provide services for the indigent. The Women's Christian Temperance Union established a children's home in 1899 that continued to operate until 1957.



**St. John's Hospital**  
*Joplin Missouri the City that "Joe" Built*  
Joplin Public Library

<sup>92</sup> Renner, 42-43.

<sup>93</sup> Belk, *The Best of Joplin*, 53.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 41

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

The 1870s and 1880s marked the evolution of a unified school system that incorporated not only the schools set up in Joplin City and Murphysburg, but also the schools set up in the mining towns that the City of Joplin eventually incorporated into the city limits. In 1883, the West Joplin School District established a high school program for all white students in that district. Finally, in 1889, all of the city's public schools were united into one school system. In 1890, the district established high school courses in the Jackson School at 4<sup>th</sup> Street and Jackson Avenue. By the turn-of-the-century, the district administered programs in ten public school buildings.

In accordance with state law, the school district maintained a separate elementary-level school for African Americans. Erected in 1908, the two-story Lincoln School building at 815 East 7<sup>th</sup> street consisted of four rooms.<sup>94</sup>

The Roman Catholic Church established schools for children of that faith run by the Sisters of Mercy. Adult education courses included a business school, the Joplin College of Physicians and Surgeons located in East Joplin, and the Southwest Medical and Surgical Institution. The Carnegie Library was another public educational institution in the city and grew from 350 in 1903 to over 58,000 volumes in 1950.<sup>95</sup>

Social life evolved around these institutions and numerous fraternal organizations such as the Odd Fellows, Masons, Knights of Pythias, and Order of the Elks. These groups either erected their own clubhouse or rented meeting rooms on the second floor of commercial buildings along Main Street. As in all towns there were theater and music appreciation groups, literary societies, temperance groups, aid societies, and a variety of clubs that met in church halls, homes and club rooms.

Joplin had several German social clubs where emigrants and, later, their descendants, continued with familiar life ways. They provided an opportunity for simple fellowship, as well as programs that



<sup>94</sup> Brad Belk, 53.

<sup>95</sup> Casey/Hill Architects-Planners, 5; and Belk, *The Best of Joplin*, 42.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 42

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

addressed both cultural and practical needs. In these social clubs and the German church the German language continued to be spoken. The German social hall provided programs that encompassed important aspects of cultural life from singing and musical groups to gymnastics, from organizing mutual aid societies providing health and burial insurance to charitable programs. They also served as a place where German businessmen and trade groups could meet both formally or informally.<sup>96</sup> The Joplin Turnverein Germania Hall located on the corner of 3<sup>rd</sup> and Joplin Streets was a civic club that emphasized physical fitness and social interaction.<sup>97</sup>

**Early Twentieth Century Advances: 1900 –1930**

In 1900, the population of Joplin was 26,023. The opening of new and larger mines elsewhere in the tri-state region slowed the population growth to only 10,000 additional citizens over the next twenty years.<sup>98</sup> The City was the largest town in the four-state region and was a major commercial rail center. Five railroads maintained freight and passenger service – the Kansas City, Fort Scott and Gulf Railroad, the Missouri Pacific Railroad, the Kansas City Southern Railroad, the Missouri and Northern Arkansas and the Missouri, Kansas and Fort Worth Railroad. In 1904, the Atchison, Topeka and Santa Fe Railroad established a line to Joplin.<sup>99</sup> In 1910, construction began on the Joplin Union Depot on a 30-acre tract adjacent to the early mine established by Sergeant and Moffet.. Designed by well-known Kansas City, Missouri, architect, Louis Curtiss, the design featured the use of reinforced concrete.<sup>100</sup>



**Kansas City Southern Railroad Passenger Station.**  
East 4<sup>th</sup> Street.  
*Joplin Missouri the City that "Jack" Built*  
Joplin Public Library

<sup>96</sup> Stephen Stempf, "Festcrift," *Fifty Years of Unrelenting German Aspirations, 1848-1893* (Indianapolis IN: German American Center and Indiana Heritage Society, 1991), On-line. Available from Internet, <http://www.ulib/upui.edu/kade/adams/chap5.html>, accessed January 28, 2008.

<sup>97</sup> Belk, *The Best of Joplin*, 105.

<sup>98</sup> Casey/Hill Architects-Planners, 5

<sup>99</sup> Ibid.

<sup>100</sup> Belk, *The Best of Joplin*, 29.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 43

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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In 1909, the Joplin Electric Light and Power Company; the Consolidated Light, Power and Ice Company; the Joplin Power and Water Company; and the Galena Light and Power Company consolidated and formed the Empire District Electric Company. Serving 2,364 customers, the Empire District employed thirty-five workers and a transportation fleet of one automobile, two horses and buggies.<sup>101</sup>

In 1910 the population of Joplin was 32,073.<sup>102</sup> Despite the advances in commercial and neighborhood development and the advent of high-style buildings and residences, Joplin still had the appearance of a mining town. As a result of extensive surface and deep mining, pit strip mines, mine shafts, and tailing piles of ground rock dotted parcels throughout the City. The mines stretched under a significant portion of the City. At different times, cave-ins created large sink holes. At this time East 15<sup>th</sup> Street was an unpaved road through undeveloped prairie.

During the next two decades, Joplin's growth stabilized. The census of 1920 listed the city population at 29,902. Until the passage of the Volstead Act by Congress the City under the state's local option law had stayed "wet," and benefited from the numerous saloons and associated gambling establishments. Few of the City's fifty-two saloons survived Prohibition.<sup>103</sup>

Nevertheless, Joplin boomed during the Twenties. Two firms published daily newspapers. There were forty-two churches; eighteen hotels with a total of nine hundred rooms; six railroads; and twenty-four schools, including three high schools and two parochial schools. Of the total of 179 miles of street, eighty were paved. There were 116 miles of gas mains and 1,200 miles of sewer lines. The electric street railway covered five miles in the city limits. Over 7,000 households and businesses had telephone service. Among the civic buildings erected was a new YMCA building completed in 1920 at 5<sup>th</sup> Street and Wall Avenue. In addition to St. John's Hospital, the fifty-room Freeman Hospital opened in May 1925 in a remodeled residence at 20<sup>th</sup> and Sergeant Streets.<sup>104</sup> New types of businesses that appeared in Joplin at this time included car dealerships and assembly buildings, gas service stations, and automobile garages.

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<sup>101</sup> Ibid. 123.

<sup>102</sup> Renner, 46.

<sup>103</sup> Ibid., 52.

<sup>104</sup> Belk. *The Best of Joplin*, 127

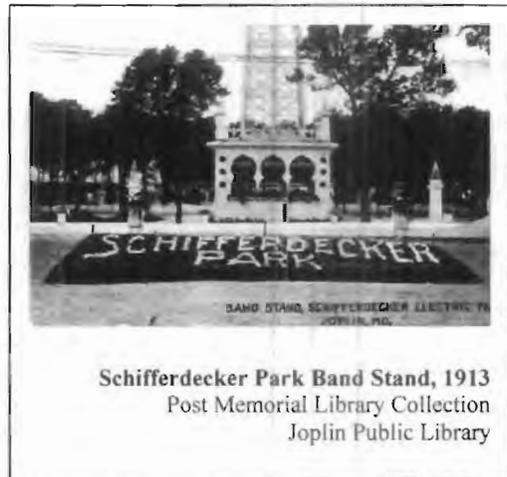
United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 44

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

The public enjoyed the “talkies” at the Rex and the New Theater. Joplin’s largest theater, the Hippodrome, seated 2,000 people. The City’s numerous recreational attractions included a public park system that encompassed about 500 acres. Included in the system was the Cunningham Park donated to the City in 1896; Roanoke Park in northwest Joplin; Leonard Park in Villa Heights; Mineral Park at Galena and Pool Streets; Ewert Park for African Americans in East Joplin; McClelland, McIndoe, and Witmer parks on Shoal Creek; and Schifferdecker Park at the west end of 4<sup>th</sup> Street. Schifferdecker was the most highly developed. Originally developed as an amusement park, it was known as the Electric Park until its developer donated it to the city in 1913. The 160-acre park featured an eighteen-hole golf course, a swimming pool and other amenities.<sup>105</sup> The city also had private country clubs with golf courses. Gambling clubs were common. Resort areas such as Redings Mill, Shoal Creek, Wildcat Springs, and Sagemont provided diversion and attracted visitors to the area.<sup>106</sup>



Schifferdecker Park Band Stand, 1913  
Post Memorial Library Collection  
Joplin Public Library

**The Great Depression and World War II: 1930-1945**

Depression Years

Joplin suffered from the effects of the Great Depression just as did other communities in the region. Its diversified economy did provide some relief. Retail trade held up fairly well as did the agricultural related industries. The first years before the advent of federal government relief programs were the worst. The City’s African American community suffered the privations of the Great Depression and World War II; those who found employment usually worked at subsistence wages. Despite these conditions, the number of black-owned businesses increased.

New Deal relief projects stimulated new construction. Joplin benefited as the headquarters for the Seventh District of the Works Project Administration (WPA). One of the earliest federal assistance projects in Joplin was the effort that improved the 100-acre Landreth Park located in the old Kansas City Bottoms. Often called Sunshine Hollow, the park had deteriorated significantly after mining ended in the

<sup>105</sup> Renner, 58.

<sup>106</sup> Leslie Simpson, “Those Lazy Hazy Days of Summer,” *Joplin Souvenir Album Volume II* (St. Louis: Bradley Publishing Company, 2001), 44.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 45

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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vicinity and the miners located elsewhere. By early 1935, some 300 workers cleared the refuse and brush and cut a boulevard through the area.<sup>107</sup> Other federal programs funded the reclamation of the blighted area along Joplin Creek into Landreth Park. From 1935 to 1946, Public Works Administration (PWA) and Works Progress Administration (WPA) funded projects and provided workers for construction that included the Junge Stadium, fire stations, new street lighting, school construction, storm cellars, a viaduct, and additions to the Children's Home, St. John's Hospital, and the Federal Building. Work crews removed the abandoned streetcar tracks, repaired sidewalks, paved streets and installed storm sewers.<sup>108</sup> Part of the work affecting the network of roads associated with the boulevard system was the completion of a section of road from North Main Street through Landreth Park to 12th Street.<sup>109</sup> Another important WPA project was the development of Joplin's airport. An earlier flying field consisting of 160 acres was just south of the Schifferdecker golf course between 7<sup>th</sup> and 13<sup>th</sup> Streets. In 1935, the City purchased 319 acres of land several miles north of town adjacent to the Harper flying school. Between 1935 and 1937, WPA workers constructed three gravel runways, an apron, and lights. The largest WPA project in the Seventh District involved the draining of the 4,000-acre mining field in the vicinity of the Oronogo-Webb City-Carterville holdings. Beginning in 1937, up to 740 workers erected canals to channel water into Center Creek. Nearly 300 miners resumed work, but the business recession of 1938 caused cutbacks and water reclaimed most of the mines.<sup>110</sup>

By the end of the decade, both federal highways 66 and 71 and Missouri State highways 14, 43, and 57 served the community. Operating out of a bus depot at 3<sup>rd</sup> Street and Virginia Avenue, a bus system replaced much of the interurban lines with connections to outlying neighborhoods and mining centers such as Blendville, Smelter Hill, Royal Heights, Castle Rock, Iron Gages, and Webb City.

Housing units in the City numbered over 19,000 with about 52 percent owner occupied. There were four banks and a trust company. The number of hospitals in Joplin had grown to three. The twenty public schools included a junior college, a senior high school, and three junior high schools.<sup>111</sup> The Joplin Junior College opened in 1937 as an extension of the University of Missouri. By 1939 it was the third largest junior college in Missouri.<sup>112</sup>

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<sup>107</sup> Renner, 62.

<sup>108</sup> Leslie Simpson, *From Lincoln Logs to Lego Blocks*, 18.

<sup>109</sup> Later named Murphy Boulevard.

<sup>110</sup> Simpson, *From Lincoln Logs to Lego Blocks*, 18.

<sup>111</sup> *Polk's Joplin (Jasper County, MO) City Directory 1939* (Kansas City, MO: R. L. Polk & Co., 13).

<sup>112</sup> Renner, 67 and *Polk's Joplin (Jasper County, MO) City Directory, 1939*, 12-13

United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section E Page 46

### Historic Resources of Joplin, Missouri Jasper and Newton Counties, Missouri

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#### World War II

In 1940, Joplin's population was 37,144. The City had 10,754 male and 4,123 female workers. Over eight thousand women worked as homemakers. The white population constituted 96.8 percent of the City's citizens. African Americans comprised 2.2 percent and foreign-born whites numbered 1 percent of the population. The City was a community of neighborhoods radiating off of the Main Street commercial corridor. The City had 155 grocery stores, 124 service stations, 53 barber shops, 46 beauty parlors, 211 shoe repair shops, 33 music instructors, 23 dress makers, 27 bars, and 116 restaurants and lunchrooms.<sup>113</sup>

During World War II, the location of Camp Crowder at Neosho, Missouri, revitalized Joplin's economy. The new post stimulated road and building construction in the area. Hundreds of soldiers utilized an hourly bus service between Joplin and Neosho. The formation of a USO club helped accommodate the numbers of soldiers pouring into the city seeking entertainment venues. Another war-related change was paving of two 4,250-foot runways and the addition of lighting at the Joplin Municipal Airport as part of the improvement of the facilities serving Camp Crowder. In 1944, the facility initiated its first regular passenger, mail, and express service.<sup>114</sup>

At the end of the war, despite the hiatus in private construction and the privations of rationing, Joplin's economic fortunes had not significantly declined. The community's four existing banks continued in operation. Due to the housing boom, four new building and loan associations operated in the City. New housing led to the construction of new sewer plants on Turkey Creek and on Shoal Creek. Telephone use expanded to over 10,000 phones in service. Fifty-six churches represented twenty-seven denominations. The principal industries of the City and the immediate surrounding area continued to be mining, manufacturing, agriculture, and quarrying. Fifty-six manufacturing establishments employed over 4,000 workers.<sup>115</sup>

#### **Post-War Joplin: 1946-1960**

After the war ended, Joplin faced a housing shortage. At that time, fifty-eight percent of Joplin's residents owned and occupied the 12,500 homes in the city limits.<sup>116</sup> As a temporary measure, the army

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<sup>113</sup> Brad Belk. "Joplin in the 1940s," *Joplin Souvenir Album Volume II* (St. Louis: Bradley Publishing Company, 2001), 106.

<sup>114</sup> *Ibid.*, 64 and Belk, *The Best of Joplin*, 39

<sup>115</sup> *Polk's Joplin Jasper County, MO City Directory 1939*, 12-13.

<sup>116</sup> *Ibid.*

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 47

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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authorized moving some of the Camp Crowder buildings to Joplin. They also salvaged building material and used it in new residential construction. Through government guaranteed loans authorized in 1946, developers erected hundreds of small efficiency houses, such as those located in the Presidential Gardens area off of Perkins on McKinley, Monroe, and Roosevelt for returning veterans.<sup>117</sup>

The 1950 census recorded a 4.2-percent increase in population to 38,711.<sup>118</sup> During this period, the mining industry declined and the construction industry boomed. Between 1946 and 1950, Southwestern Bell Telephone erected a new headquarters; Joplin's first supermarket, the Nu-Way, opened at 7<sup>th</sup> Street and Jackson Avenue; and teens abandoned the downtown pharmacy's soda parlor and congregated at drive-ins such as Mack's at 32<sup>nd</sup> and Main Streets. In 1956, Joplin's first major suburban shopping mall opened.<sup>119</sup> New suburban housing additions and commercial activity on Range Line Road boomed.

The improvement of local roads by county and municipal governments encouraged the outward spiral of suburb formation. Joplin's post-war subdivisions exhibited five characteristics typical of American suburban development between 1946 and the mid-1970s: peripheral locations; low density; similar designs and styles in housing; economic and racial homogeneity; and available and affordable housing. Most post-war subdivisions filled open land at the edges of built-up sections. Their appearance connoted middle-class values and economic status as well as departing visually from Joplin's traditional residential patterns that reflected construction on a lot-by-lot basis, revealing a variety of styles and economic levels within a neighborhood. Instead, post-war subdivisions represented a continuum of construction over a relatively short period of time and contained houses that reflected a designed uniformity.

Government guidelines for federal financing agencies encouraged this homogeneity. The most significant factor that helped spawn post-World War II suburban development in the United States and in communities such as Joplin was the establishment for the first time of design standards for developments insured with federal funds through the Federal Housing Act (FHA). The FHA also changed how people purchased and built houses, setting standards for their design and construction. Single-family home ownership remained a strong cultural value and a matter of public policy. Along with the FHA and the 1949 Housing Act, the middle class found it easier to own homes than it ever had in American history. Where once the planners of many small additions in Joplin sold their own land or amassed vacant ground

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<sup>117</sup> Simpson, *From Lincoln Logs to Lego Blocks*, 19.

<sup>118</sup> Renner, 71.

<sup>119</sup> Belk, *The Best of Joplin*, 39.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 48

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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to plat and sell to individuals; after World War II, packaged subdivisions appeared on the fringes of the city near the City's transportation networks.

Although suburban development in the post-World War II era is traditionally associated with large cities and was a reaction to urban pollution, stress, and industrialization, in Joplin it occurred in response to a number of different factors. The most significant of these were the continuing preference of the public to own a freestanding, single-family home and the federal tax credits and underwriting of construction loans during a housing crisis that favored new construction. Compliance with government guidelines for the design, construction, and siting of homes changed the appearance of residential neighborhoods.

At the same time the historic neighborhoods and the downtown commercial area began to decline. Random demolition occurred and, with the implementation of urban renewal programs in the 1960s, entire neighborhoods disappeared. Eventually the program claimed the buildings in a 35-acre area that included parts of the central business district and surrounding nineteenth century neighborhoods.<sup>120</sup>

**ARCHITECTURAL STYLES AND VERNACULAR  
PROPERTY TYPES: 1830-1960**

During the initial settlement period, the types and availability of building materials influenced the physical appearance of communities such as Joplin during the state's early settlement period. A number of areas in Missouri, such as Joplin, contained limestone formations as well as river clays that provided a supply of readily accessible building materials. Builders used local stone not only for building foundations, but also for entire structures and as trim elements on brick buildings. Large stands of hardwood trees provided timber for framing. In Joplin, native oak and walnut were plentiful. From its earliest beginnings, native limestone and brick made from nearby clay deposits were preferred building materials for many of Joplin's business houses and residences.

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<sup>120</sup> Simpson, *From Lincoln Logs to Lego Blocks*, 20.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 49

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Whether they built their residences and business houses of wood, stone, or brick, the builders of the first permanent buildings in Joplin and in the State followed the vernacular building traditions and styles they had known in their home communities. The earliest structures utilized log and stone materials. By the last decades of the nineteenth century, the community's most important residences and commercial buildings adapted the popular high style Italianate, Second Empire, Queen Anne, and Romanesque Revival styles and modified them according to the skills and materials available in the community.

At the time Joplin experienced its greatest growth in the late nineteenth century sharp differences emerged between the East and the West, as well as between village, town, and city. The larger commercial centers began to organize land uses and relegated administrative, retail, wholesale, industrial, recreational, and professional services to certain locations. Architects and builders designed new building types for specific functions or reinterpreted and adapted traditional designs for new uses. From this, designs emerged for the commercial block, office building, city hall, courthouse, schoolhouse, opera house, hotel, department store, manufacturing plant, and warehouse.<sup>105</sup>

**LATE NINETEENTH AND EARLY TWENTIETH CENTURY COMMERCIAL,  
INDUSTRIAL AND INSTITUTIONAL ARCHITECTURAL PROPERTY TYPES**

**Commercial and Industrial Buildings**

Commercial and industrial buildings, designed to provide retail and wholesale goods and services, erected in the United States during the late nineteenth and early twentieth centuries followed many general forms and patterns. They fall into two distinct design categories — those that reflect popular academic “high style” designs and those that feature simple utilitarian treatments. The property type classification “Urban Commercial Building Forms, 1870-1940” most closely defines the evolution of Joplin's commercial and industrial buildings.



**Murray's Hardware Store, a  
vernacular Two-part  
Commercial Block building  
erected in 1877 at 2<sup>nd</sup> and  
Main Streets.  
Joplin Public Library**

<sup>105</sup> Rifkind, 193.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 50

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

While a number of popular architectural styles defined many of the commercial and the industrial buildings erected in Joplin during the late nineteenth through the mid-twentieth centuries, the majority of the buildings erected had simple plans and designs of one or two stories augmented by minimal architectural ornament. The traditional building material was red brick or native limestone. Dating from the late nineteenth century, they include examples from almost every decade up to the present. The building's form and, then, its architectural style, define commercial architecture of this period. Due to their functional nature, many commercial buildings exhibit restrained architectural details, often limited to local adaptations of popular architectural styles or vague references to a particular style. At other times, the design of the façade incorporated a mixture of stylistic idioms. More often than not, ornamental embellishment took the form of brickwork juxtaposed against limestone belt courses and sills, with the minimal use of molded and cast ornamental tiles and brick.



**Clarketon Hotel. Restrained Renaissance Revival  
Style Limestone Two-Part Commercial Block**  
*Joplin Missouri The House that Jack Built*  
Joplin Public Library

Most of the first commercial, manufacturing and processing buildings in Joplin were simple temporary wood frame structures capable of housing various business or industrial functions. As soon as possible, owners replaced their first business houses with brick or, when available locally as in Joplin, limestone. Most were two or three stories in height. Those erected facing the street often had rooms on the upper floors that served as offices (lawyers, real estate agents, doctors, and other professionals), assembly rooms, or provided residential space for the merchant's family or tenants.



**Two-Part Commercial Block  
Holcroft Livery Stable**  
*Joplin Missouri The House that Jack Built*  
Joplin Public Library

Every commercial center had special services buildings, such as livery stables, which had a unique plan and design to meet its function. Certain special services buildings, such as banks, hotels, and opera houses, were the town's most impressive structures and usually reflected popular high style architecture.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 51

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

The evolution of Joplin's commercial center mirrored that of other prosperous communities of its size in the State that experienced significant development after the Civil War and with the advent of the railroad connections. The increased trade associated with the establishment of railroad connections, beginning in 1876 in Joplin, stimulated citizen support during the 1880s for bond issues to install gas, electricity, and telephone lines. New concerns for public health and safety resulted in fire and building codes as well as the creation of water and sewer systems. Through the boom years of the late nineteenth century, the shape of the downtown business center expanded as more types of businesses, banks, offices, hotels, and retail shops appeared.

Architects and builders in the late nineteenth century through the mid-twentieth centuries designed most commercial retail and commercial buildings to be seen from the front rather than as freestanding structures. As a result, the façade provided commercial architecture with its distinctive qualities. Side walls were often party walls, shared with or secured to those of the adjacent structure. Walls at the end of blocks or facing onto alleys had simple, utilitarian design treatments. Lot dimensions determined the building's form and commercial buildings filled most, if not all, of their respective lots. Most lots shared standard dimensions, were rectangular, and were deeper than they were wide.<sup>106</sup>

By the late nineteenth century, in addition to the typical midwestern city's high style train depots, banks, hotels, and county courthouse, many of the town's successful merchants erected business buildings in the latest style to advertise their prosperity. These buildings reflect styles that enjoyed wide public support and are easily defined by their form, spatial relationships, and embellishment. Those commonly built in the late nineteenth and early twentieth centuries that are found in Joplin include Italianate, Romanesque Revival, Renaissance Revival styles, as well as the Chicago Style building. These buildings often exhibited the elaborate ornamentation that characterized the popular architectural styles of the period. Fancy brickwork and intricate stonework; carved and cast



**Joplin National Bank, Late Nineteenth Century  
Romanesque Revival Style Keystone Building.**  
*Joplin Missouri The City That Jack Built*  
Joplin Public Library

<sup>106</sup> Richard Longstreth, *The Buildings of Main Street: A Guide to American Commercial Architecture* (Washington, DC: The Preservation Press, 1987), 17.

United States Department of the Interior  
National Park Service

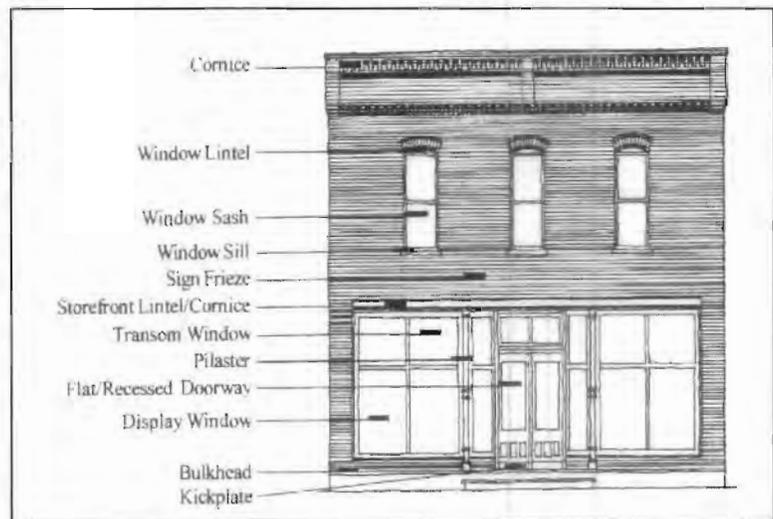
**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 52

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

details on windows, pillars and cornices; bay windows and turrets enlivened the façades of these buildings, while regularly spaced windows, repetition of decorative details, and the use of common building materials created a sense of unity. Common to all of these styles was a conscious reinterpretation, manipulation, and distortion of familiar architectural elements — flattened arches, clustered windows, reinterpreted cornices, and column details.<sup>107</sup>

No matter how intricate their details, the composition of the façades of most of the commercial sales and services buildings can be reduced to a few simple designs that reveal the major divisions and/or elements. Those designed for human occupation, rather than manufacturing or storage such as warehouses, reflected an effort to provide the greatest possible amount of natural light and air through the use of large display windows, transom windows, light wells, and skylights.<sup>108</sup> Materials, doors, windows, cornices, porticos, decorative details, and stylistic expressions were secondary characteristics that related to the basic compositional arrangement of the building.<sup>109</sup>



The first-story commercial storefront was the most prominent and distinctive feature of a commercial building and was an important merchandising element. The rest of the commercial building's key design elements visually relate to it. On the primary façade, important character-defining elements are display windows, signs, doors, transoms, kick plates, and corner posts on the first story; and the entablature, fenestration, and ornamentation on the second story.

With the exception of buildings designed for specific functions, the majority of the commercial and industrial buildings found in Joplin can be classified according to the following sub-types: the One-part

<sup>107</sup> Rifkind, 193.

<sup>108</sup> Ibid.

<sup>109</sup> Ibid.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 53

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Commercial Block, Two-part Commercial Block, Stacked Vertical Block, Two-part Vertical Block, and the Three-part Vertical Block.<sup>110</sup>

One-Part Commercial Block

The basic One-Part Commercial Block building form is one-story in height and is a simple box form generally housing a single business. In many examples, the street frontage is narrow and the façade comprises little more than plate glass windows and an entrance with a cornice or parapet spanning the width of the façade. Other examples include a sizable wall area between the windows and the cornice that provides space for signage and makes the façade appear larger and more important. Simple architectural styling emphasizes the storefront window glazing and often includes decorative brick corbels at the roofline. Other stylistic applications included date stones or panels near the roofline and glazed brick laid in decorative patterns.

Two-Part Commercial Block

Slightly more complex than its one-story cousin is the Two-Part Commercial Block. These buildings typically are two to four stories in height and have a clear visual separation of uses between the first-story customer services and the upper-story office, meeting room, or residential uses. Styling on the first story focuses on the storefront glazing and entrance(s). Design of the upper stories identifies the building's architectural influences. Examples with extensive brick corbelling and window treatments typically represent the Late Victorian era.



**Late Nineteenth Century Vernacular One-Part  
Commercial Block (left) and  
Two-Part Commercial Block (right)  
Joplin Missouri The House that Jack Built  
Joplin Public Library**

<sup>110</sup> The commercial vernacular property types in this study are based on *American Vernacular Design, 1870-1940* by Jan Jennings and Herbert Gottfried and the *Buildings of Main Street: A Guide to American Commercial Architecture* by Richard Longstreth.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 54

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Two-Part Vertical Block

The Two-Part Vertical Block is most commonly associated with office buildings, stores, hotels and public and institutional buildings. These buildings are at least four stories high and feature a facade that has two major horizontal zones that are different yet visually related to one another. The lower zone rises one or two stories and serves as a visual base for the upper zone. The upper zone features prominent architectural detailing and is treated as a unified whole. Many of the larger commercial buildings erected by national companies and local wholesale distributors utilized this design for their district offices and warehouses in Joplin.<sup>111</sup>

Three-Part Vertical Block

The Three-Part Vertical Block is identical to the Two-Part Vertical Block except that it has a distinct upper zone of generally one to three stories. More commonly found in tall buildings erected in the 1920s, the tripartite design is also found in commercial buildings with four or more stories erected in the late nineteenth century. These designs commonly feature a lower zone, a transitional zone of one or more stories, and an upper "attic" zone of one story. The level of architectural embellishment is uniform throughout the facade.<sup>112</sup> These buildings reflect the taller buildings that began to appear in Joplin at the end of the nineteenth century and continued to be built through the 1920s that were a new treatment of the Three-Part Vertical Block popularized by Chicago architects. These designs used restrained ornamentation and emphasized the grid-like pattern created by the steel-skeleton construction and by a balanced treatment of horizontal spandrels and vertical piers. The design frequently used a three-part window composed of a wide, fixed pane flanked by narrow double-sash windows as the principal element of pattern and ornamentation.



Chicago School Style, Two-part  
Vertical Block, 1913 Frisco  
Building.  
Joplin Public Library



Chicago Style, Three-Part  
Vertical Block 1923 Liberty  
Building

<sup>111</sup> Ibid., 165.

<sup>112</sup> Ibid., 166.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 55

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Beginning in the early 1890s, buildings over five stories often incorporated these elements and the hierarchy created by Chicago architect, Louis Sullivan. Sullivan's use of lower stories to create a heavy base and attic stories to establish an expressive and definitive crown, with the intermediate stories serving as a shaft created by vertical piers, became the model for what became known as the Chicago School style.<sup>113</sup> Whether executed in the Romanesque or a Classical Revival ornamental treatment, the form of the first Chicago School style buildings remained the same.

Late Victorian business houses were more ornate than those erected during earlier and later periods, reflecting changing preferences in decoration. The explosion in population after the end of the Civil War, which continued until the twentieth century, resulted in rapidly changing architectural styles. The popular Late Victorian architectural styles, with their exuberant designs, appealed to the citizens of the prosperous post-Civil War period. These styles usually featured an accentuated cornice serving as an elaborate terminus to the whole building. Decorative surrounds or caps frequently embellished the windows. Ornamental framing often occurred in the form of a stringcourse or cornice between each floor of the upper zone, with differing vertical treatments on the sides.<sup>114</sup>

During this period, the amount of ornament and the variety of elements and materials employed increased due to advances in technology that allowed for the mass production of architectural ornaments. Builders could easily order standard products from catalogs or purchase stock items at the local lumberyard or iron works. Downtown buildings typically featured applied cornices with patterned brickwork and corbels, brackets, dentils, and moldings carved from wood or made from pressed metal. It was not unusual for wall surfaces to be covered with decorative patterns executed in wood, stone, brick, and/or cast or stamped iron.<sup>115</sup> At the same time, many two-part commercial block buildings were relatively simple, with only a few surface details or large ornamental elements to suggest their period of construction.<sup>116</sup>



**Late Victorian Columbian Block**  
*Joplin The House that Jack Built*  
Joplin Public Library

<sup>113</sup> Ibid., 195-96.

<sup>114</sup> Ibid., 31.

<sup>115</sup> Ibid., 35-36.

<sup>116</sup> Ibid.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 56

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

The mass manufacture of building products and the creation of new materials allowed thousands of buildings to attain a distinctive appearance previously reserved for only the costliest edifices. As a result, the commercial center became a collage of competing images. At the same time, the buildings themselves possess design commonalities. People in towns wanted their buildings to reflect the latest in urban commercial architecture. At the same time, they represented the extent and degree of economic resources of the individual owners and, to a general extent, that of the community.<sup>117</sup>

As the nineteenth century drew to an end, larger plans for commercial buildings emerged. The open plan department store, which created spacious accommodations to display a variety of goods, is an important example of the evolution of the specialty store plan. Modest 25-to-30-foot-wide buildings began to appear, integrated into three- to six-unit blocks that created an impressive and modern effect along the downtown streetscape.<sup>118</sup>



The specialized function of commercial and institutional buildings in the late nineteenth century also determined the materials and technologies used in their design. The designers of these buildings utilized both traditional and new materials in a variety of combinations to create rich and dramatic effects. Typical of these juxtapositions in commercial buildings in the late nineteenth century was the use of smooth, hard, dark red or dark brown brick with crisp, icy-toned limestone. Other designs for the more important buildings in a community featured the use of both rough-hewn ashlar and polished stone treatments. In Joplin, the common use of both brick and ashlar limestone for institutional and commercial buildings brought diversity to the City's downtown.<sup>119</sup>

<sup>117</sup> Ibid., 16.

<sup>118</sup> Ibid., 194.

<sup>119</sup> Ibid.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 57

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

The history of public, institutional, and commercial buildings in Joplin also reflects the systematic adaptation of the latest in structural systems and the quest for fireproof buildings. Wood, iron, steel, and finally, reinforced concrete, replaced wood beams, rafters, joists, and studs. Tile, stone, and terrazzo replaced wood floors and appeared as interior elements in important buildings.

Beginning in the 1890s and becoming well established by the first decade of the twentieth century, was a subtle shift in American architecture. The change had its origins in the growing progressive reform movement that eschewed the sentimentality and ornamental excesses of the Victorian era. Initially, there was a return to the classical architectural styles that had become well established by 1895 and continued until the late 1920s. When executed in commercial and public buildings, these styles tended to be larger, grander, and more elaborate than earlier nineteenth century revival styles.<sup>120</sup> From urban ensembles sited along grand boulevards, to the college campus and the county courthouse square, a wide range of public buildings utilized the revival styles. They include civic monuments, memorial buildings, symphony halls and museums; libraries and university halls; banks and hotels; and fire and police stations.

Chicago's Columbian Exposition in 1893 played a major role in popularizing these changes, particularly in the Plains States. The Columbian Exposition introduced classical architectural forms and mass-produced building materials and products to the owners of businesses in rural and urban commercial centers. The 1904 Louisiana Purchase Exposition in St. Louis, as well as the 1915 Panama-Pacific International Exposition in San Francisco and the 1915 Panama-California Exposition in San Diego, influenced the popular acceptance of classical and Mediterranean revival styles, as well as the Arts and Crafts movement. As a result, the important styles that influenced commercial architecture at the beginning of the twentieth century included Colonial Revival (1870-1920); Romanesque Revival (1890-1910); Classical Revival



**1903 Classical Revival Style Carnegie Library**  
Joplin Public Library

<sup>120</sup> Ibid., 220.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 58

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

(1890-1920); Renaissance Revival (1890-1920); and Mission/Spanish Colonial Revival (1915-1940). This period of change demonstrates the difficulty of affixing a particular stylistic terminology to many structures of the early twentieth century. Very few were truly in one style.

Part of the movement to more simple lines and orderly spaces that occurred in the first decades of the twentieth century was the result of the industrial revolution. Inexpensive mass-produced wood products, ready-made millwork and ornamentation, and steel for structural framing came into common usage during this period, stimulating new streamlined building styles. The widespread use of elevators, steel frame construction, and reinforced concrete during this period, such as Joplin's 1911 Union Depot and 1914 City Market Building, changed the physical appearance of commercial areas. Most of these buildings have brick veneer walls and minimal stone or terra cotta ornamentation. At the same time, public and commercial buildings became larger and taller during this period.<sup>121</sup>



**Above: Reinforced Concrete 1911 Union Depot.**  
Joplin Public Library



**Below: Reinforced Concrete Mission Revival Style 1914  
City Market Building.**  
Joplin Public Library

This was part of a larger continuum that began in the second half of the nineteenth century, when new materials and processes occurred with great rapidity. The industrialization of glass production led to the use of the large plate glass window in the late Victorian period. After the Civil War, fabrication and use of iron and then steel as structural building components transformed construction technology. By the beginning of the twentieth century, the nation's increased capacity to supply structural steel in a range of shapes and forms led to the demise of the less satisfactory wrought iron and cast iron. At the same time, the manufacture of Portland cement, which began in 1870, gave impetus to the use of brick and stone masonry for the walls of large buildings. During the first decade of the twentieth century, reinforced

<sup>121</sup> Jorbe Burchard and Albert Bush-Brown, *The Architecture of America: A Social and Cultural History* (Boston: Little Brown and Company, 1961), 136-137.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 59

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

concrete came into use, particularly in commercial and industrial architecture, further stimulating the construction of large buildings with more open plans. The advent of steel skeleton buildings and the accompanying prospect of fireproof construction stimulated, in turn, developments in ceramic and clay products.<sup>122</sup>

The types and styles of commercial, industrial and institutional buildings and structures built after World War I and before the Great Depression in Joplin reflected both national trends and the unique circumstances of Joplin itself. Most utilitarian office and non-retail commercial buildings had minimal architectural ornamentation that included patterned brickwork and sparse terra-cotta details. During this period, the use of pastel-colored terra cotta and unglazed bricks with soft yellow and russet tones for masonry walls created a rich tapestry-like effect.



The use of welding, rigid-frame trusses, and the cantilever accelerated the use of steel construction during the 1920s and the Great Depression. The greater strength created by the use of steel welding and synthetic adhesives created lighter construction. Electric welding tools and cutting tools utilizing cemented tungsten carbide and tantalum carbide, as well as compressed air tools, all provided the ability to employ new building materials. These innovations led to streamlined, standardized construction processes including mass production and prefabrication.<sup>123</sup>

The prosperity enjoyed by Missourians in the 1920s brought, by the end of the decade, a general acceptance of designs inspired by the Moderne Movement's Art Deco style. The style originated in Europe and gained popularity in America in the late 1920s, becoming the first widely popular style in nearly three decades to depart from the traditional revival styles that Americans chose for their commercial and institutional buildings. The style took its name from the *Exposition Internationale des Arts Decoratifs et Industriels Modernes*, which was held in Paris in 1925 and repudiated classical and revival styles and embraced artistic expression that complemented the modern machine age. By the end of the decade, both high style and restrained versions of the Art Deco style quickly appeared in

<sup>122</sup> James Marston Fitch, *American Building: The Historic Forces That Shaped It* (New York: Schocken Books, 1978), 168.

<sup>123</sup> Rifkind, 218, 294.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 60

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

commercial buildings on the main streets of America's towns and cities, including those in Missouri. By the early 1930s, almost every Main Street in the country had at least one modern Art Deco building. By the 1940s, these designs were quite reserved, eschewing the lively character produced by the juxtaposition of streamlined massing and stylized ornamentation, but still communicating a practical, industrial approach to design

<sup>124</sup>

Despite the decline in construction during the Great Depression years, the new public architecture that evolved out of the state and federal relief programs played an

important role in introducing to the country the simplified form of design and ornament. As part of the employment and public work programs initiated during the Great Depression, the Public Works Administration (PWA), the Civil Works Administration (CWA) and the Works Progress Administration (WPA) stimulated the spread of these modern architectural forms throughout the country. During this period, architects worked almost exclusively on government-funded projects such as dams, bridges, parks, schools, stadiums, post offices, city halls, courthouses, and fire and police stations. The government programs' use of simple and cost-efficient designs, based initially on the new Moderne style, spread the idiom throughout the country. The targeted funding for construction programs in the Midwest, the area hit hardest by hard times and drought, assured the use of the style in small towns as well as urban centers. In Joplin construction of the Junge Field football stadium began in the winter of 1933. Funding for the 3,500-seat facility came from private subscription and the CWA.

Initially, commercial buildings dating from the immediate post-World War II era were simpler and more restrained in appearance than their predecessors, setting a new tone. Some however



**Post World War II Moderne Movement  
Grocery Store.**

S. Main Street, Joplin, Missouri.  
Sally Schwenk Associates, Inc.



**Junge Field, 1934**  
Joplin Public Library

<sup>124</sup> Longstreth, 47-49.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 61

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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reflected the Moderne Movement's streamlined designs. They featured extensive arrangements of display windows, the use of dominant freestanding signage, and the subservient role of the exterior wall "[that creates] an open container for the salesroom beyond."<sup>125</sup>

During the post-World War II era, a number of factors contributed to a shift in design approach regarding the structure of communities as well. Widespread use of the automobile was a causative factor behind this significant change, as were the large amounts of relatively inexpensive land around population centers that had seen little or no development for over two decades. At the same time, the design tenets of European modernism again entered the American architectural mainstream. This new approach no longer viewed architectural design as the arrangement of masses or blocks enclosing space; rather, abstract planes now defined space. The idea of a façade was considered passé and proponents of the movement saw buildings as three-dimensional objects that differentiated exterior and interior space and "spatial flow." The dense assemblage of buildings oriented to the street on small blocks that formed a grid became a relic of the past. The most obvious three-dimensional change in outside spatial order was the use of a large parking lot. Off-street parking, a design approach that began as early as the 1920s, soon appeared in front of and then around a commercial or institutional building. By mid-century these parking lots, particularly for shopping facilities, became a primary design factor, with the building forming a visual backdrop rather than defining a boundary. This process soon occurred both in large shopping centers as well as with many smaller stores and office complexes.<sup>126</sup>

The new post-war model for commercial development divided land into much larger segments defined by major arterial streets and accessed by limited entry points. This matrix allowed for freestanding buildings or clusters of buildings surrounded by abundant open space. Not only did this pattern become common in newly developing suburban areas, it also became a preferred design for remaking the traditional urban commercial core. By the mid-1950s, some of the larger retail development projects turned their backs on both the street and the parking lot with storefronts placed along an open-air pedestrian mall. The individual buildings were a new version of the traditional one-part commercial block. However, the main elevation of the storefronts, consisting of thin membranes, was visually subservient to the mall itself and the parking lot. Large anchor department stores became foils to this open transparent landscape. The anchor stores, usually located at the ends and midsections of the linear mall concourse, read as a solid mass relieved only by simple entrance areas and graphics/fixtures on the solid unbroken wall surface.

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<sup>125</sup> Ibid., 65.

<sup>126</sup> Ibid., 126-129.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 62

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

The overall effect was of giant abstract blocks punctuating expanses of vacant land and low connector buildings.<sup>127</sup>

Eastmoreland Plaza was Joplin's first large suburban shopping center. The Sears, Roebuck and Company store, previously located at 622 S. Main in the downtown commercial district, erected its new store in Eastmoreland Plaza in 1956.<sup>128</sup> Located away from the city's historic commercial core near post-World War II suburban housing sub-divisions, and featuring a design with a two-story, anchor block at one end, low one-story connector buildings, and large parking lot accessing the primary entrance, the facility is the epitome of the post-war model for commercial development



Eastmoreland Plaza, 1956.  
Post Memorial Art Reference Library, Joplin, Missouri

During the same time period, the design of individual multi-story buildings, such as banks and office and government buildings reflected the same philosophy and practices. Whether erected on newly cleared land or as infill in older neighborhoods, they featured freestanding designs that had multiple façades. Unlike their commercial ancestors on Main Street, it was not unusual for there to be little or no differentiation between the floors except at the entrances. Because the approach to design in existing commercial areas seldom differed substantially from that in suburban areas, Modern Movement buildings stood apart from their surroundings.<sup>129</sup>

<sup>127</sup> Ibid., 127,129.

<sup>128</sup> Historical Arts of the Four States. "Historical Sites," *Joplin Missouri Historical Guide*. Article on-line. Available from [http://www.4statearts.com/historical/organizations/historical\\_guide/h\\_sites.html](http://www.4statearts.com/historical/organizations/historical_guide/h_sites.html); Internet; accessed 23 January 2008

<sup>129</sup> Longstreth, 126-129.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 63

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

**Religious and Educational Institutional Buildings**

The most common architectural treatments of religious sanctuary buildings in the late nineteenth and early twentieth century were the Gothic Revival style and the Romanesque Revival styles, including the Richardsonian variant. Those located on major corridors were large complexes noted for their large scale and massing. Usually located on prominent corners in residential neighborhoods, smaller religious buildings featured restrained or more picturesque versions of popular ecclesiastic architectural styles. All featured the traditional Euro-American spaces associated with each particular denomination, particularly those differentiating the worship practices of the Roman Catholic Church, Protestant churches, and Jewish synagogues and temples.



**Romanesque Revival Style  
First Baptist Church.**  
*Joplin Missouri The Town that Jack Built  
Joplin Public Library*

During the late nineteenth century, Joplin's expanding public school system produced a number of larger elementary and secondary school buildings and associated facilities. Most of the two- and three-story brick buildings erected during this period were a mixture of the popular architectural styles of the period. All featured symmetrical façades with large windows to provide maximum amounts of natural light and ventilation



**Joplin High School, circa 1902**  
*Joplin Missouri The Town that Jack Built  
Joplin Public Library*

**LATE NINETEENTH AND EARLY TWENTIETH  
CENTURY SINGLE FAMILY RESIDENTIAL ARCHITECTURAL  
PROPERTY TYPES**

The choices the citizens of Joplin made in the design of their homes reflected the popular tastes of the era in which they were erected, local building traditions and materials, and the financial means of the property owner. These houses fall into two basic categories: folk houses and styled houses. Folk houses are traditional plans and forms designed without a conscious attempt to adapt current fashion. Styled houses incorporate popular architectural trends through the conscious choice of shape, materials, ornamentation, and other design features that reflect a currently popular architectural style.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 64

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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Single-family residences are the dominant residential building found in the neighborhoods that developed in the late nineteenth and early twentieth century in Joplin. They do not, however, reflect the chronological pattern of development of the platting of additions. Today, these areas exhibit a mixture of architectural styles and National Folk House forms — from simple vernacular hall-and-parlor and I-house folk houses to large residences executed in popular architectural styles of the period of their construction such as Queen Anne, Craftsman, and Prairie School style houses. The mixture of historic residential architecture spans a considerable time period and includes examples from mid-nineteenth century through the post-World War II period, as well as the entire range of nineteenth and twentieth century folk house forms. In addition, there are a number of houses built in the late nineteenth and early twentieth centuries that reflect the popularity of popular pattern book designs of the era, and a considerable number of which are eclectic in their incorporation of mixed architectural stylistic features.

**National Folk Houses: 1850-1890<sup>130</sup>**

While the designs of a large percentage of American houses reflect popular architectural styles, the folk house dwelling did not draw upon the popular architectural tastes of the day. These vernacular buildings constitute the “ordinary” architecture of America and reflect considerable diversity.<sup>131</sup> These dwellings provide basic shelter with little regard for changing fashion. Instead, they incorporate building traditions handed down from generation to generation and show relatively little change over time.

During the early settlement period of a region, most homebuilders utilized natural building materials (rock, clay, and timber) found near the building site and prepared the building materials by themselves. The homeowner did much of the work, but often hired local craftsmen for assistance. Later, after the advent of the railroad into a region, homebuilders also incorporated into their designs inexpensive materials imported from other parts of the country and available at the local market place. As a result, these vernacular houses reflected associations of place (geography) more strongly than associations with current architectural fashion. This dependence on the local availability of building materials, as well as

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<sup>130</sup> Some sub-types continued in popularity until World War II.

<sup>131</sup> According to the Vernacular Architectural Forum, a national association of scholars and professionals who study the built environment, the term “vernacular architecture” includes traditional domestic and agricultural buildings, industrial and commercial structures, twentieth-century suburban houses, settlement patterns, and cultural landscapes.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 65

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

the building traditions imported by the earliest settlers of an area, often provided strong contrasts in the design and form of folk houses from region to region.<sup>132</sup>

During Joplin's early settlement period, local building materials determined the configuration and physical appearance of the community's buildings. As noted previously, limestone deposits, suitable clay for brick making in the river bottoms, and large stands of native hardwood trees on upland divides provided an abundant supply of local building materials. The 1866 brick house of John Chandler Cox, who came to what is now Joplin in 1838, reflects traditional house designs brought to the area and executed in locally available materials.



**John C. Cox Brick House, 1866**  
Post Memorial Art Reference Library

The railroad dramatically changed the nature of American housing in the decades from 1850 to 1890. In Joplin, that transition occurred in the early 1880s. Homebuilders no longer had to rely on local materials or what could be transported by wagon. Instead, railroads rapidly and cheaply moved lumber over long distances from distant sawmills in heavily forested areas. Consequently, large lumberyards quickly became standard fixtures in almost every town. Builders of modest dwellings no longer had to rely on local materials. Instead of log houses or mortise-and-tenon framing, modest houses of light balloon or braced framing, such as Dr. William Lothian's house on Sergeant Street, featured wood sheathing and ornamental trim shipped by rail.



**Dr. William Lothian's Late Nineteenth Century  
Gable-Front Folk House.**  
Post Memorial Art Reference Library.

<sup>132</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, Inc., 1984), 63.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 66

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Despite the change in building technique and materials, older folk house shapes persisted as simple dwellings defined by their form and massing, but lacking identifiable stylistic attributes. Even after communities became established, these folk house designs remained popular as an affordable alternative to more ornate and complex architectural styles.<sup>133</sup> The typical folk house found in Joplin is one or two stories in height. Roof shapes define some folk house types, such as the Gable-Front, Gable-Front-and-Wing, and Pyramidal Square. Although folk houses



**Turn-of-the-Century Gable-Front and  
Wing Folk House Form  
Joplin The House that Jack Built  
Joplin Public Library**

often had no architectural ornament, when it did exist, architectural details alluded to contemporary styles like Greek Revival (cornice returns, pedimented façade); Queen Anne (spindlework porch elements, shingled gable walls); Colonial and Classical Revival (Tuscan columns, symmetrical façades, dentilated cornice); and Craftsman (knee braces, wide porches).

The building materials of folk houses varied and included wood, stone, brick, local limestone, and Concrete Masonry Units (CMU). Of note in Joplin are slab-rock dwellings often called Ozark giraffe houses<sup>134</sup> that are an early twentieth century version of the cobblestone house building tradition. Slab-rock building is a traditional folk craft passed on with local and personal adaptations in sufficient numbers to be considered a vernacular housing form in Missouri. The technique is similar to the cement and gravel wall construction



**Vernacular Ozark Giraffe House.  
Joplin, Missouri  
Sally Schwenk Associates, Inc.**

techniques that appear in vernacular housing in the late nineteenth century. The use of flat slices of rock embedded in cement was, in Joplin, mostly limestone that split easily. The technique was used both

<sup>133</sup> Ibid., 89-90,94.

<sup>134</sup> Robert L Beardsley, "Missouri Ozarks' Cobblestone Cottages Provide Sense of Place," *Preservation Notes* (Jefferson City, MO: Transportation Research Board A1f05, The Committee on Archaeology and Historic Preservation in Transportation), July 1997, Article on Line; Available from Internet, <http://www.itre.ncsu.edu/ADC50/downloads/July97.pdf>; accessed 4 April 2008. Also referred to as Giraffe Houses, Giraffe Stone Houses, Giraffe Rock Houses, Giraffe Style.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 67

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

structurally and as a veneer on standard frame construction. It was also used to stabilize deteriorating frame houses. In the 1930s, the popularity of the Ozark giraffe houses increased when agricultural extension bulletins encouraged the use of the building technique.

Gable-Front House

The gable-front shape, with its reference to the typical triangular pediment on the façade of the Greek temple, has its origins in the Greek Revival stylistic movement that dominated American houses during the period from 1830 to 1850. Their origins are in the Northeast, where simple gable-front folk houses became popular in the pre-railroad era. The design persisted due to the expansion of the eastern railroad network in the 1850s to become a dominant form until well into the twentieth century. In particular, their adaptability to narrow urban lots assured their popular use and they dominated many late nineteenth and early twentieth century neighborhoods.<sup>135</sup> As found in Joplin in the late nineteenth and early twentieth centuries, most are fairly narrow one-story, one-and-a-half-story and two-story houses built of stone, brick, or wood with relatively steep roof pitches. Examples of this architectural property type with a high level of architectural integrity are becoming less common.



**Early Twentieth Century Gable Front House,  
Bungalow Plan, Rusticated Concrete Masonry Unit  
Construction,  
Joplin, Missouri  
Sally Schwenk Associates, Inc**

An additional wave of interest in the gable-front shape grew from high style houses of the early twentieth century Craftsman movement. Between 1910 and 1930, this treatment inspired many modest Bungalow folk houses that lacked stylistic references. The typical bungalow was a one- or one-and-a-half-story house featuring a shallow-pitched roof with wide overhanging eaves. The wide front porch, a distinctive feature of the ideal bungalow, provided a transition between interior and outdoor spaces. The interior featured an open floor plan at the front of the house and private bedrooms at the back or upstairs.<sup>136</sup>

<sup>135</sup> Ibid., 90.

<sup>136</sup> David L. Ames and Linda Flint McClelland, *National Register Bulletin, Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places* [publication online] available at <http://www.cr.nps.gov/nr/publications/bulletins/suburbs/text3.htm>; Internet; accessed 2 November 2004.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 68

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Bungalowoid houses exhibited elements of the bungalow form without the elements of formal Craftsman styling. The bungalow typically featured a gable-front, side-gabled, or cross-gabled roof penetrated by a minimal number of dormers. Limited stylistic references usually occurred in the front porch columns and railing and included both classical as well as Arts and Crafts elements.

American Foursquare House Sub-Type

Evolving from both the Pyramidal and the Gable-Front folk house forms and enjoying great popularity as a middle-class dwelling was the American Foursquare, which first made its appearance in the 1890s and was an established fixture of residential neighborhoods by World War I.<sup>137</sup> The foursquare house was a two- to two-and-a-half-story dwelling that featured a square or slightly rectangular massing, usually with four square rooms above three square rooms, and an entrance hall with stairs tucked unobtrusively to the side on the first floor. Economical and practical to build, the design incorporated a raised basement and a one-story porch across the front. The most popular roof forms were the gable-front roof and the hipped roof. The roof form often included front, side, and/or rear attic dormers. The design often reflects the influences of the Prairie School style in particular, with wide eaves and an overall horizontal emphasis created by a porch spanning the full length of the first story. Commonly built in wood frame variations, they also incorporate stucco, brick, and/or stone walls. The American Foursquare House eventually incorporated a variety of architectural stylistic features, most having references to either the Arts and Crafts Movement or Colonial Revival style free classical idioms, such as cornice returns, dentil or modillion cornices, Tuscan columns, and Craftsman-influenced windows or porches. Other stylistic references include Late Victorian and Neoclassical treatments.



Pre-fabricated, "factory-cut" bungalowoid and American Foursquare houses, which could be assembled on-site and were available by mail order, assured the popularity of the bungalow and the foursquare houses. Companies located throughout the United States sold and shipped thousands of pre-cut houses annually.

<sup>137</sup> McAlester, 90.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 69

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

The Sears and Roebuck Company alone offered approximately 450 designs, and the company's sales reached thirty thousand by 1925 and nearly fifty thousand by 1930.<sup>138</sup> Both property sub-types are frequently found in early twentieth century neighborhoods.

Shotgun House

The shotgun house is a narrow rectangular box with doors at each end which features an arrangement of three to five rooms in a row with no hallways. The term "shotgun house," comes from the saying that one could fire a shotgun through the front door and the pellets would fly cleanly through the house and out the back door. The Shotgun House served as housing for miners and railroad workers in Joplin during the late nineteenth and early twentieth centuries and are a rare property type today.



Gable-Front-and-Wing House

The Gable-Front-and-Wing house is very similar to its gable-front cousin. In this form, a secondary side-gable block placed perpendicular to the main, gable-front block gives this folk house its distinctive L-shaped massing. In the South, builders added a gable-front wing to the traditional one-story hall-and-parlor form. Like the Gable-Front folk house, architectural ornament is minimal. These houses are an increasingly rare architectural property type

A very rare folk house found in Joplin is the Hall-and-Parlor house, which has a simple side-gabled roof, a three-bay façade, and a plan that is two rooms wide and one room deep. Derived from a traditional English form and dominant in pre-railroad Southeastern United States, this was a common early settlement period house throughout the Midwest. These houses often feature rear additions and little, if any, architectural ornament. The architectural property type is extremely rare.



<sup>138</sup> Ibid.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 70

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

A variation of the Hall-and-Parlor house, the Saddlebag form features a four-bay façade in which each of the two rooms has its own front door. Additional character-defining features usually include a central interior chimney with a firebox in each room.

I-House

A two-story version of the Hall-and-Parlor house, the I-House features the same two-room wide and one-room deep plan, a side-gable roof, and a rectangular footprint. This folk house form usually featured chimneys on the side-gabled ends. The I-House is a traditional British folk house form that was common in the colonial era and which, after the advent of light frame housing, became popular in the Midwest. Common across America during the pre-railroad period, this house form experienced renewed popularity during the post-railroad era as well. The relatively long confining winters of the Midwest contributed to the popularity of this larger house form in the region. End chimneys and rear extensions were common, as were variations in porch size and location. This architectural property type is rare in Joplin today.



**I-House Form.**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

Massed-Plan, Side-Gabled

This folk house features a side-gabled plan that is two rooms wide; two or more rooms deep; and one, one-and-a-half, or, in rare cases, two stories in height. The form was common during the colonial era in the Northeast where New England building traditions developed roof-framing techniques for spanning large spaces. Lightweight lumber made available by railways stimulated simpler methods of light roof framing, which led to other modest variations of folk houses. As with most Folk Houses the roof pitch and size as well as placement of porches varies.<sup>139</sup>

<sup>139</sup> Ibid., 98.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 71

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Pyramidal House

While side-gabled roofs normally cover massed-plan folk houses of rectangular shape, those with more nearly square plans commonly have pyramidal roofs. The pyramidal roof form (an equilateral hipped roof) is a more complex roof framing system, but requires fewer long-spanning rafters and is, therefore, less expensive to build. This folk house form often appeared in small towns concurrent with the arrival of the railroad and became a favored replacement for the smaller Hall-and-Parlor house during the early twentieth century. Like most folk houses, the roof pitch and the size and location of the porches vary. This architectural property type is rare in Joplin.



**Pyramidal Folk House**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

In addition to the National Folk House Forms, Joplin has an extant collection of cottages featuring compound roof plans, including the incorporation of pyramidal roof forms. These eclectic houses reflect the popularity of pattern book plans in the late nineteenth and early twentieth centuries.

**High Style Residential Architecture: 1870-1960**

A number of styled houses gained popularity over America's long history. These changing fashions either incorporated earlier architectural styles or consciously avoided the past to create new styles with their own distinct defining images. The majority of styled houses in America trace their design origins to one of four principal architectural traditions — Ancient Classical, Renaissance Classical, Medieval, and Modern. The Ancient Classical tradition has its origins in the monuments of early Greece and Rome. Utilizing some of the same details, the closely related Renaissance Classical tradition stems from a renewed interest in classicism during the Renaissance.<sup>140</sup> The third tradition, the Medieval, includes architecture based on the formal Gothic style used during the Middle Ages in French and English



**Queen Anne Residence**  
*Joplin Missouri The City That Jack Built*  
Joplin Public Library

<sup>140</sup> Ibid., 5.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 72

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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church buildings as well as the simpler domestic buildings of the same era. The final tradition, the Modern movement, began in the late nineteenth century and continues to the present. It is based primarily on the lack of historicity and applied ornamentation, as well as evolving construction techniques that resulted in external simplicity and spatial variations. Each of these traditions produced several different styles of American houses, many of which were interpreted and reinterpreted during different eras.<sup>141</sup> A high percentage of these variations as well as treatments unique to Joplin builders appeared in Joplin. Although increasingly rare, variations can still be found in late nineteenth and early twentieth century neighborhoods in Joplin.

Other traditional architectural idioms that influenced American residential design are mostly of Spanish origin, including the simple buildings of the Spanish Colonial era in the United States and the more highly structured architecture of Spain and Latin America. Oriental and Egyptian influences provided additional sophistication. As a result, during different eras, stylistic mixtures are common.<sup>142</sup>

In the late eighteenth century and early nineteenth century, only one fashion usually prevailed in a region over an extended period of time. By the 1840s, a blend of Greek-Gothic-Italianate modes emerged as one of the most prevalent blends of earlier styles. The combination of traditional styles gained wide popularity as a result of architectural building pattern books. One of the most widely read, A. J. Downing's influential *Cottage Residences, Rural Architecture and Landscape Gardening*, published in 1842, presented several choices. Downing featured both the Medieval Gothic designs and the Italianate country villa styles. It was not long before some builders and architects combined features of both. What became classified as Romantic Houses originated and attained widespread popularity in the United States in the decades before the 1850s. The Greek Revival style house retained a high degree of popularity from approximately 1830 to 1860 and the Italianate style from about 1850 until 1875. Less common were the Gothic Revival houses that were more complex to construct. Both Gothic and Italianate houses remained popular into the 1880s. The simultaneous popularity of several architectural styles from this point forward persisted as a dominant theme in American housing.<sup>143</sup>

Victorian style houses enjoyed popularity from 1860 to 1900. Among the styles classified as Victorian are the Second Empire, Stick, Queen Anne, Shingle, Richardsonian Romanesque, and Folk Victorian idioms. Victorian style houses seldom showed dramatically obvious mixtures of styles and most drew

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<sup>141</sup> Ibid.

<sup>142</sup> Ibid.

<sup>143</sup> Ibid., 177.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 73

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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heavily on medieval building precedents for inspiration. Among the various Victorian house styles there is a strong commonality of architectural features such as steeply pitched roofs, textured wall surfaces, asymmetrical façades, and irregular floor plans. Known for their complex shapes and elaborate detailing, these styles emerged from the technological shift from traditional heavy timber framing to the lightweight balloon frame that greatly simplified construction of corners, wall extensions, and overhangs. In addition, the mass production of housing components resulting from the expanding railroad system further contributed to low-cost decorative ornamentation.<sup>144</sup> Beginning in the mid-nineteenth century, these styles reflect a departure from the traditional American Colonial styles that dominated popular architecture for generations. They are important as a group in that they reflect a growing preference for a number of styles during coinciding eras.

For inspiration, the Eclectic Movement (1880-1940) draws on the full spectrum of architectural tradition — Ancient Classical, Renaissance Classical, Medieval, and Modern.<sup>145</sup> Between 1890 and 1915, homebuilders simultaneously erected residences in such diverse styles as Colonial Revival, Neoclassical, Prairie School, Tudor Revival, Mission, and Craftsman. Houses erected during this period fell into two categories — the historical “period” styles and the “modern” styles, which shunned earlier architectural precedents. Most common were the relatively pure copies of houses originally built in different European countries or their New World colonies. During the last decades of the nineteenth century, European-trained architects began to design “period” residences for wealthy clients in the Italian Renaissance, Chateausque, Beaux Arts, Tudor Revival, and Colonial Revival styles. In Chicago, the Columbian Exposition of 1893, which stressed correct historical interpretations of classical European styles, added to the popularity of reproducing historical models. At the same time and in contrast to the European and Colonial American-influenced designs, Modern houses appeared. Dwellings in this subcategory represent the escalating impact of the Arts and Crafts Movement, Frank Lloyd Wright’s Prairie School, and European Modernism on housing for the middle class in the early twentieth century.

After World War I, middle-class preferences in domestic architecture quickly returned to the period styles used during the previous two decades in architect-designed landmarks. However, in the mid-1940s, the onset of a new wave of modernism occurred. Although the resulting modernistic and International styles remained rare, their Modern descendents dominated American housing in the decades immediately following World War II.<sup>146</sup>

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<sup>144</sup> Ibid., 239.

<sup>145</sup> Ibid., 319.

<sup>146</sup> Ibid.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 74

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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The Eclectic Movement continued to dominate American domestic building in the decades after 1940. The predominant residential styles of the 1950s and 1960s – the Ranch, Split-level, and Contemporary styles – grew from the earlier phases of Eclectic modernism. Although innovative, they sometimes incorporated details of the Craftsman, Prairie, and International styles.

**Romantic Style Houses: 1820-1880**

During the Colonial era, one or two styles tended to dominate each colony for an extended period of time. The Greek Revival style, with its references to Greek democracy, replaced the popular English architectural styles and dominated housing design in the new nation during the first decades of the nineteenth century. By the 1840s, the cottage designs in the Italianate, Gothic Revival, and Exotic Revival styles, first published by Andrew Jackson Downing in his popular pattern books, supplemented the Greek revival style as a design choice for American homeowners. The simultaneous popularity of several architectural styles from this point forward persisted as a dominant theme in American housing. All of the Romantic styles originated and grew to popularity in the decades before 1860 and appear both as highly detailed and less elaborate interpretations as late as the 1890s in Joplin.<sup>147</sup>

Italianate

The Italianate style began in England as part of the Picturesque movement. A reaction to formal classical ideals that dominated European architecture for two hundred years, the Italianate design emphasized the large informal farmhouse-villas found in the rural areas of Italy. While the Italianate houses built in the United States generally followed this model, builders and architects alike modified and embellished them to such an extent that they became modified, adapted, and embellished into a native style with very subtle references to the original Italian farmhouse.

**Victorian Period: 1860-1900**

During the Victorian Period, increasingly accessible builder's pattern books spread the latest trends in house designs and styles to the



**Italianate Farm House.**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

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<sup>147</sup> Ibid., 177.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

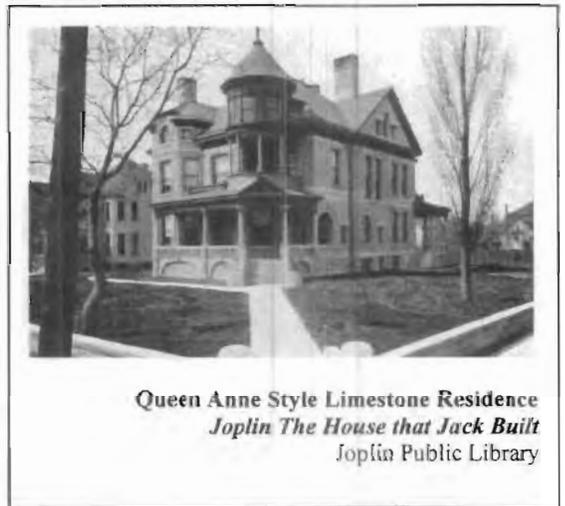
Section E Page 75

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

growing communities throughout the country. The expansion of the railroad system after the Civil War made building materials, including milled lumber and mass-produced nails, accessible to anyone living in relative proximity to a rail line. Milled lumber included decorative turned and cut pieces that conveyed ornate Victorian motifs.<sup>148</sup>

Queen Anne

The Queen Anne style has its origins in Medieval European architecture. As adapted to American residential design in the second half of the nineteenth century, its distinguishing features are an asymmetrical plan; irregularly shaped, steep-pitched roofs; partial, full, or wrap-around porches; and patterned wall surfaces. As the Queen Anne style evolved, the emphasis on patterned wood walls seen in the earlier Stick style became more pronounced. Queen Anne dwellings feature numerous devices to avoid smooth wall texture, including the use of multiple wall claddings, cut-away or projecting bay windows, and oriels. The one-story, partial, full or wrap-around porches that cover the façades accentuate the asymmetry of the design and typically feature turned or jigsaw ornament. It is not uncommon for them to extend along one or both sides of the houses. By the 1890s, the Free Classic sub-type gained popularity. The classically inspired ornamentation of these dwellings (primarily porch supports, dentil cornice, and Palladian windows) is much less intricate than that of earlier Queen Anne dwellings and has much in common with asymmetrical Colonial Revival houses.



**Eclectic Period: 1880-1940**

In their book *A Field Guide to American Houses*, Virginia and Lee McAlester divide the period from 1880-1940, which they designate as the Eclectic Period, into three subcategories: Anglo-American, English, and French Period Houses; Mediterranean Period Houses; and Modern Houses.

<sup>148</sup> Ibid., 239.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 76

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

The Eclectic Movement drew inspiration from American Colonial-era architecture as well as the architecture of Europe. Designs emphasized strict adherence to stylistic traditions and minimal variation and innovation.<sup>149</sup>

Colonial Revival

The term Colonial Revival refers to the rebirth of interest in the styles of early English and Dutch houses on the Atlantic Seaboard. The Georgian and Adams styles, often combined, form the backbone of the revival styles. Those built in the late nineteenth century were interpretations of the earlier colonial style, while those built from about 1915 to 1930 were more exact copies of the earlier adaptations. As their use continued into the mid-twentieth century, the style became more simplified. They range from one to two stories in height and typically have symmetrical façades with limited styling at the entrance. Variations of this style are found throughout Joplin in early twentieth century neighborhoods.



**1917 Colonial Revival House**  
Joplin, Missouri Historical Guide Website  
<http://www.4statearts.com/about/>

Classical Revival

The World's Columbian Exposition, held in Chicago in 1893, stimulated a renewed interest in classical design. Neoclassical residences were soon being constructed throughout the United States. A full-height porch with Classical columns centered on a symmetrical façade is the key to identifying buildings in this style. Examples of Classical Revival design range from grand two-story dwellings with gable or hip roofs to small one-story cottages with colonnaded porches. Variations of this style are found throughout Joplin in early twentieth century neighborhoods.



**Classical Revival Style Residence**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

<sup>149</sup> Ibid., 119.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 77

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Tudor Revival

Houses designed in the Tudor Revival style became increasingly popular after World War I. Innovations in building technology made the application of stone and brick veneer over frame construction increasingly affordable. In addition to large high style examples, small Tudor cottages frequently appear in modest working-class neighborhoods. Their distinguishing features include steep gables prominently placed on the front of the dwelling, complementary arched door hoods or openings, grouped windows, and usually a full-height central chimney. Variations of this style are found throughout Joplin in early twentieth century neighborhoods.



**Tudor Revival Style House.**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

Mission Revival

In the late nineteenth century a number of California architects began designing houses based on Spanish Colonial and Mexican design elements such as shaped parapets, arches, quatrefoil windows adapted to vernacular domestic plans. Some reflected the incorporation of Craftsman and Prairie School movements. The style faded in use after World War I when more precise copies of the Old and New World Spanish buildings known as the Spanish Eclectic style became popular. These houses are not common, and when found are typically in early twentieth century subdivisions.



**Mission Revival Style Cottage**  
Joplin, Missouri  
Sally Schwenk Associates, Inc

In addition to the popularity of these styles, at the turn-of-the-twentieth century, "Modern House" styles appeared that provided a definitive contrast to the European and Colonial American-influenced designs. The dwellings in this subcategory represent the burgeoning efforts of the Arts and Crafts Movement, Frank Lloyd Wright's Prairie School, and European Modernism in the early twentieth century.<sup>150</sup>

<sup>150</sup> Ibid.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 78

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Craftsman House

Craftsman Houses were popular from around 1905 through 1930. Most drew from the early designs of Charles Sumner Greene and Henry Mather Greene who practiced architecture in California from 1893 to 1914. The Greene brothers designed simple bungalow houses that incorporated designs inspired from the English Arts and Crafts movement and oriental wooden architecture. Popularized by architectural and house and garden magazines, as well as a wide variety of builder pattern books, the one-story Craftsman house became the most fashionable smaller house in the country during the first decades of the twentieth century. Identifying features are low-pitched, gable-front roofs (although cross-gable and hip roofs are also found); wide eave overhang, often with exposed roof rafters; decorative beams or braces under the gables; and full- or partial-width porches with square posts or battered piers. Double-hung window sashes with vertical muntins in the upper sashes also distinguish Craftsman styling. Variations of the Craftsman House are found throughout Joplin.



**Craftsman House.**  
Joplin, Missouri  
Sally Schwenk Associates, Inc

Prairie School

The Prairie School is a uniquely American architectural style that originated with Frank Lloyd Wright and other Chicago architects around the turn of the twentieth century. Architectural pattern books spread the style throughout the Midwest over the next decade. Prairie School houses have a rectangular mass capped by a shallow gable or hip roof. Banded windows, contrasting trim details between stories and on porch elements, and wide overhanging eaves create a strong horizontal emphasis. Local adaptations of the Prairie School and Craftsman style residences dominated the first two decades of the twentieth century both nationally and in Joplin. With the exception of the Prairie School American Foursquare House, pure, high style Prairie School style houses are rare in Joplin.



**Prairie School House.**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 79

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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The Great Depression ushered in tremendous changes in housing for the working classes. The advent of the efficient low-cost home between 1931 and 1948 was a result of national policy formulated during the depression years. Through its approval of housing development projects for federally backed mortgage insurance and the publication of housing and subdivision standards, the FHA instituted a national program to improve the quality of housing for moderate and lower income groups and which regulated home building practices for many decades. The FHA's goal in publishing the guidelines in *Planning Small Homes* in 1936 was to provide low-cost quality housing and to stimulate the homebuilding industry. In 1936, the guidelines featured five approved house types. The illustrated guidelines included floor plans and simple elevations. While the designs eliminated nonessential interior spaces, ornamental and stylistic elements, and any unnecessary features, the houses could be built of a variety of materials.

The simplest design was the 534-square-foot "minimum house," which was a one-story, two-bedroom house resting on a concrete slab. Designed for a small family, it incorporated a small kitchen and larger living/dining room area that extended across the front of the house and two bedrooms and a bathroom located off a small hallway at the back of the house. The slightly larger "House B" layout provided 624 square feet of living space. House plans C and D were two-story dwellings with two bedrooms upstairs. House plan D offered a simple attached garage. House plan E, a compact two-story, three-bedroom house, was the largest and most elaborate of the FHA approved designs and featured a classically inspired doorway and semi-circular window in the front gable.<sup>151</sup>

The FHA's 1940s edition of *Planning Small Homes* introduced a noticeably different and more flexible hierarchy of house designs based on the principles of "expandability, standardization and variability." A simple, minimal one-story house served as the basis for variations that added or extended interior space. Exterior design motifs utilized different combinations of defined features such as gables, porches, exterior materials, windows, roof types, fireplaces, chimneys, basements, and garages. Entering into the arrangement of these features were factors such as orientation to sunlight, prevailing winds, and view sheds. Fireplaces and chimneys could be added as well as basements. The revised edition also included designs for two-story houses having central-hall and side-hall stair plans.<sup>152</sup>

The FHA guidelines at this time also provided instructions for grouping houses with similar plans, but varying the elements of exterior design to avoid repetition and provide an interesting homogeneous

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<sup>151</sup> Ibid.

<sup>152</sup> Ibid.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 80

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

character. The publication recommended varying the placement of houses on their lots and introducing a mixture of wall materials and roof forms.

Minimal Traditional

Minimal Traditional dwellings that appeared in the 1930s represent a transition from Tudor and Craftsman architecture to the Ranch House style. Their common elements include tight eaves and a large prominently placed chimney, as well as multiple gables (often crossed) and the incorporation of stone or brick veneer elements. A shallower pitch in the roof gables distinguishes this style from the Tudor Revival style. These transitional houses occur frequently in Joplin.



**Minimal Traditional House**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

**POST WORLD WAR II HOUSES**

Following World War II there was a distinct shift in American residential architecture. Modern styling and simplicity replaced the period architecture popular in the pre-war era. By the 1960s house designs again incorporated historical references, but now, rather than strictly replicating them, home designers adapted historic stylistic references to modern forms and plans.<sup>153</sup>

The Cape Cod cottage,<sup>154</sup> a sub-type of the Colonial Revival style house, provided most of the initial low-cost suburban housing immediately following the war. The most popular design<sup>155</sup> was a one-and-a-half story house built on a concrete slab that had a steeply pitched side gable roof pierced by two dormers. Cape Cod dwellings appeared in a variety of wall materials, including asbestos shingles that were available after the war in an increasing assortment of colors. The interior space included a living room, a

<sup>153</sup> The "Modern" classification for houses in *A Field Guide to American Houses* includes Minimal Traditional, Ranch House, Split-Level, Modern Movement, Contemporary, and Contemporary Folk House styles. McAlester, 475-477.

<sup>154</sup> According to the McAlesters, this post-World War II dwelling is loosely patterned after Colonial-era wooden folk houses of eastern Massachusetts that usually featured a modern adaptation of Georgian- or Adams-inspired doorways. They enjoyed popularity throughout the Colonial Revival era but were most common in the 1920s and 1940s.

<sup>155</sup> Often as small as 750 square feet set on a 6,000-square-foot lot.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 81

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

kitchen, two bedrooms, and a bathroom. The Cape Cod cottage appeared in the 1940s and 1950s in both large-scale subdivisions on the periphery of the nation's largest metropolitan areas and in new subdivisions skirting smaller communities. The larger version of the Cape Cod and other Colonial Revival forms enjoyed continued popularity with middle- and upper-middle-income families into the 1960s.

Ranch House

Probably the most significant Modern style house type built in Joplin's new post-war subdivisions was the Ranch House. Inspired by vernacular architecture of the Spanish Colonial era of the Southwest and the casual California lifestyle, the design of these low, horizontal, one-story houses with rambling floor plans represented a growing American preference for a more informal lifestyle and flexible interior space in the post-war period. Americans already demonstrated a preference as early as the 1920s to shift activities from the front yard to the back or side yards where there was more privacy.



Early 1950s Ranch House Style  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

In the 1930s, California architects adapted the traditional housing of the Southwest ranches and *haciendas* and Spanish Colonial Revival style into a suburban house type suited for middle-income families. The house was typically built of natural materials such as adobe or redwood and oriented to an outdoor patio and gardens. As early as the late 1940s, popular magazine survey findings indicated a preference for the features offered in the informal Ranch House style — allocation of all of the living space on one floor with a basement for laundry, utilities, and a recreation room. Builders of middle- and upper-income homes adapted the architect-designed ranch homes of the Southwest, adding modernistic innovations such as sliding glass doors, picture windows, carports, and exposed timbers and beams.<sup>156</sup>

<sup>156</sup> Ames and McClelland, available from <http://www.cr.nps.gov/nr/publications/bulletins/suburbs/text3.htm>; Internet; accessed 2 November 2004.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 82

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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By the 1950s, builders of low-cost homes sought ways to give the basic form of FHA approved houses a Ranch-like appearance. Small Ranch Houses utilized an elongated Cape Cod floor plan and created an asymmetrical façade with a horizontal emphasis by placing shingles on the lower half of the front elevation and fitting wide rectangular sliding windows just below the eaves. Basement recreation rooms and exterior patios became distinguishing features as well.

The basic Ranch House found in Joplin is a low one-story building with moderate to wide eaves and a shallow-pitched gable or hip roof. The plan may or may not include an integrated garage. The large fixed picture window, often grouped with flanking sash windows in a tripartite arrangement, was common. Other window openings are typically single or paired and decorative shutters are a prevalent design element. Siding typically featured a wide reveal, whether it was wood lap, asbestos shingles, or vertical board-and-batten.

As the post-war baby boomer generation's families grew in the 1950s, the larger Ranch House became popular. In particular, the introduction of the television and the high-fidelity phonograph created a demand for greater separation of activities and soundproof areas. The Split-level Ranch House gained popularity at this time due to the increased living space and privacy afforded through the location of bedrooms on an upper level a half-story above the main living area and a "family" room on a lower level. They represented the latest in contemporary design and could be erected on any terrain.<sup>157</sup>

**TWENTIETH CENTURY MULTI-FAMILY PURPOSE-BUILT APARTMENTS  
ARCHITECTURAL PROPERTY TYPES**

The growing popularity of multi-family housing in the early twentieth century corresponds to urban density. Despite the European tradition of communal living, the idea of sharing a roof, front door, and a staircase with other families was distasteful to most Americans. Initially, multi-family dwellings in the United States were the purview of the lower classes. As communities grew in the late nineteenth century, the establishment of the two-family flat or apartment house became an increasingly significant part of a city's housing. The development of the purpose-built apartment house reflects a number of factors, the foremost of which was a rapidly growing population and limited land mass near centers of economic activity and transit systems. In particular, the growing numbers of working-class and middle-class

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<sup>157</sup> Ibid.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 83

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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bachelors and single women arriving in cities to take jobs as tradesmen, clerks, salesmen, teachers, librarians, middle managers, secretaries, and stenographers created a demand for affordable housing without the responsibilities and costs of home ownership.

American multi-family dwellings are cultural descendents of traditional European housing dating as early as the fourth century B.C., where apartment buildings were a popular solution to urban living in Rome. (The noun "appartimenta" is from the Latin verb *partier*, meaning to divide or to share.) Throughout history, multi-family housing occurred in response to economic and physical conditions associated with the growth of cities. The multi-family housing unit allowed not only the wealthy, but also the lower and middle classes to live near urban centers by providing different families with separate residential space in a building that did not require much land.<sup>158</sup> Over the ensuing centuries, European cities exhibited variations of the apartment building that evolved into specific forms and floor plans, in part due to the establishment of building codes requiring setbacks, fireproof materials, and height limits.<sup>159</sup>

The late nineteenth century French prototype became the primary influence on apartment design in the United States. Beginning in the 1870s, American architects who studied in Paris at the *Ecole Des Beaux Arts* brought the French style of exterior massing, architectural treatment, and floor plans to Boston, New York City, and Chicago.<sup>160</sup>

The French flat, with one apartment per floor, became established in New York in the mid-1870s. This form adapted easily to the city's long narrow lots that previously accommodated row houses. In the 1880s, larger apartment buildings appeared, often filling entire city blocks. These taller and larger buildings reflected changes in building technology, in particular the development of the elevator and steel framing.<sup>161</sup> The Boston "triple-decker" style apartment building plan, which became a model for the "walk-up" apartment flats, emerged as a dominant design that continued in popularity throughout the first half of the twentieth century in the United States. The Boston "triple-decker" prototype consisted of three units, one per floor. Its larger counterpart, the "double triple-decker" building plan, which consisted of

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<sup>158</sup> Elizabeth Hawes, *New York, New York: How the Apartment House Transformed the Life of the City* (New York: Alfred A. Knopf, 1988), 20.

<sup>159</sup> *Ibid.*, 19-20

<sup>160</sup> Emily Hotaling Eig and Lawrence Harris Hughes, National Register of Historic Places Multiple Property Documentation Form "Apartment Buildings in Washington D.C. 1889-1945." July 1993, E2-3. District of Columbia Planning Department, Washington D.C.

<sup>161</sup> *Ibid.*

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 84

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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six units — two per floor, and three per side — connected by a central stair hall, became a standard plan for working and middle-class apartment buildings.<sup>162</sup>

The established forms of multiple-family residential units in Joplin in the 1870s and early 1880s included boarding houses converted from large single-family houses; tenements<sup>163</sup> erected or converted from larger buildings; small detached living quarters, such as duplexes; and living quarters above a commercial shop. These multi-family units housed the City's working classes and were usually within walking distance of the City's industrial and freight centers. The more affluent citizens who did not live in single family houses, such as mine operators and upper-middle class bachelors, took rooms in the City's hotels. It was not until the population increase and the resulting building boom of the 1890s and 1900s that the apartment building designed for middle- and upper-middle classes appeared.

Joplin, like other growing metropolises in the late nineteenth and early twentieth centuries, saw the apartment building evolve in response to specific conditions of local needs, tastes, socio-economic classes, land use, and building code restrictions. Although designs formulated in New York or Boston or Chicago were not always appropriate for Joplin, many of the medium-size plans for apartment hotels and apartment buildings<sup>164</sup> proved to be adaptable to the City's environment and economy. From these prototypes, developers and architects created their own unique apartment variants.

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<sup>162</sup> Ibid.

<sup>163</sup> The term tenement in the mid- to late nineteenth century generally applied to any multiple-family rental building. By the beginning of the twentieth century, it was also used to refer to any residential building in a slum. However, this latter reference occurred at a time when prize-winning tenement designs were developed for housing the lower working classes. Thus, the term also applied to large new multi-family buildings erected in the first decades of the twentieth century for the working poor. As used here, it references simple functional and often hastily built multi-family buildings erected for the working classes, usually near industrial and manufacturing areas.

<sup>164</sup> The distinction between the apartment hotel and the apartment house is often blurry, and the application of the appropriate nomenclature often varied during different time periods and locales. In general, apartment hotels at this time were primarily residential buildings servicing permanent or seasonal renters rather than transients. These buildings offered many of the same amenities as hotels — concierge services, maid and valet service, communal kitchens, and private and public dining rooms. Many of the larger buildings featured ground-floor retail services as well. Apartment houses catered to permanent year-round lessees and often included private kitchens as well as communal kitchens with delivered meals to living quarters. Some also included a private communal dining room with a fixed-price daily special.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 85

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Most of Joplin's middle- and upper-middle-class single-family residential neighborhoods that appeared in the last decades of the nineteenth century through the onset of World War I were the result of subdividers who sold individual lots to small builders, who in turn rented or sold their completed houses. Because of the costs associated with this system, construction for owner occupancy was financially difficult and single-family housing for many was an expensive proposition, particularly during real estate booms. The cost of a lot was often more than the average worker's annual income. This and the cost of the house itself rendered a new house in a recently platted subdivision beyond the means of most of the City's wage earners. Thus, speculators purchased the majority of vacant lots and quickly erected cheap wood frame detached dwellings as rental property, and most of the City's working class residents rented their living quarters.



**Mission Revival Style Apartment  
Building.**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

The cost of living did not change in the ensuing decades. In 1900, the annual average income was around \$400 to \$500. In 1912, social workers estimated that a family of four needed an annual income of at least \$600 to maintain an adequate standard of living. At the low end of the middle-class spectrum was the cook, shop girl, or laborer who earned around \$260 a year.<sup>165</sup>



**Ridgeway Apartments  
Middle-Class, Double Triple Decker  
Walk-up Property Type**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

As a result, to many of Joplin's middle-class, the apartment house offered affordable, decent housing for those wishing to become established in a career before marrying or having children, for the retired and for the spinster, widow, bachelor, or widower. The largest of these groups renting apartments were bachelors, reflecting the emergence of the single male white-collar wage earners as an important element in the workforce. However, by the onset of World War I, wage-earning single women also began to rent

<sup>165</sup> Sherry Schirmer and Richard McKinzie, *At the River's Bend: A History of Kansas City, Independence and Jackson County* (Woodland Hills, California: Windsor Publishing Company, 1982), 65. Schirmer and McKinzie cite national statistics.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 86

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

apartments. In the early years of apartment popularity, single women residents tended to be widows who were far outnumbered by couples and bachelors.

A certain segment of the upper-middle class also emerged as apartment dwellers after the turn-of-the-century. Most of the privileged could choose where they wanted to live. Apartment hotels that offered amenities provided by hotels and located on major thoroughfares with streetcar lines near the City's business centers attracted bachelors of the professional and business classes, as well as wealthy widows. These new residential buildings featured an array of facilities and services for those without the time or inclination to manage a large home — kitchen, laundry, and maid services; well-appointed public rooms; and private suites that included parlors, dining rooms, bedrooms, bathrooms, and maid quarters. The Olivia Apartments continues to reflect these amenities.

Joplin has a number of large apartment buildings that date to this period. Many are simple buildings with little or no stylistic references. Others reflect high style architectural treatments. The Colonial Apartments building, the Ridgeway Apartments building and the Gentry Apartments are listed in the National Register of Historic Places.<sup>166</sup> The Robertson Apartments, begun in 1916 and completed in 1917, is typical of the apartment buildings erected to house the middle-class tenants constructed in the early twentieth century. At the time of its construction it represented state-of-the-art fireproof construction including hollow tile walls that separated the units. The thirty-nine apartments featured three- and five-room suites. Apartments were equipped with disappearing beds that had built-in dressing rooms over them. The efficiency kitchenettes featured gas ranges, refrigerators, and built-in cabinets.



**Classical Revival Style Robertson  
Apartments.**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

<sup>166</sup> Both were listed August 8, 2006.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 87

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

**ANCILLARY STRUCTURES**

Residential ancillary structures provide critical evidence of the development of Joplin's neighborhoods. Their functional clues augment the visual character of the setting and an understanding of the primary structure.

During the late nineteenth century and the first decade of the twentieth century, the rear yard served very utilitarian purposes. Common structures included an outhouse, a chicken coop, a multi-purpose shed, cistern, wells, and carriage barns. With the arrival of the automobile, shelter for the vehicle became important and the garage became an important structure associated with back yards.

Traditional domestic yard design that distinguished between a formal front yard and a utilitarian back yard changed with technological advances. For example, with the arrival of city water and sewer systems, outhouses became obsolete. Domestic recreational activities that originally took place on the front porch or in the front yard shifted to the rear yard after the disappearance of its most offensive utilitarian functions.

Most of the historic residential ancillary structures in Joplin are garages. The growing use of the car by the middle-class made the detached garage a status symbol as well as a standard outbuilding by the 1920s. After World War I, garages were common in Joplin particularly in new neighborhoods benefiting from paved surfaces, gutters, curbs, and sidewalks. Many carpentry and construction magazines offered instructions for building garages at this time. Manufacturers of pre-cut homes also offered a variety of mail order garages, often matching the materials and styles of popular house types. Property owners erected the earliest garages behind the house at the end of a driveway or accessing an alley

The garages dating to the early twentieth century are typically one-story gable-front or hipped roof structures with wood clapboard or shingle siding and a hinged door, sliding door, or overhead vehicular entrance door. The earliest garages were at the end



**Early Twentieth Century  
Single-Car Garage.**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.



**Turn-of-the-Century Carriage  
House Adapted into  
Automobile Garage.**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 88

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

of a long driveway near the rear of the lot. At this time attached and underground garages began to appear in stock plans for small homes.<sup>167</sup>

**RURAL FARMSTEAD PROPERTY TYPES**

Joplin began as a rural agricultural market center in the mid-nineteenth century and continued to function in that capacity through the first half of the twentieth century. Ongoing suburban development that began in the post-World War II period contributed to the loss of farmsteads, orchards, and other agricultural resources and obscures much of the cultural landscape of the late nineteenth and early twentieth centuries. Moreover, one of the major themes in the historical development of the American farmstead is the abandonment of ethnic construction and, to a lesser extent, regional differentiation between barns and outbuildings as well as the adoption of building practices that reinforced greater unity and standardization in barn construction and usage, underscoring the significance of extant farmsteads and their individual property types.

During the late nineteenth and early twentieth centuries, farmhouses and outbuildings formed much of the architectural pattern of the rural landscape, which was, over time, annexed into the city limits of Joplin. These functional structures reflected traditional designs and past cultural associations adapted to a new environment, giving the region its own visual personality. The evolution of the barn as the centerpiece of the farmstead – is particularly noteworthy and involves two phases: (1) the migration and diffusion of European barn traditions in America; and (2) the Americanization of those European traditions into national and regional property types.

Together, the farmhouse, its outbuildings, crop lands, orchards and pastures composed the farmstead, which included barns for housing animals and for specialized facilities such as dairy barns; feed and farm vehicles; hog sheds and chicken coops; corn cribs, granaries, and silos for storing field crops; living quarters for farmhands; and various small sheds and lean-tos. A variety of fences separated the house, barn lot, gardens, and fields into distinct work areas.

Function is the most important determinant of the plan and design of outbuildings, but they also represent architectural influences and building types brought from the South, Northeast, Europe, as well as new adaptations originating in Southwest Missouri. In the Joplin area, the majority of the area's first farmers

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<sup>167</sup> Eig and Hughes, E2-3

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 89

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

came from the temperate southern states and a culture that abandoned worn out land and moved westward, giving only rudimentary attention to their barns. Unlike German and other European immigrants who selected the best drained site on the farmstead for their barns, these settlers allotted the best location to the farmhouses.

Whatever their cultural background, the settlers of Joplin built their barns of post-and-beam construction, using hand-hewn oak for the main vertical posts, sills, and plates; and locally milled lumber to frame the lighter members and for the vertical plank siding. All barns featured a hayloft above the ground and reserved the floor area for stables, cribs, and granaries.

In addition to the barns, the nineteenth century farmstead featured numerous outbuildings, including granaries, corn cribs, chicken coops, rabbit hutches, smokehouses, springhouses, root cellars, and sheds. .

During the late nineteenth century, continuous refinements in barn construction erupted during what was a period of significant change in barn building, creating a watershed division in American barn construction. One of the most important technological changes was the adaptation of truss engineering to barn construction, which allowed larger barns to be erected. Used in the construction of balloon-frame houses, truss beams composed of dimensional milled lumber enabled the construction of taller and wider structures, expanding the capacity for hay storage in the loft.

The barns erected in the late nineteenth century reflect the advent of standardized construction systems, mass-produced building materials, and mail-order prefabrication. The changes in barn construction and materials evolved incrementally as individual farmers applied and utilized them over extended periods of time, adapting them to older traditions. The construction of a new gambrel roof system with balloon framing and a truss roof did not rapidly eclipse the traditional heavy timber mortise-and-tendon system. Farmers often integrated both new and old systems into the structure.

By the early twentieth century, an increased emphasis on sanitary conditions for food production and changes in building technology and materials led to changes in barn construction. Concrete replaced stone foundations and wood floors; hollow clay tile and molded concrete block became common for the walls of smaller structures. During this period, barns, like houses, could be purchased by mail order from companies such as Sears and Roebuck. The catalogs illustrated the layouts and framing systems of the different barns and structures. After placing an order, the farmer could pick up all of the parts needed to build the barn at the nearest railroad freight depot. After World War II, metal, a durable and easily cleaned material came into increasing use for agricultural buildings. Corrugated metal frequently

United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section E Page 90

### Historic Resources of Joplin, Missouri Jasper and Newton Counties, Missouri

replaced wood shingle roofs and even wood siding as farmers maintained and upgraded existing structures. Whatever their period of construction, all structures housing grain, animals, and equipment fell into basic types or categories with distinct floor plans supporting auxiliary sheds and add-on additions.

#### ROADSIDE ARCHITECTURE

##### Bridges

Like many other structures in Joplin's network of municipal, county, State and federal roads and highways, bridges reflect the evolution of transportation in the area. Unlike modern bridges, which generally provide no notable distinction apart from the rest of a roadway, historic bridges are discrete structures that not only provided a sense of crossing between places, but also have a certain aesthetic appeal derived from the application of design engineering. They visually document particular stages of bridge design and construction as well as regional preferences. Some of the earliest and most attractive bridges are steel truss bridges, which reflect a technology and aesthetic approach to bridge construction that is seldom seen today. Pony truss bridges are also common. In most cases, they are simple span bridges and, in Southwestern Missouri, are quite common.

##### Commercial Architecture

The majority of the historic commercial architecture along Joplin's byways does not reflect any formal architectural style. The eclecticism is apparent in buildings constructed of wood with clapboard or stucco finishes, cinder block, locally quarried limestone, and/or bricks. Most of the buildings are functional, simple, and have little adornment.



**Main Street Bridge.**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 91

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Tourist Courts and Motels

During the late nineteenth and early twentieth century Joplin's hotels and resorts in the surrounding area dominated the lodging industry. Hotels were located in Joplin's historic central business district where accommodation for automobile users was not always convenient. Moreover, rooms for travelers were little more than that provided in the average residential bedroom with an adjoining bath. Instead, hotel design emphasized public rather than private space - large entrance lobbies, cocktail lounges, restaurants, coffee shops, meeting rooms and banquet and ballrooms.

A different type of overnight accommodation evolved along major transit corridors with the growth of automobile travel. The first was the auto camp that offered campsites. They usually consisted of a maintained open area for tents or trailers, a central service building, a keeper's residence, picnic benches and tables, and restroom and shower facilities.

Individual permanent units that soon followed have associations with the increase in highway travel and the businesses that began to sell gasoline, oil, food and, then, lodging. The cabin camp or tourist court consisted of a cluster of individual cabins. The majority of these buildings were inexpensively constructed using locally available materials. The cabins usually formed a geometrical arrangement around or along an open space. Attached garages later became popular and were often linked wall-to-wall to form continuous facades with each building's identity preserved in differentiated rooflines. A separate building often housed a small reception office.



**Extant Early Joplin Tourist Court**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.



**Mickey Mantle's Holiday Inn, circa 1957 (Demolished)**  
Range Line Road, Joplin, Missouri  
Sally Schwenk Associates, Inc.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 92

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

As the need for inexpensive accommodations increased, regional and national chains appeared. At the same time motor courts, called motels after World War II, came into fashion. Initially, these one-story buildings featured up to twenty individual units incorporated under a single roofline. Many had coffee shops as part of the integrated design. Few exhibited any distinctive architectural characteristics. By the late 1950s, large franchise motels often formed a U-shaped complex of one-story or two-story buildings around a courtyard that contained a swimming pool.

Gas and Service Stations

Gas station design evolved from the need to communicate their function but like the railroad depot, to also have a distinctive company iconic identity. Each fuel company developed prototype designs used throughout the United States. Changes in design occurred to accommodate changing gasoline distribution patterns, as well as products sold and services performed.

Initially, distribution of gas occurred at curbside pumps located in front of grocery, hardware, and other businesses that had expanded into gasoline sales. The first "filling stations," developed around World War I consisted of curbside pumps with underground storage tanks and a detached shed building. The first off-street, drive-in "filling stations" appeared in the 1920s in Joplin and included pumps with underground storage tanks and small sheds to store oil, grease, tires and equipment. These detached buildings not only allowed automobiles to be fueled efficiently, they centralized the distribution of flammable materials, reducing the threat of fire spreading in downtown commercial districts.



**Phillips Cottage Style  
Filling Station.**  
Utica and Euclid Avenues, Joplin,  
Missouri  
[http://www.theroadwanderer.net/  
66Missouri/joplin.htm](http://www.theroadwanderer.net/66Missouri/joplin.htm)

After 1920, oil companies established neighborhood service stations on corner lots that faced busy paved thoroughfares. The station "house," with its canopy extending over the fuel pumps commutated friendly service and blended into the surrounding neighborhood. Most of these filling stations were of residential scale and referenced traditional architectural styles.

By 1925, most gasoline stations incorporated grease pits and concrete floors for car washing. With the expansion into sales of lubricants, tires, and batteries as well as the introduction of automobile repair and maintenance, the rectangular service station building appeared in the 1930s. These facilities incorporated

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 93

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

a concrete paved fueling area in front, and a building with a well ventilated, enclosed repair/servicing area on one side and office and public restroom facilities on the other side.

During this period, there was a shift from residential motif in design toward maximization of visibility, an important design element for commercial building along highways traveled at a faster rate than in residential neighborhoods. The oblong box station that evolved had a flat roof. Large plate glass windows became the principle exterior feature. Bright colors associated with the gas company logo appeared. By the 1940s, highly reflective enamel panels sheathed the walls. Most were prefabricated steel frames that could be bolted together and sheathed in standardized porcelain enamel panels and prefabricated plate glass windows at the site. Cinder block and concrete block construction replaced the steel framed buildings after 1950 and, by 1960, acrylic-vinyl, Plexiglas and plastic simulate traditional building materials.

Roadside Restaurants

In the 1920s, the early campgrounds and motor courts usually provided tourists with some sort of cooking facilities. Within the next decade, roadside food stands offering drive-in service, cafes, diners, restaurants, and road houses serving food and liquor serviced travelers and the increasing number of truckers using the state and federal highways.

The design and materials of these commercial buildings were eclectic and did not follow any corporate guidelines. Because of their idiosyncrasies, they are not easily classified according to architectural style or influences.

Most were small, rectangular buildings with large signs designed to capture the attention of occupants of moving vehicles. Simple functional drive-ins with canopies for curbside service were among the earliest eating establishments along major roads and highways. The combination service station and café offered the convenience of fueling, dining and restroom facilities at one location. Many of these buildings had visual appeal and a few were of architectural merit. These buildings were part of a larger classification of travel-related commercial businesses that had multiple functions – the filling station/general store and the motel/restaurant.



**Keller's BBQ Diner Route 66.**  
Joplin, Missouri.

<http://www.legendsofamerica.com/PicturePages/66Business16.html>

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 94

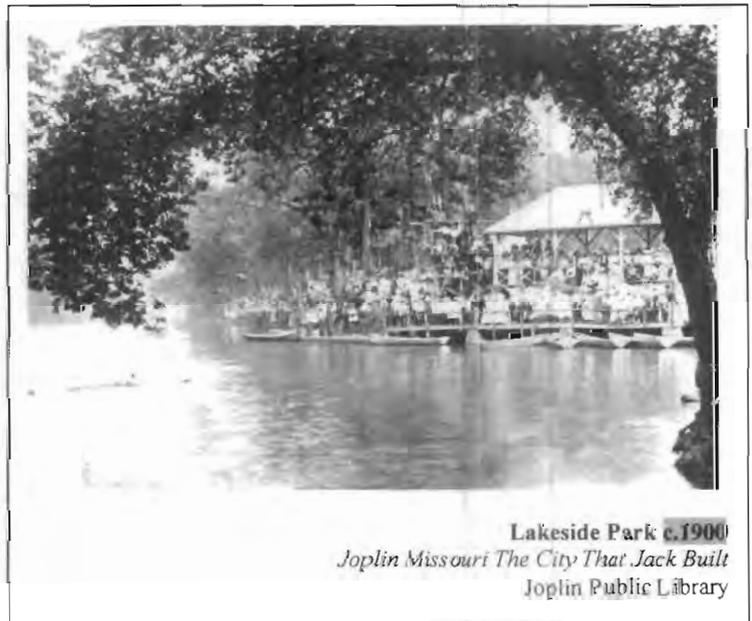
**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

Other Roadside Commercial Buildings

A wide array of retail sales and service businesses related to the needs of travelers appeared along major county, state and federal roads and highways. Those nearest to Joplin's business corridors included automobile dealerships, auto parts stores, and large chain grocery stores. Further out on the edge of town were car-towing services and curio and junk stores. Many of these buildings originated in the 1920s and 1930s when business owners moved out to highway crossroad areas to capture both the local and traveler trade. Most of these commercial buildings were simple structures constructed of locally available materials with large signs.

Parks

Joplin has eleven historic parks totaling 660 acres that date from the late nineteenth century through the first half of the twentieth century, which constituted the municipal park system by 1960. A feature of the system is the Shoal Creek Parkway, a boulevard connecting a series of city-owned parks bordering both sides of Shoal Creek. These parks offered swimming facilities and picnic grounds. Other parks traditionally offered swimming, tennis, golf, playground and recreational facilities, a zoo, a mineral museum, bridle paths and horticultural landscaping displays as well as a large variety of concessions.



Each park and the Shoal Creek Parkway has its own unique history and development. Some have significant associations with the City Beautiful Movement in urban planning, with national and state park movements and with the Civilian Conservation Corps programs initiated during the Great Depression.

It is evident based on their origins that the parks established in the late nineteenth century came from a concern for creating a pleasant place to live and work as well as an appreciation in a mining community for the benefits fresh air and sunshine. Some parks reflect the German tradition of European park systems, complete with amusement parks and beer gardens. Those developed at the turn-of-the-century reflect the

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 95

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

influence of the Chicago World's Fair Columbian Exposition of 1893 and the unprecedented movement in city planning to create more pleasing places to live and work. This effort, known as the City Beautiful Movement, arose at a time there was little interest in the appearance and quality of life in American cities due, in part, to the cycle of building booms and busts and the rapid and haphazard pace of unplanned development. Concurrently, the National Park Service during the late nineteenth and the early twentieth century brought awareness of the country's unique natural resources.

An appreciation for and the promotion of the natural resources of the Ozark region began in the late nineteenth century with special round trip railroad excursions that stimulated the development of numerous resort communities in the tri-state area. By 1920, Joplin was the proclaimed gateway to the Ozarks and the center of a regional tourism industry.

The development of a parks system in Joplin also coincided with the transition from mining town to a city with a settled appearance during the first decade of the twentieth century. At this time Fredrick Law Olmstead, through his many nationally noted projects had established an awareness and interest in the need for city parks. Moreover, the work in the development of park and boulevard systems by Kansas City, Missouri, landscape architect George Kessler in cities in Missouri, Kansas, Arkansas, and Oklahoma were well known to decision makers in Joplin.

The Civilian Conservation Corp (CCC) is the final nationwide movement that had an influence on the development of parks in Joplin. During the national depression of the 1930s, President Franklin Roosevelt formulated the idea of providing employment, occupational skills and a healthy outdoor experience for thousands of young men that would also conserve the natural resources and parks of the nation. From this grew the CCC, a well-organized and efficient program that ultimately established as many as 452 camps throughout the United States to assist in conserving parks. Work for every park required a master plan showing the intended development of the entire park and the interrelated work of the CCC and other projects for which funds and man-hours would be provided. The superintendents of each camp were usually landscape architects, foresters, engineers or individuals experienced in construction. The program became noted for its



**Historic Feature of Ewert Park  
Donated for the Use of Joplin's African  
American Community.**  
Joplin, Missouri  
Sally Schwenk Associates, Inc.

United States Department of the Interior  
National Park Service

## **NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET**

Section E Page 96

### **Historic Resources of Joplin, Missouri Jasper and Newton Counties, Missouri**

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progressive approach to planning and design. In Joplin workers from the CCC camp in Neosho provided assistance in upgrading the parks along Shoal Creek.

As a result, each of Joplin's parks retains some measure of its historic character – the sum of all visual aspects, features, materials, and spaces associated with its evolution as a cultural landscape. Some are historic designed landscapes or component landscapes of the larger park that have aesthetic value because of their conscious design, often created or influenced by a landscape architect, master gardener, architect, engineer, and/or horticulturist working in a recognized style or tradition. Others are associated with a significant person, ethnic group, trend, or event.

#### **JOPLIN ARCHITECTS AND MASTER BUILDERS**

The commercial, industrial, institutional and residential buildings erected in Joplin in the late nineteenth century and the first half of the twentieth century reflect the high level of specialization and diversification in a construction industry that occurred among both the trades and the building professions. In Missouri, beginning with the 1880s building boom, the construction industry in general began to diversify, and architects began to take an increasingly active role in the construction of large institutional and commercial buildings as well as expensive residences and apartment hotels.

Architectural professionals however had little to do with the construction of the vast majority of the City's dwellings. The construction of these modest dwellings required the coordination of more than a dozen different trades, including excavators, roofers, brick and stone masons, carpenters, plumbers, mill workers, painters, plasterers, and glazers. The master carpenter often assumed the role of the building contractor and, with the skilled bricklayer or stone mason, often determined the plan and design of the residential building. With no formal accreditation, these master builders and "contractors" provided city building inspectors with the mandated plans and specifications for new buildings. This required knowledge of all aspects of the construction process, as well as literacy and the ability to draw plans that met a common standard.

The following architects and master builders contributed significantly to the appearance of Joplin in the late nineteenth and early twentieth century.<sup>168</sup>

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<sup>168</sup> Information on architects and master builders was compiled from the vertical file assembled by Leslie Simpson, director of the Post Memorial Art Reference Library.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 97

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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**August C. Michaelis** (1863-1937) designed most of the important buildings and houses in Joplin erected between 1896 and 1903. In 1883, he began work as a carpenter and builder. Ten years later, he located in Joplin and began practice as an architect. Several years later his brother, Alfred S. Michaelis, joined the firm and the firm continued until the untimely death of Alfred in 1925. August C. Michaelis served as superintendent of building construction in Joplin at the time of his death in 1937. **Alfred S. Michaelis**, (1881-1925) studied architecture in Chicago before returning to Joplin to practice with his brother. Some of firm's commissions were the Wise residence, Weyman Block, Campbell Building, the Schifferdecker-Spencer Building, Joplin High School, St. John's Hospital, Congregational Church, Presbyterian Church, Clarketon Hotel, Miners Bank, McKinley Block, E. D. Porter residence, Patrick Murphy residence, and the Morgan residence, all of which have been demolished. Extant examples of the firm's work in Joplin include the Model Building, Overley Residence, Carnegie Library, Joplin Furniture building, Christman's Department Store, South Joplin Christian Church, the city market, Gentry Apartments and Memorial Hall

**Austin Allen**. (1880-1917) a resident of Joplin from the age of ten, was born in Philadelphia and later studied architecture at the University of Pennsylvania, graduating in 1902. After graduation he took the traditional tour of Europe and studied in Paris and then worked for Bruce Price and the firm of Hunt and Hunt in New York City. In 1905, he opened an office in Joplin and, in 1908, expanded his practice into Kansas City, Missouri. He was a member of the American Institute of Architects and the Kansas City Chapter of the American Institute of Architects.<sup>169</sup> Austin Allen and Company Architects designed residential as well as commercial buildings. Among the firm's noted commissions in Joplin were the Elks Club, the Olivia Apartments, St. Peter's Catholic Church, and the Newman Mercantile Building. Allen partnered with the Kansas City firm of Smith, Rea and Lovett who specialized in school buildings, in the contract for the Joplin High School Building.

**Thomas R. Bellas** (1847 - 1911) designed many of Joplin's earliest and finest buildings. Born in Alton, Illinois, he apprentice as a carpenter and later entered into contracting business. He is listed in the Joplin city directories as a draftsman in 1895. Among is commissions were the turn-of-the-twentieth century C. M. DeGraff Building, Cunningham Building, Empire Block, Citizens State Bank as well as numerous residential designs.

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<sup>169</sup> Sandra L. Tatem. *Philadelphia Architects and Buildings*, [publication online] available at <http://72.14.203.104/search?q+cache:mzXej42qUOwJ;www.philadelphiabuildings.org>. Internet, accessed 12 July 2005.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 98

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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**C. A. Dieter**, master builder and contractor, came to Joplin in 1899. Among the buildings with which he was associated were the Carnegie Library, the Independent Building, the Connor Hotel, the Joplin National Bank, St. John's Hospital, the Scottish Rite Temple, the Busch-Bartlett Building, St. Peter's Church and school building, the Olivia Apartment building, Miners Bank, the United Hebrew Temple, the Elks Club building, Joplin High School, and the West Central School.

**Charles Garstang**, who practiced architecture in Joplin with **Alfred W. Rea** designed many prominent public and commercial buildings as well as a considerable number of private residences in Joplin.. Garstang was born in Iowa in 1869 and moved to Missouri in 1900 after graduating from the Massachusetts Institute of Technology. Rea was a graduate of the University of Illinois and appears in city directories as practicing architecture alone in 1909. The firm of **Garstang and Rea** appears in the 1902-1907, 1910, 1912-1916 city directories. Among the buildings designed by the firm during this period were the Christman's Department store annex, Scottish Rite Temple, the Joplin High School addition, St. Philip's Episcopal Church, First United Methodist Church, Unity Second Baptist Church (Unity Baptist), the YMCA building, the Joplin Children's Home, the A. H. Rogers mausoleum, the Martin S. Stewart Building, the F. A. Tonnies Building and Transfer Barn, the Elza McGehee Building, the Lambert-Porter Building, Edward Zelleken Building, the A.H. Rogers Building, the Riseling Building, the Joplin City Hall, and the Joplin Central Fire Department building. Also among the commercial commissions were buildings for the following businesses: F. E. Stearns Laundry, Inter-state Grocery Company, United Zinc Company, Junge Banking Company, Miners Gas Engine Company, Sergeant & Scheider Machinery Company, Smith and Porter Warehouse, Joplin Transfer and Storage Company, and the Missouri-Kansas Produce Company building.

**Charles H. Sudhoelter** (1865-1937) appears in the Joplin city directories as a practicing architect between 1915 and 1935. A native of St. Louis, he came to Joplin in 1912 from Muskogee, Oklahoma. He designed the Oklahoma Territory building at the St. Louis World's Fair and numerous teacher colleges in Oklahoma. Joplin commissions included the Lanpher Mortuary building, the First Baptist Church at 7<sup>th</sup> and Pearl, the Market Square Building, the Robertson Apartments, and the Browning Buick Building. He was also responsible for the remodeling of the Carthage, Missouri school buildings

The following architects and contractors practiced in Joplin.

- B. A. Balsey. Work includes the 1890s Arthur Waite Residence.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 99

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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- Claire Bates Manning, architect. (1938-1953 city directories). Work includes fire station at 1827 Wall Avenue. Conversion of the Zelleken residence into the Spiva Art Center, and various residential commissions.
- Boonstra and Neimann Architects. (1899-1900 city directory).
- Robert J. Braeckel, architect. (1947-1953 city directories).
- Anna L. Eldredge, draftsman. Garstang and Rea.
- Truman Earl Martinie, architect. Designed several Joplin buildings including the State Highway Department building at 4<sup>th</sup> Street and Range Line Road, and the Junge Banking Company building at 18<sup>th</sup> Street and Joplin Avenue. He was a member of the St. Louis chapter of the American Institute of Architects.
- S. Everett Miller, architect. (1935, 1938-1942 city directories).
- P. Monneron, architect. (1889 city directory).
- G. K. Muenning, architect. Late 1950s, and early 1960s. Graduate of the University of Oklahoma School of Architecture.
- C. Herbert Mullen, architect. (1946 city directory).
- Richard D. Neale, architect. (1939 city directory).
- George W. Osborn, architect. Practicing out of Carthage, Missouri, Osborn designed several Joplin buildings in the 1880s including the Hoyt and Chickering Building at 4<sup>th</sup> and Joplin, the Schifferdecker Building at 2<sup>nd</sup> and Main, the Dykeman Block, and additions to the Zelleken house when it was converted into a convent.
- James H. Rabbitt, architect/contractor. Working in Joplin in the 1920s and early 1930s, Rabbitt is noted for his design of a considerable number of Mission Revival style cottages in Joplin.
- W. B. Rees, architect. Between 1889 and 1902, W. B. Rees designed the Gus Weymann residence, Columbian Block, numerous residences, the addition to the east Joplin School, and the Columbian Building.
- Resch & Shaw, architects. 1891 residence at 4<sup>th</sup> and Sergeant.
- Albert J. Richardson, architect. (1918, 1938-1949 city directories).
- Bart Overton.
- Don Schink, architect. (1935-1939 city directories).
- P. K. Simpson, architect. (1918 city directory).
- Albert Schmidt, architect. 1882.
- Smith and Van Pelt, architects. (1921-1933 city directories) The firm designed the Frisco Building and the Joplin National Bank Building.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section E Page 100

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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- Smith, Rea & Lovitt, architects. (1918-1921). This Kansas City, Missouri, firm appears to have had an office in Joplin managed by Burrill Van Pelt.
- C. C. Vandenberg, architect. Designed the Elberfield Building in 1915.

The following architects of national reputation designed projects in Joplin.

- Louis Curtiss, Kansas City, Missouri.
- Hare and Hare Landscape Architects, Kansas City, Missouri.
- Frank Lloyd Wright, Chicago, Illinois.
- Bruce Goff, Tulsa, Oklahoma; University of Oklahoma, Norman, Oklahoma; and Chicago, Illinois.
- L. P. Larson, Chicago, Illinois.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 1

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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**ASSOCIATED PROPERTY TYPES**

(Provide description, significance and registration requirements.)

Residential Property Types  
Commercial and Industrial Buildings  
Cultural and Recreational Property Types  
Farmstead Property Types

**I. PROPERTY TYPE: Residential Property Types**

**SUB-TYPES**

Single-Family Residential Property types: circa 1835-1960  
Multi-Family Purpose-Built Apartment Buildings: 1890-1960

**DESCRIPTION:** This property type includes buildings designed and constructed specifically to function as residential dwellings. They feature stand-alone, detached buildings. This functional property type is found in the popular high style architectural styles or in folk house building forms or vernacular adaptations of traditional forms and plans. Only residences of the affluent and apartment buildings appear to be the work of architects; the majority are popular utilitarian plans erected by contractors, master carpenters, and brick masons. Those erected prior to World War II are, with the exception of residences and apartment buildings erected in the Roanoke Addition, or after World War One are located on rectangular lots platted on a grid system. In addition, there are a number of historic domestic ancillary buildings found behind the dwellings that front onto alleys or the back property line, including carriage houses, garages, small sheds, and storage buildings.

**SIGNIFICANCE:** The Residential Property type is significant for its associations with the historic contexts identified and documented in Section E of this Multiple Property Documentation Form (MPDF), specifically for the information they impart as to the diversity and the continuum of the residential property type erected in Joplin in the nineteenth and twentieth centuries and the evolution of the city's first tier suburban subdivisions associated with the growth of Joplin in the late nineteenth and the early twentieth centuries. These buildings have associations with significant residential architectural and urban development patterns relating to Joplin's role as a regional commercial hub of the Tri-State Mining Area and as a significant railroad and trucking market center during this period.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 2

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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The Residential Buildings property type reflect the work of builders and developers who responded to specific market and lending conditions in the residential real estate market and collectively represent an important facet in the evolution of the city's residential architecture.

**REGISTRATION REQUIREMENTS:** To be eligible for listing in the National Register of Historic Places, the temporal and associative characteristics and qualities described above must be sufficiently illustrated and the degree of integrity required must be sufficient to support the significance of the building's specific contribution to one or more historic contexts identified in Section E. Aspects of integrity to be considered include location, setting, design, workmanship, materials, associations with established historic contexts, and ability to convey feelings relating to its associative and/or informative value. The construction of the residential single-family building must date from between 1830 and 1960. In addition, the property types must be located on a farmstead or within a residential addition within the City of Joplin's 1960 boundaries, an area which is roughly bounded by Turkey Creek and Zora Street on the north, Highway 71 (Range Line Road) on the east, North Black Cat Road on the west and 44<sup>th</sup> Street between Kentucky and Jackson Avenues on the south.

Generally, this requires that these domestic buildings retain the architectural composition, ornamental details, and materials of their original primary exterior elevation and a high degree of the materials and original design of their secondary elevations. In particular, the retention of the original roof form, wall materials, and fenestration patterns and their component parts is required. Due to the age of these buildings and their continued use, a certain degree of deterioration and loss is to be expected. Reversible alterations, such as the loss or removal of minor ornamental detailing, replacement of doors and window units (while retaining the original openings), and loss of original porch elements are common and do not necessarily diminish a building's visual associations with the historic contexts. A number of these buildings have projecting entrance or side porches. Over time, building owners may have screened or installed windows in the porch openings. When this infill can be removed without damaging or altering the original opening and framing elements, such alterations are not considered to be serious integrity issues unless the alterations visually disguise the original porch configuration. Because the original exterior materials are important character-defining elements, the use of non-original or non-historic wall covering impacts the integrity of the buildings. The extensive use of non-original wall materials that cannot be reversed can negate the historic architectural integrity of the building. The use of reversible wall materials may impact the property's historical integrity. For example, the National Park Service allows buildings with non-original siding to be listed individually or contribute to a historic district if (1) it can be ascertained that the original wall material is intact beneath the non-original siding; and (2) if the

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 3

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

non-original wall material does not cover or require the removal of character-defining architectural elements.

Interior changes, including the loss of ornamental detailing and trim, specific architectural elements, and even the wholesale rearrangement of floor plans may not be significant to the building's perceived contribution to certain historic contexts if the defining exterior design elements, location, setting, siting, or contribution to the streetscape remains intact. Buildings that are identified for their contribution to the understanding of interior spatial arrangements should retain significant character-defining architectural features.

For a building to be listed for individual significance it must meet the following criteria:

- The majority of the building's openings on the primary façade should be unaltered or altered in a sensitive and appropriate manner, using similar materials, profiles, and sizes as the original building elements.
- The exterior masonry or original wall cladding should remain intact and exposed.
- Significant, character-defining decorative elements should be intact.
- Design elements intrinsic to the building's form, style, and plan should be intact.
- The overall feeling or character of the building for the time period in which it was erected should be intact.

For a building to be listed as a contributing element to a district, some alteration of original building openings or spaces using new materials and profiles is permitted if it does not cause irreversible damage to the original fenestration openings and special arrangement. Moreover, the following conditions must be met.

- The building should retain significant portions of the original exterior materials, in particular on the primary façade.
- Significant character-defining elements should remain intact.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 4

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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- Alterations to the building should be reversible and the historic character of the property could be easily restored.
- Additions are confined to the rear elevation and should be executed in an appropriate manner, respecting the materials, scale, and character of the original building design and, if removed, the essential form of the building remains intact.
- Change or lack of maintenance should only slightly weaken the historic feeling or character of the building.

In addition to the above requirements, each residential property sub-type must be evaluated individually to ensure that the physical characteristics that contribute to the historic context are sufficiently intact to merit listing in the National Register and that no building is rejected inappropriately.

**RESIDENTIAL FUNCTIONAL PROPERTY SUB-TYPES**

**IA PROPERTY SUB-TYPE: Single-Family Residential Property Types:  
circa 1835-1960**

**DESCRIPTION:** This property type includes buildings designed and constructed specifically to function as single dwellings. They feature stand-alone, detached buildings and, with a few exceptions, they are one- to two-and-a-half- stories in height. This functional property type is found in the popular high style architectural styles or in vernacular adaptations of national folk house building forms or traditional regional vernacular forms. Only those designed for affluent clients, are the work of architects; the majority are popular plans and styles erected by contractors, master carpenters, and brick masons. They reflect the gamut of popular high style residential architecture popular during the mid- to late nineteenth century and the first half of the twentieth century. Many are adaptations of pattern book houses popular at the time of their construction, often referencing one or more popular styles

These residential buildings retain sufficient integrity of historic characteristics to enable identification with the property type, including the façade appearance, significant character-defining features, and preferably, although not necessarily, the basic configuration of the original floor plan outlining the public and private spaces. They share the following common characteristics:

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 5

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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- Brick, stone, wood, or asbestos shingle wall cladding.
- One to two-and-a-half stories in height.
- Retaining sufficient architectural integrity and historic characteristics to enable identification of associations with a vernacular, folk house, or an architectural style, including the character-defining elements of the primary façade and the basic configurations of the original plan.

**SIGNIFICANCE:** The Single-Family Residential Property type is significant for its associations with the historic contexts identified and documented in Section E specifically for the information they impart as to the continuum of single-family dwellings erected in Joplin in the late nineteenth and early twentieth centuries and the evolution of the City's subdivisions in the post-World War II period. These buildings have associations with significant residential architectural and urban development patterns relating to Joplin's role as the regional center for the Tri-State Mining Area and as a railroad and trucking market center.

The residences reflect the work of builders and developers who responded to specific market and lending conditions in the working- and middle-class housing market. Those erected during the late nineteenth and early twentieth century reflect economic conditions and financing mechanisms of the period that allowed owners to contract for the construction of their houses after they purchased a lot from the sub-divider. Those designed as cohesive units of early additions to Joplin proper subdivision have associations with the evolution of funding sources for the speculative development of working- and middle-class housing. These dwellings represent the gamut of late nineteenth and early twentieth century single-family housing types. They derive their architectural significance as a group for the number and variety of residential building types and styles that collectively represent an important facet in the evolution of the City's residential architecture.

This property type has significance primarily in the area of ARCHITECTURE, COMMUNITY PLANNING AND DEVELOPMENT, and SOCIAL HISTORY. Another area that specific buildings, structures, objects and/or sites or groups of these resource types may demonstrate significance in is LANDSCAPE ARCHITECTURE.

The Single-Family Residential Property Type may be listed under the National Register Criteria A, B and C. The significance of this property type is for its local significance and, therefore, its contribution to the history of Joplin, Missouri and includes, but is not limited to, the following.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 6

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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- A-1 Single-family residences that have associations with the early settlement and Civil War eras.
- A-2 Single-family residences that illustrate the initial development of neighborhoods in late nineteenth and early – to- mid twentieth century Joplin.
- A-3 Single-family residences that, through historic events and associations, are part of a cohesive assemblage consisting of groups of contiguous residential subdivisions that are historically interrelated by design, planning, and/or historic associations.
- A-4 Single-family residences that are part of neighborhoods that illustrate the patterns of development of the city.
- A-4 Single-family residences that reflect economic forces that contributed to development or impacted the development of the City.
- A-5 Single-family residences that reflect the development of post-World War II suburban development.
- B-1 Single-family residences having associations with individuals whose success, talent, and/or ingenuity contributed to the historic development of Joplin.
- B-2 Single-family residences, recognized for the ownership or contributions of one family over a long period of time when the accomplishments of one or more family members is exceptional in the community, state, or nation.
- C-1 Single-family residences that introduced or that illustrate technological achievements and new materials in residential design.
- C-2 Single-family residences whose size, form, and/or stylistic treatment reflect definite time periods in the development of the property type.
- C-3 Single-family residences that illustrate expressions of architectural styles and vernacular adaptations thereof that is rare, notable, or influential to the aesthetic development of the City's architecture.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 7

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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- C-4 Single-family residences that are the work of skilled architects, builders, and/or developers, particularly those noted for their work in relation to residential buildings.
- C-5 Single-family residences that include notable work of master craftsmen.

**REGISTRATION REQUIREMENTS:** In addition to the general registration requirements outlined above for the general residential property type, the following requirements apply to the single-family residential sub-type. Single-Family Residential Property Types that reflect a serious loss of integrity are not eligible for listing in the National Register if

- the majority of the building's openings were altered in an irreversible manner using different materials, profiles, and sizes than the original;
- the exterior wall material has been altered, covered, or is missing on the primary façade and on major portions of secondary elevations;
- non-historic cladding has been added on the primary façade and on major portions of secondary elevations unless there is sufficient indication upon visual inspection that, if removed, enough of the original walls remain to restore the original appearance;
- exterior alterations are irreversible or would be extremely difficult, costly, and possibly damaging to the building to reverse; and/or
- non-historic additions do not respect the materials, scale, or architectural character of the original building design.

**I.B PROPERTY SUB-TYPE: Multi-Family Purpose-Built Apartment Buildings**

**DESCRIPTION:** The purpose-built apartment buildings in Joplin, Missouri include buildings designed and constructed specifically to function as multiple-unit dwellings. These buildings are at least two stories high, contain at least two self-sufficient apartment units, and were constructed after 1890. These buildings retain sufficient integrity and historic characteristics to enable identification with the property type, including the façade appearance, significant character-defining features, and the basic configuration of the original floor plan outlining the public halls and apartment units, and a majority of the apartment door entrances. Buildings designed and built specifically to function as multiple dwellings:

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 8

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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- contain at least two self-sufficient apartment units;
- are at least two stories high;
- are located within the City of Joplin, Missouri's 1960 boundaries;
- were constructed primarily between the years 1890 and 1960; and
- retain sufficient architectural integrity and historic characteristics to enable identification with the property type, including the façade appearance and preferably, although not necessarily, the basic configuration of the original floor plan outlining the public halls and apartment units.

**SIGNIFICANCE:** The Multi-Family Purpose-Built Apartment Building is significant within the historic contexts documented in Section E, in particular for its role in changing the domestic life of the residents of Joplin and for its impact on the visual appearance of the City's built environment. Although boarding houses and early conversions of single-family or other functional property types to multiple dwellings introduced the idea of the apartment building to the City, it was the purpose-built apartment building that departed from the predominant preference for detached single-family residences in the City. The purpose-built apartment building, which arose to meet a housing need created by a demographically significant increase in the number of citizens who either had the resources and proclivity to permanently reside in apartment hotels or working and middle class workers who preferred to are were required by circumstances to rent rooms rather than purchase or rent a detached residence. The purpose-built apartment buildings institutionalized new residential organization and dictated new approaches to day-to-day living. These apartment buildings provided housing solutions for a rapidly expanding working- and middle-class population in Joplin beginning in the latter part of the 1880 and continued through to the onset of World War I. They appear in significant numbers after World War II, when a housing shortage created the Great Depression and the war. This building type supplied housing quickly with optimum use of available architectural and financial resources. Further, it permitted maximum use of land in locations already served by public transportation and utilities, directly affecting patterns of population growth. The advent of the purpose-built apartment building affected patterns in location, building type, social interaction, and public services.

This property sub-type holds significance primarily in the area of ARCHITECTURE and COMMUNITY PLANNING AND DEVELOPMENT. Other areas that specific buildings may have significant

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 9

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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associations include ECONOMICS, LANDSCAPE ARCHITECTURE, SOCIAL HISTORY, ETHNIC HERITAGE, and TRANSPORTATION.

Apartment buildings may be listed under the National Register criteria A, B, and/or C. The significance of this property type is primarily for its contribution to the local history. As part of an effort to utilize existing survey data and National Register nominations, specific criteria for evaluating the property type was developed. These criteria are keyed to the criteria used by the National Register of Historic Places.

- A-1 Apartment buildings associated with specific events or patterns of events that have made a contribution to the broad patterns of history.
- A-2 Apartment buildings that illustrate the initial development of the apartment movement including the introduction of a building type and specific forms.
- A-3 Apartment buildings that are part of clusters, corridors, or districts that illustrate the patterns of development of the City.
- A-4 Apartment buildings that reflect economic conditions occurring in the development of the City.
- A-5 Apartment buildings that reflect trends in the attitudes toward the stratification or segregation and integration of religious, racial, economic, or other social groups through legal restrictions or location.
- A-6 Apartment buildings that reflect changes in the development of social attitudes towards multi-unit living as expressed through their exterior and/or interior architectural organization.
- A-7 Apartment buildings that are part of corridors or zones that illustrate changes in zoning and planning trends and specific regulations.
- A-8 Apartment buildings that were the residence of groups of people (social, economic, racial, ethnic, or otherwise defined) whose lives were meaningfully affected by (or during) their association with the building.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 10

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

- B-1 Apartment buildings that were the residence of persons important to our past during the period when they were of significance in the community.
- C-1 Apartment buildings that introduced or illustrate technological achievements that influenced the architectural form of future buildings.
- C-2 Apartment buildings that reflect changes in the form of the building type in response to health and safety trends or specific regulations.
- C-3 Apartment buildings that reflect changes in aesthetic philosophies.
- C-4 Apartment buildings that reflect divisions of demography in multi-unit living as typified by specialized organization of their tenants or interior arrangement.
- C-5 Apartment buildings that illustrate types of multi-unit buildings (such as efficiencies, inclusion of retail and recreational services for tenant).
- C-6 Apartment buildings that illustrate expressions of architectural styles that are rare, notable, or influential to the aesthetic development of the apartment building or architecture in general.
- C-7 Apartment buildings that illustrate the apartment building's role in the various planning and aesthetic movements characteristic to Joplin, Missouri.
- C-8 Apartment buildings that illustrate use of materials, either rare, notable, or influential to the development of the apartment building property sub-type.
- C-9 Apartment buildings that reflect the work of skilled architects, landscape architects, urban planners, engineers, builders, and/or developers.

**REGISTRATION REQUIREMENTS:** The general registration requirements outlined above for the general residential property type, apply to this property sub-type.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 11

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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**II. PROPERTY TYPE: Commercial and Industrial Buildings**

**SUB-TYPES**

- One-Part Commercial Block Buildings
- Two-Part Commercial Block Buildings
- Two-Part Vertical Block Buildings
- Three-Part Vertical Block Buildings
- Factory and Warehouse Buildings
- Auto-Related Commercial buildings

**DESCRIPTION:** This property type includes buildings designed and constructed specifically to function as commercial/industrial buildings. They are constructed of limestone and/or brick and are from one to ten stories in height. Traditional nineteenth and early twentieth century building material for both commercial and industrial buildings was limestone or dark red brick, while buff brick appears in some buildings erected during the early to mid-twentieth century. Small commercial buildings were often of wood construction during the late nineteenth and early twentieth century and concrete masonry units after World War II. Only commercial/industrial buildings of substantial size executed in a particular popular style appear to be the work of architects; the remainder are popular utilitarian buildings erected by contractors, master carpenters, and brick masons. Generally, they have flat roofs with parapets.

Commercial and wholesale sales and service buildings that line Joplin's commercial streets incorporate storefronts and, if more than one story in height, have residential and office space on the upper floors. They feature symmetrical façades that are two to three bays wide and are either stand-alone buildings or identical conjoined buildings with separate entrances. These buildings are distinguished first by building form and second by architectural style. Due to their functional nature, many commercial buildings only exhibit restrained architectural details. The first-story storefront is the most prominent and distinctive feature of a commercial sales or service building and is an important marketing element. The rest of the commercial building's key design elements visually relate to the storefront. Important character-defining elements of the storefront are a sign frieze over the display windows, a storefront lintel/cornice, transom windows above the display windows, and a bulkhead below the windows and entrances. Defining the upper stories are the roof/parapet, cornice, and windows. Within the streetcar neighborhood (usually on east-west streets), these buildings occupy deep, narrow, rectangular lots that extend back to an alley separating the commercial streetscape from the adjoining residential streetscape. Their façades abut the

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 12

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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sidewalk. Most are simple buildings of one or two stories, but a high percentage feature high style designs or artistic fronts. It is not unusual for corner buildings to rise to three stories. Their design, materials, and architectural treatments reflect the period of their construction. These buildings occupy major commercial streets adjacent to residential enclaves as well as commercial nodes at the corners of intersecting residential streets.

The industrial building property type includes manufacturing facilities with associated warehouse buildings. These buildings are of masonry construction, and historically featured symmetrical façades composed of large windows, vehicular and pedestrian entrances, and loading docks. They have flat roofs with parapets. Located along commercial corridors at the edge of residential neighborhoods, these buildings abut the sidewalks and occupy significant portions of the block. It is not unusual for there to be side or rear open space to accommodate their functional needs.

These buildings retain sufficient integrity of historic characteristics to enable identification with the property type, including the façade appearance, significant character-defining features, and preferably, although not necessarily, the basic configuration of the original floor plan outlining the public and private spaces. They share the following common characteristics.

- Masonry walls
- Multiple bay facades
- Symmetrical fenestration
- Located along commercial corridors and near freight areas
- Constructed primarily between the years 1873 and 1960
- Retain sufficient architectural integrity and historic characteristics to enable identification with the property type, including the primary façade appearance and preferably, although not necessarily, the basic configurations of the original plan delineating public and private spaces or historic alterations thereof.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 13

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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**SIGNIFICANCE:** Commercial and Industrial Buildings found in Joplin are significant for their associations with the historic contexts identified and documented in Section E. In particular, they impart information about Joplin's role as a regional mining, manufacturing and railroad center and the City's patterns of development in the late nineteenth and early twentieth centuries. They also reflect the types of commercial supporting resources that served the citizens of Joplin during this period. These buildings have associations with significant urban development patterns stimulated by the tremendous growth in Joplin during the turn-of-the-century and after World War II. The extant historic commercial and institutional buildings represent the continuum of late nineteenth and early twentieth century commercial and industrial building functional types and styles. As a group, they derive their architectural significance from the number and variety of building types and styles that collectively represent an important facet in the evolution of the city's commercial architecture during the late nineteenth and early twentieth centuries.

This property type has significance primarily in the area of ARCHITECTURE, COMMUNITY PLANNING AND DEVELOPMENT, and COMMERCE. Another area that specific buildings or groups of buildings may demonstrate significance in is ETHNIC HERITAGE.

Buildings of this Property Type may be listed under National Register Criteria A and C. The significance of this property type is for its contribution to the history of Joplin, Missouri and includes, but is not limited to, the following:

- A-1 Commercial and industrial buildings that illustrate the initial and subsequent evolution of Joplin into a regional manufacturing, mining and railroad center in the late nineteenth and early twentieth centuries.
- A-2 Commercial and industrial buildings that, through historic events and associations, are part of and have direct associations with the cohesive assemblage of the property type that are historically interrelated by design, planning, and/or historic associations.
- A-3 Commercial and industrial buildings that are part of neighborhoods that developed along streetcar lines or major thoroughfares that illustrate the patterns of development of the city.
- A-4 Commercial and industrial buildings that reflect economic forces that contributed to the development of Joplin.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 14

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

- A-5 Commercial and industrial buildings that reflect trends in the attitudes toward the stratifications or segregation and/or integration of religious, racial, economic, and other social groups through the neighborhoods and/or businesses, and/or location.
- B-1 Commercial and industrial buildings that have primary associations with individuals whose success, talent, and/or ingenuity contributed to the economic development of Joplin.
- C-1 Commercial and industrial buildings that introduced or illustrate technological changes in the design and materials associated with the period of development.
- C-2 Commercial and industrial buildings whose size and stylistic treatment reflects definite periods in the development of the property type.
- C-5 Commercial and industrial buildings that illustrate expressions of architectural styles and vernacular adaptations thereof that are either rare, notable, or influential to the aesthetic development of the city's architecture.
- C-6 Commercial and industrial buildings that are the work of skilled architects, builders, and/or developers, particularly those noted for their work associations with commercial and/or industrial properties.

**REGISTRATION REQUIREMENTS:** To be eligible for listing in the National Register of Historic Places, the characteristics and qualities described above must be sufficiently illustrated and the degree of integrity required must be sufficient to support the significance of the building's specific contribution to one or more historic contexts identified in Section E. Aspects of integrity to be considered include location, setting, design, workmanship, materials, associations with established historic contexts and ability to convey feelings relating to its associative and/or information value. The construction of the building or structure must date from between 1870 and 1960. In addition, the property types must be located within the City of Joplin's 1960 boundaries in an area an area which is roughly bounded by Turkey Creek and Zora Street on the north, Highway 71 (Range Line Road) on the east, North Black Cat Road on the west and 44<sup>th</sup> Street between Kentucky and Jackson Avenues on the south.

Generally, this requires that these commercial and industrial buildings retain the architectural composition, ornamental details, and materials of their original primary exterior elevation(s). Because the arrangement of the ground floor, in relation to upper stories (where present), wall material, symmetrical

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 15

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

façades, and roof treatments generally define the property type, the retention of these defining elements and their component parts is important. Nevertheless, due to the age of these buildings and their continued use, a certain degree of deterioration and loss is to be expected. Alterations such as the loss or removal of minor ornamental detailing and/or the replacement of door and window units (while retaining the original openings) is acceptable when this infill can be removed without damaging or altering the original opening and framing elements. The installation of wooden or metal awnings over the transom area is reversible and when the original is intact does not compromise the integrity of the building. Covering transom windows, which is also reversible, does not significantly impact the integrity of the storefront.

Because the exterior materials are important character-defining elements, the use of non-original wall covering impacts the integrity of the buildings. The use of synthetic stone or stucco, which is irreversible, when coupled with other integrity losses should not exceed impacting 20 percent of the façade(s) facing the street. The buildings below reflect loss of integrity due to significant loss of original material.

The use of non-historic siding that can be removed impacts the historical integrity unless the second-story defining elements are intact and visible and it can be ascertained through visual examination that the majority of the original storefront openings are intact beneath the non-historic siding. Additions and changes that are historic alterations and that retain sufficient integrity from their period of construction have gained significance in their own right. The buildings below retain sufficient integrity to contribute to a district.

Interior changes, including the loss of ornamental detailing and trim, specific architectural elements, and even the wholesale rearrangement of floor plans, may not be significant to the building's perceived contribution to certain historic contexts if the defining exterior design elements, location, setting, siting, or contribution to the streetscape remains intact. Buildings that are identified for their contribution to the understanding of interior spatial arrangements should retain significant defining architectural features. Nevertheless, the retention of historic public and private spaces in certain sub-types (i.e., retail stores) and specialty commercial buildings (i.e., movie theaters) is important when considering the integrity of the building in relation to its historic function and associations.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 16

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

For a building to be listed for individual significance the property must meet the following criteria.

- The majority of the building's openings on the primary façade should be unaltered or altered in a sensitive and appropriate manner, using similar materials, profiles, and sizes as the original building elements.
- The exterior masonry or original wall cladding should remain intact and exposed.
- Significant character-defining decorative elements should be intact.
- Design elements intrinsic to the building's style and plan should be intact.
- The overall feeling or character of the building for the time period in which it was erected should be intact.

To be listed as a contributing element to a district a property must meet the following criteria. Buildings and structures in this property type that are not individually eligible but contribute to the integrity of a larger collection of historic buildings typically have some alteration of original building fenestration using replacement elements composed of new materials and profiles that do not cause irreversible damage to the original fenestration openings.

- The building should retain significant portions of the original exterior materials, in particular on the primary façade.
- Significant character-defining elements should remain intact.
- Alterations to the building should be reversible and the historic character of the property could be easily restored.
- Additions are confined to the rear elevation and should be executed in an appropriate manner, respecting the materials, scale, and character of the original building design and, if removed, the essential form of the building remains intact.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 17

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

- Change or lack of maintenance should only slightly weaken the historic feeling or character of the building.

Historic Commercial and Industrial Buildings that reflect a serious loss of integrity are not eligible for listing in the National Register if

- the majority of the building's openings were altered in an irreversible manner using different materials, profiles, and sizes than the original;
- the exterior wall material has been altered, covered, or is missing on the primary façade and on major portions of secondary elevations;
- non-historic cladding has been added on the primary façade and on major portions of secondary elevations unless there is sufficient indication upon visual inspection that, if removed, enough of the original wall materials remain to restore the original appearance;
- exterior alterations are irreversible or would be extremely difficult, costly, and possibly damaging to the building to reverse; and
- non-historic additions do not respect the materials, scale, or architectural character of the original building design.

In addition to the above requirements, each sub-type must be evaluated individually to ensure that the physical characteristics that contribute to the historic context are sufficiently intact to merit listing in the National Register and that no building is rejected inappropriately.

**COMMERCIAL AND INDUSTRIAL BUILDINGS SUB-TYPES**

**IIA. NAME OF PROPERTY SUB-TYPE: One-Part Commercial Block Buildings**

**DESCRIPTION:** The basic One-Part Commercial Block building form is one story in height and generally housed a single business. Simple architectural styling emphasizes the storefront window glazing. Other stylistic applications included date stones or panels near the roofline and glazed brick laid in decorative patterns. Those found in Joplin reflect the use of a variety of construction materials and appear along major arterial streets as well as along county roads and state and federal highways. Small

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 18

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

versions of the property type also appear at corners of residential neighborhoods along major connector streets.

**SIGNIFICANCE:** In addition to the significance documented for the general property type, this sub-type is an important building for sales and services commercial buildings found along commercial enclaves in streetcar suburbs.

**REGISTRATION REQUIREMENTS:** In addition to those specified for the general property type, because of the small size and simple design, the retention of a high percentage of the character-defining elements of the cornice, sign frieze, window system, entrance, and storefront footprint is required. New glazing and entrance door replacement are not considered significant alterations

**II.B NAME OF PROPERTY SUB-TYPE: Two-Part Commercial Block Buildings**

**DESCRIPTION:** Slightly more complex than their one-story cousins are the Two-Part Commercial Blocks. These buildings typically are two to four stories in height and there is a clear visual separation of use between the first-story customer services/sales function and the upper-story office, meeting room, or residential uses. Styling on the first story focuses on the storefront glazing and entrance(s). Design of the upper stories identifies the building's architectural influences. Those found in Joplin are usually of masonry construction and reflect the popular stylistic influences of the period of their construction.

**SIGNIFICANCE:** In addition to the significance documented for the general property type, this sub-type is an important building type used for sales and services found along commercial streets and is the dominant commercial sub-type. They can be further classified by their architectural treatment and the arrangement of their storefronts.

**REGISTRATION REQUIREMENTS:** Because of the variety of architectural treatments and size, the integrity thresholds established for the general property type apply to this sub-type.

**II.C NAME OF PROPERTY SUB-TYPE: Two-Part Vertical Block Buildings**

**DESCRIPTION:** The Two-part Vertical Block has two major horizontal divisions that are different, but closely related in their design. The lower zone is one or two stories and visually creates the base for the dominant grouping of the upper stories. The Two-part Vertical Block departs from the Two-part Commercial Block in the greater size and/or the design emphasis of its upper zone. The Two-part

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 19

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

Vertical Block is usually at least four stories high in order to communicate a sufficient level of verticality. However, some three-story versions, due to the dominance created by the upper zone's design elements, can also be classified as Two-Part Vertical Block Buildings. Vertical emphasis in the upper zone is often attained by the use of engaged columns, pilasters, piers or the repetition of uninterrupted wall surfaces rising between the windows. In order to emphasize the cornice as the visual terminus of the building, the top story often differs slightly in its window treatment or by the use of a separating stringcourse. Nevertheless the deviation in treatment is subservient to the floors below. The lower zone reflects a variety of treatments, often reflecting the function of the building. Such treatments include small storefronts, large areas of plate glass windows or simply the predominant use of massive wall surfaces. The form is executed in all of the popular high style architecture of the late nineteenth century, through the mid-twentieth century.

**SIGNIFICANCE:** The Two-part Vertical Block building has significant associations with the technological changes in building construction in the late nineteenth and early twentieth centuries, particularly the use of steel framing and reinforced concrete. The common use of the elevator and telephone also augmented the practicality of high-rise buildings. This property type also reflects the growing density of American cities, such as Joplin, and the resulting shift to taller and taller buildings in congested financial and retail centers. The property type also reflects a transition in the academic design of commercial architecture from the eclectic Victorian façade to a more streamlined and ordered design approach. All of these factors were present in Joplin. In addition, these buildings reflect the continuation of the pattern of high-style academic designed buildings beginning in the 1880s in Joplin and the presence of sophisticated architects and master builders.

**REGISTRATION REQUIREMENTS:** Because of the variety of architectural treatments and size, the integrity thresholds established for the general property type apply to this sub-type. In addition, a high percentage of the defining architectural characteristics and construction technologies of the property type must be visible.

**II.D NAME OF PROPERTY SUB-TYPE: Three-Part Vertical Block Buildings**

**DESCRIPTION:** The Three-part Vertical block differs from the Two-part Vertical Block in the incorporation into the upper zone of the building a distinct sub-zone of one to three stories. The effect of the resulting hierarchy is that of a classical column with a base, shaft and capital. In all other ways, the building design is like the Two-part Vertical Block. By the late 1920s, it was the dominant design for tall buildings. In later versions, the upper shaft was often set back from the base and sometimes in stages.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 20

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

This use of setback occurred, in part, because of newly emerging urban building codes, but also with the technological ability to increase height came the opportunity to create the illusion of continuous vertical movement. As with its two-part counterpart, the building type appears beginning in the late nineteenth century in various academic styles that reflect the work of architects.

**SIGNIFICANCE:** Like the Two-part Vertical Block building, the Three-part Vertical Block property type has significant associations with the technological changes in building construction in the late nineteenth and early twentieth centuries. This property type also reflects the growing density of American cities, such as Joplin, and the shift to taller and taller buildings in congested financial and retail centers. Those erected in the post-World War I period reflect the influences of the Modern Movement and the Chicago School in the emphasis on the expression of the structural form of the building being visible. These buildings reflect the continuation of the pattern in Joplin for the use of high-style academic designs for important buildings, as well as the presence in Joplin of architects of considerable training and sophistication.

**REGISTRATION REQUIREMENTS:** Because of the variety of architectural treatments and size, the integrity thresholds established for the general property type apply to this sub-type. In addition, a high percentage of the defining architectural characteristics and construction technologies of the property type must be visible.

**II.E NAME OF PROPERTY SUB-TYPE: Factory and Warehouse Buildings**

**DESCRIPTION:** Warehouses and manufacturing and processing buildings associated with the commercial corridors and railroad freight districts adjacent date to the earliest period of Joplin's development. Extant examples are brick or stone buildings that are one to four stories in height and feature a symmetrical façade with multiple windows to provide natural light and ventilation. They are of utilitarian design, featuring minimal ornamentation restricted to a brickwork cornice and window lintels. They also feature limestone foundations. They vary in size from the small livery and blacksmith shops to the large factory buildings that occupy whole blocks. The larger of these buildings often feature a primary façade with an entrance into administrative offices and secondary elevations with loading docks facing streets and alleys.

**SIGNIFICANCE:** In addition to the significance documented for the general property type, industrial buildings have important associations in the economic diversity of Joplin that evolved in the late nineteenth and early twentieth centuries. Many of the remaining historic factory and warehouse

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 21

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

buildings date from the period when residential neighborhoods were emerging along the streetcar lines first used to bring workers from outlying areas and neighborhoods to industrial and railroad freight areas. All contribute to an understanding of the wide diversity of industrial and commercial activity in Joplin, that was secondary, and yet interrelated, to its role as a mining center and regional transportation hub.

**REGISTRATION REQUIREMENTS:** Because of the variety of building forms and designs, the integrity thresholds established for the general property type apply to this sub-type. Because the functional plans and design treatments of these buildings is very restrained, the retention of original materials and functional architectural features is very important.

**II.F NAME OF PROPERTY SUB-TYPE: Auto-Related Commercial Buildings**

**DESCRIPTION:** Automobile-related buildings first appeared in the early twentieth century to meet the needs of a growing number of car owners and of the rapidly growing trucking industry. Those identified with physical and functional associations with Joplin include gas service stations, service facilities, automobile dealerships, and parking facilities. The function of the business determined the design of the building. For example, as discussed in Section E, the evolution of the function of the gas service station spawned a number of different designs for the property type. By the 1920s, the gas service station featured one or more drive-through garage bays and a building incorporating a small office and restroom facilities at one end. Styling ranged from picturesque to the utilitarian.

Closely associated with the service station are the auto specialty store and repair buildings and the parking garage. These included small shops that incorporated one to two service bays as well as larger facilities that offered ten or more service and/or parking bays within a large enclosed open space. These buildings had small office areas at the front and the façade incorporated a pedestrian entrance to the front office area as well as vehicular bays large enough to accommodate large delivery trucks. Secondary elevations featured large windows to provide natural light and ventilation to the work areas. Because of the concern for fireproof structures, the earliest of these buildings were of brick construction. Later, cast-in-place concrete was used for foundations and floors. Other fireproof materials included glazed and unglazed fire tiles for interior walls. Parking garages featured large open spaces for parking and servicing vehicles and, if more than one story, incorporated vehicular ramps.

Automobile dealerships featured ground floor display rooms and sales offices. When upper floors occur, they housed numerous maintenance and assembly functions and featured a large freight elevator system to move the cars from floor-to-floor. All of these buildings, despite their functional uses, reflected a variety

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 22

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

of popular commercial architectural styles of the era of their construction as well as simple vernacular design treatments.

**SIGNIFICANCE:** In addition to the significance documented for the general property type, this sub- demonstrates the evolution of Joplin during a period of change in transportation technology. Their appearance coincides with the appearance of private automobile garages on alleys behind the City's residential buildings. Use of the automobile by the working- and middle-class residents did not occur until after World War I. Buildings used for repair of automobiles and trucks replaced or incorporated buildings previously used as livery stables and carriage manufacturing facilities.

**REGISTRATION REQUIREMENTS:** Because of the variety of architectural treatments and size, the integrity thresholds established for the general property type apply to this sub-type. Of particular importance is the retention of functional architectural characteristics relating to their specific role with regard to servicing the automobile.

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**III. PROPERTY TYPE: Cultural and Recreational Properties**

**SUB-TYPES**

Educational Facilities  
Religious Buildings  
Social Halls  
Recreational Resources

**DESCRIPTION:** One of the important components of community development patterns are institutional, social and recreational resources that supported and enhanced domestic life, including hospitals, schools, churches, community buildings, parks and playgrounds, and private social halls.

This property type includes buildings and landscape features designed and constructed specifically to enhance the health and welfare, and meet the social, cultural and recreational needs and preferences of the residents of Joplin. The buildings erected for these purposes in the late nineteenth and first half of the twentieth centuries are found along major arterial and collector streets bounding residential neighborhoods and often do not conform in size, scale, or massing to the residential buildings found within the adjacent neighborhood. The traditional building material during the nineteenth and early twentieth century was limestone and dark red brick and combinations thereof. During the early to mid-

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 23

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

twentieth century, buff brick and smooth stone appears on some of the institutional buildings erected during this time. Those buildings and structures of substantial size and executed in a particular popular style were the work of architects, as do many that reference these styles in their materials and ornamentation. Their function determines their design and they appear in distinct sub-types as referenced above. They share the following common characteristics.

- Brick or limestone walls
- Retain sufficient architectural integrity and historic characteristics to enable identification with the property type, including primary façade appearance and preferably, although not necessarily, the basic configurations of the original plan delineating public and private spaces or historic alterations thereof

This property type also includes cultural landscapes that include parks and recreational facilities. They include historic designed landscapes and historic vernacular landscapes. Those parks that house recreational resources can be divided into component landscapes. The historic designed landscapes include open space and consciously designed landscapes. The area also includes parkland consisting of historic open spaces, once privately owned, that have geographic boundaries determined by historic land uses and that incorporate and retain natural landscape features. These properties include specific features that contribute to their significance and retain historic character through the sum of all visual aspects, features, materials, and spaces associated with the cultural landscapes history (i.e., the original configuration together with losses and later changes).

**SIGNIFICANCE:** These non-residential and non-commercial properties have direct associations with Joplin's social history and development patterns and are significant for their associations with the historic contexts identified and documented in Section E. They impart information about the patterns of development in the late nineteenth and early twentieth centuries. In particular, they reflect the variety of types of supporting resources established in Joplin for middle-class and working-class families.

This property type has significance primarily in the area of ARCHITECTURE, LANDSCAPE ARCHITECTURE, COMMUNITY PLANNING AND DEVELOPMENT, EDUCATION, and ENTERTAINMENT/RECREATION. Another area that specific buildings or groups of buildings may demonstrate significance in is RELIGION, ETHNIC HERITAGE AND SOCIAL HISTORY.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 24

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

The Cultural and Recreational Functional Property Type resource may be listed under National Register Criteria A, B, and/or C. The significance of this property type is for its contribution to the history of Joplin, Missouri and includes, but is not limited to, the following criteria.

- A-1 Cultural, institutional and recreational resources that illustrate the initial and subsequent evolution of Joplin in the late nineteenth and early twentieth centuries.
- A-2 Cultural, institutional, and recreational resources that, through historic events and associations, are part of and have direct associations with the cohesive assemblage of groups of contiguous buildings that are historically interrelated by design, planning, and/or historic associations.
- A-3 Cultural, institutional, and recreational resources that are part of neighborhoods that developed along streetcar lines or major thoroughfares that illustrate the patterns of development of the city.
- A-4 Cultural, institutional, and recreational resources that reflect trends in the stratifications or segregation and/or integration of religious, racial, economic, and other social groups.
- A-5 Buildings, structures, and cultural landscapes directly involved in activities and events relating to Joplin's role in regional tourism.
- B-1 Cultural, institutional, and recreational resources having primary associations with individuals whose success, talent, and/or ingenuity contributed to the historic development of Joplin.
- C-1 Cultural, institutional, and recreational resources that introduced or illustrate technological changes in the design and materials associated with the period of development.
- C-3 Cultural, institutional, and recreational resources that illustrate the variety of architectural and cultural landscape types associated with the development of Joplin.
- C-4 Cultural, institutional, and recreational resources whose size and stylistic treatment reflects definite periods in the development of the property type.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 25

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

- C-5 Cultural, institutional, and recreational resources that illustrate expressions of architectural styles and vernacular adaptations thereof that are either rare, notable, or influential to the aesthetic development of the city's architecture.
- C-6 Cultural, institutional, and recreational resources that are the work of skilled architects, builders, developers, landscape architects, engineers, master gardeners, and/or horticulturalists, particularly those noted for their work associations with cultural and recreational properties.
- C-4 Recreational resources that incorporate designed landscapes such as a formal gardens having high artistic value laid out according to a professionally designed plan..
- C-5 Open spaces and built environments that reflect vernacular patterns of land use and division, architecture, circulation, and social order. These patterns may indicate regional trends or unique aspects of a community's development.

**REGISTRATION REQUIREMENTS:** To be eligible for listing in the National Register of Historic Places, the character-defining elements and qualities associated with the property type must be sufficiently illustrated and the degree of integrity required must be sufficient to support the significance of the resource's specific contribution to one or more historic contexts identified in Section E. Aspects of integrity to be considered include location, setting, design, workmanship, materials, associations with established historic contexts and ability to convey feelings relating to its associative and/or information value. The construction of the property, landscape element, building, or structure must date from between 1870 and 1960. In addition, the property types must be located within the City of Joplin's 1960 boundaries, an area that is roughly bounded by Turkey Creek and Zora Street on the north, Highway 71 (Range Line Road) on the east, North Black Cat Road on the west and 44<sup>th</sup> Street between Kentucky and Jackson Avenues on the south.

**Buildings and Structures:** Generally, this requires that buildings and structures retain the architectural composition, ornamental details, and materials of their original primary exterior elevation(s). Alterations such as the loss or removal of minor ornamental detailing and/or the replacement of door and window units (while retaining the original openings) are acceptable when this infill can be removed without damaging or altering the original opening and framing elements. Because the exterior materials are important character-defining elements, the use of non-original wall covering impacts the integrity of the buildings. The use of synthetic stone or stucco, which is irreversible, when coupled with other

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 26

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

integrity losses should not exceed impacting 20 percent of the façades viewed from public right-of-way. The use of non-historic siding that can be removed impacts the historical integrity unless it can be ascertained through visual examination that the majority of the original character-defining elements are intact beneath. Additions and changes that are historic alterations and that retain sufficient integrity from their period of construction have gained significance in their own right.

Interior changes, including the loss of ornamental detailing and trim, specific architectural elements, and even the wholesale rearrangement of floor plans may not be significant to the building's perceived contribution to certain historic contexts if the defining exterior design elements, location, setting, siting, or contribution to the streetscape remain intact. Buildings that are identified for their contribution to the understanding of interior spatial arrangements should retain significant defining architectural features. Nevertheless, the retention of historic public and private spaces in certain sub-types such as religious buildings and social halls is important in consideration of the integrity of the building in relation to its historic function and associations.

For a building to be listed for individual significance the property must meet the following criteria.

- The majority of the building's openings on the primary façade should be unaltered or altered in a sensitive and appropriate manner, using similar materials, profiles, and sizes as the original building elements.
- The exterior brick masonry or original wall cladding should remain intact and exposed.
- Significant character-defining decorative elements should be intact.
- Design elements intrinsic to the building's style and plan should be intact.
- The overall feeling or character of the building for the time period in which it was erected should be intact.

For a building to be listed as a contributing element to a district, a property must meet the following criteria.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 27

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

- The building should retain significant portions of the original exterior materials, in particular on the primary façade.
- Significant character-defining elements should remain intact.
- Alterations to the building should be reversible and the historic character of the property could be easily restored.
- Additions are confined to the rear elevation and should be executed in an appropriate manner, respecting the materials, scale, and character of the original building design and, if removed, the essential form of the building remains intact.
- A change or lack of maintenance should only slightly weaken the historic feeling or character of the building.

Buildings that reflect a serious loss of integrity are not eligible for listing in the National Register if the following conditions exist.

- The majority of the building's openings were altered in an irreversible manner using different materials, profiles, and sizes than the original.
- The exterior wall material has been altered, covered, or is missing on the primary façade and on major portions of secondary elevations.
- Non-historic cladding has been added on the primary façade and on major portions of secondary elevations unless there is sufficient indication upon visual inspection that, if removed, enough of the original brick walls remains to restore the original appearance.
- Exterior alterations are irreversible or would be extremely difficult, costly, and possibly damaging to the building to reverse.
- Non-historic additions do not respect the materials, scale, or architectural character of the original building design.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 28

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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**Cultural Landscapes:** Generally, cultural landscapes must retain all prominent or distinctive visual aspects that contribute to their historic character, including spaces, land-use patterns, vegetation, furnishings, decorative details and materials, features, and original configuration together with losses and later changes. The integrity assessment should be based on the authenticity of the cultural landscapes historic identity, evinced by the survival of physical characteristics that existed during the property's historic period of significance.

In addition to the above requirements, each sub-type must be evaluated individually to ensure that the physical characteristics that contribute to the historic context are sufficiently intact to merit listing in the National Register and that no resource is rejected inappropriately.

**CULTURAL AND RECREATIONAL FUNCTIONAL PROPERTY SUB-TYPES**

**IIIA. NAME OF PROPERTY SUB-TYPE: Educational Facilities**

**DESCRIPTION** Located along major collector and arterial streets are public and private school buildings. These large two- and three-story brick buildings have a horizontal orientation to the street and are surrounded by open space. They are architect-designed buildings exhibiting a high degree of stylistic features and ornamentation. Many are executed in popular revival styles of the late nineteenth and early twentieth century, often combining different revival idioms. The public entrance(s) in the primary façade is highly articulated. The elevations usually feature a symmetrical arrangement of large double-hung wood sash windows that provide natural light and ventilation to the classrooms. These buildings feature side and rear entrances. Some are individual buildings and others form a complex of buildings.

**SIGNIFICANCE:** In addition to the significance documented for the general property type, this property sub-type is an important example of the variety of private and public school buildings that supported and enhanced Joplin's community life and as a continuum, provide insight into changing educational practices in the community.

**REGISTRATION REQUIREMENTS:** The integrity thresholds established for the general property type apply to this sub-type. Because the size and design of the windows are an important functional design element, they should retain their original openings and replacement window units should match the original. Public interior spaces of educational buildings should be included in the assessment of the overall integrity of the building.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 29

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

**III.B. NAME OF PROPERTY SUB-TYPE: Religious Buildings**

**DESCRIPTION:** Religious buildings erected in Joplin reflect both local architectural traditions and popular high style architecture. The most common architectural treatments of church buildings in the late nineteenth and early twentieth century in Joplin were the Gothic Revival and the Romanesque Revival styles. Other twentieth century revival styles included Greek Revival and Classical Revival treatments. Those located along major corridors include complexes that include the church building, parsonage or other residential building for church employees, and/or school buildings. Within the residential neighborhoods, usually located on prominent corners, are smaller scale church buildings that feature restrained or more picturesque versions of popular ecclesiastic architectural styles. All church buildings featured the traditional Euro-American interior spaces associated with each particular denomination.

**SIGNIFICANCE:** In addition to the significance documented for the general property type, this property sub-type is an important example of the variety of academic and vernacular architectural styles used for religious buildings associated with streetcar suburb development in South Joplin. In addition to their architectural significance, they also reflect ethnic groups as well as a wide variety of denominations, all of which were important components in Joplin's social and cultural life.

**REGISTRATION REQUIREMENTS:** The integrity thresholds established for the general property type apply to this property sub-type. The interior public spaces of the church building, in particular the sanctuary, must substantially reflect its appearance and/or function during the building's period of significance. Modifications to the alter area of Roman Catholic Churches as a result of Vatican II are acceptable if the remainder of the sanctuary retains a high level of historical integrity from its period of significance. Public interior spaces of buildings associated with a religious complex should be included in the assessment of the overall integrity of the resources. Public interior spaces of educational buildings associated with a religious complex should be included in the assessment of the overall integrity of the building.

**III.C NAME OF PROPERTY SUB-TYPE: Social Halls**

**DESCRIPTION:** Erected to house private social activities, these buildings often incorporated meeting rooms, theaters, gymnasiums, and other function-specific spaces. They were usually two- to four-story masonry buildings that reflected popular architectural styles or simple vernacular treatments. They often featured club rooms on the upper floors, and an auditorium and/or gymnasium on the main floor.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 30

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

**SIGNIFICANCE:** In addition to the significance documented for the general property type, social clubs associated were an important component of the late nineteenth century and early twentieth century culture of Joplin. These buildings, erected by private groups, housed a variety of ethnic, social, fraternal, professional, political, and cultural functions, including benevolent associations and craft unions. Some emphasized fellowship and political activities. As such, this property sub-type is important for its associations with Joplin's cultural diversity and social history.

**REGISTRATION REQUIREMENTS:** The integrity thresholds established for the general property type applies to this property sub-type. Public interior spaces should be included in the assessment of the overall integrity of the building.

**III.D NAME OF PROPERTY SUB-TYPE: Recreational Resources**

**DESCRIPTION:** Recreational resources include parks land and landscaped grounds; lakes and water features; objects and structures such as monuments and sculpture; bandstands and recreational buildings (i.e., bath houses and swimming pools); playgrounds; design features such as pathways, hedges, and planting beds; and furnishings such as benches, streetlights, and fountains. In size, they range from one-square block to being over one hundred acres.

**SIGNIFICANCE:** In addition to the significance documented for the general property type, this property sub-type is an important example of the variety of designed and of the vernacular cultural landscapes and recreational facilities that supported and enhanced domestic life of the citizens of Joplin. Some have important associations with the City Beautiful Movement and the beginnings of planned development in Joplin. Others have association with federal depression era programs such as the Works Progress Administration (WPA), Civil Works Administration (CWA), and the Civilian Conservation Corp (CCC). The presence of formally designed landscapes also has significant associations with landscape architecture as a profession in Joplin. All played an important role in relation to Joplin's role as the "Gateway to the Ozarks" and the associations with the growth of the Ozark's tourism industry.

**REGISTRATION REQUIREMENTS:** The integrity thresholds established for the general property type as it applies to cultural landscapes and the buildings, structures, and objects apply to this sub-type. Each park has its own individual characteristics, which work together to form a diverse open space system. The characteristics of some of the parks are very different. The primary element by which to establish the eligibility of a park and its component features is the integrity of the natural, cultural (man-made) and scenic resources. Of importance are landscapes and features related to or enhanced to allow

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 31

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

public access established between the park's creation and 1960. The following criteria should be clearly represented.

- The historic purpose and use of the park is visible.
- The retention of the natural resources which originally distinguished the parcel including visible character-defining historic geologic, hydrologic, and topographic features as well as historic vegetation patterns.
- The presence of high degree of scenic quality by the retention of historic visual corridors without foreground disturbance.
- Retention and accessibility to historic viewing points.
- Retention of historic site design elements including the location and design of roads, parking areas, pedestrian access and building locations.
- Major new structures and alterations designed and located so as not to intrude or destroy the historic feeling, character and/or purpose of the park.
- Retention of unaltered major historic manmade elements, such as pavilions, picnic shelters, swimming pools, clubhouses, CCC structures, etc.
- Minimum alteration to buildings and structures that diminish their original integrity so they continue to contribute to the feeling, association, and significance of the park.

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**IV. PROPERTY TYPE: Farmstead Property Types**

**DESCRIPTION:** A farmstead is a historic landscape that may contain irrigation ditches, structures, gardens, roads, fields, ponds, fences, buildings, and farm equipment. For the purposes of the National Register, a farmstead is a rural historic landscape — a geographical area historically shaped or modified by human activity, occupancy, and/or intervention, that possesses a significant concentration,

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 32

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

linkage, or continuity of areas of land use, vegetation, buildings and structures, roads and waterways, and natural features. Farmsteads include a hierarchy of land use, buildings, and structures, including the primary residence and associated outbuildings, gardens, barns, outbuildings, and cropland. The proportionately small number of buildings to acreage is a defining feature of the farmstead. Farmsteads differ from natural landscapes in that they have tangible man-made features that resulted from historic human use. Spatial organization, concentration of historic characteristics, and evidence of the historic period of development distinguish a historic farmstead from its immediate surroundings. In most instances, the natural environment influenced the character and composition of farms as well as the land uses within the farmstead.

Historic farm buildings are by far the most numerous and prominent type of historic structure in the countryside and are important defining elements of the historic farmstead. As noted in Section E, they include both high style and vernacular buildings and outbuildings integrally related by function, design, spatial arrangement, and setting. These buildings and structures retain sufficient integrity of historic characteristics to enable identification with the farmstead property type, including their design, materials significant functional design features, and preferably, although not necessarily, the basic configuration of the original floor plan outlining their specific function. They are located within the boundaries of the City of Joplin and were constructed between 1830 and 1960.

**SIGNIFICANCE:** Farmstead Property Types are significant for their associations with the historic contexts identified and documented in Section E of this multiple property form, specifically for the information they impart about the evolution of agriculture in the in Joplin and its environs. The physical evidence of Joplin's historic farmsteads provides a unique understanding of how earlier generations responded to local conditions and the local, regional, and national market place. The property type reflects patterns of landownership and the social and economic development of the region. In their various forms and methods of construction, these buildings are repositories of the trades and expertise associated with local building materials and techniques. They represent the ideas, skills, and knowledge related to a variety of agricultural practices in the region. They reflect changes in the local farm economy and the demographics of rural populations in the surrounding area and provide insight into how Joplin functioned and developed. They reflect the technology of the time as well as the agricultural practices their buildings and structures were designed to accommodate. Styles of farm buildings, particularly barns, often show the adaptation of ethnic and cultural heritage to the local environment and available materials. This property type has significance primarily in the following areas, as defined by the National

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 33

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

Park Service in *National Register Bulletin 30: Guidelines for Evaluating and Documenting Rural Historic Landscapes*.<sup>1</sup>

- **Agriculture**, where the land use includes cultivating crops, raising livestock, and other activities that contributed to the growth, development, and economy of a community during particular periods of its history.
- **Architecture**, where a collection of high style or vernacular buildings and outbuildings have an integral relationship to large areas of landscape by historical association, function, design, spatial arrangement, or setting; and are indicative of the physical development, materials, or land uses of Joplin.
- **Archeology**, where patterns visible upon the land or evident in subsurface remains can provide important information about land use and occupation of historic peoples.
- **Community Planning and Development**, where the spatial organization and character of the landscape are the result of vernacular patterns of land use or land division.
- **Conservation**, where the farmstead was the subject of an important phase, event, or development in the conservation of natural or cultivated resources.
- **Engineering**, where the farmstead and its uses reflect the practical application of scientific principles to serve human needs.
- **Exploration/Settlement**, where the farmstead continues to reflect the exploration, establishment, or early development of Joplin.
- **Landscape Architecture**, where the farmstead contains sites –(including gardens and farmyards) based on established design principles or conscious designs, or are the work of a master having importance within the context of landscape design.

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<sup>1</sup> Linda Flint McClelland and J. Timothy Keller, Genevieve P. Keller, and Robert Z. Melnick, *National Register Bulletin 30: Guidelines for Evaluating and Documenting Rural Historic Landscapes* [bulletin online] (Washington, D.C.: U.S. Department of the Interior, National Park Service, National Register, History and Education, 1999); available from <http://www.cr.nps.gov/nr/publications/bulletins/nrb30/>; Internet; accessed 9 November 2004.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 34

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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- **Science**, where the farmstead was the location or subject of research related to the advancement or understanding of agriculture, horticulture, forestry, animal husbandry, or other scientific disciplines.

The Farmstead Property Type may be listed under the National Register Criteria for its local significance and, therefore, its contribution to the history of Joplin, Missouri and includes, but is not limited to, the following.

- A-1 Farmsteads having associations with an important event, activity, or theme in agricultural development as recognized by the historic contexts for the area.
- A-2 Farmsteads directly involved in the significant events or activities in agricultural development through contributions to the area's economy, productivity, or identity as an agricultural community.
- A-3 Farmsteads, such as centennial farms, recognized for the ownership or the cumulative contributions of one family over a long period of time or the continuing operation of the farm over several generations
- B-1 Farmsteads having associations with individuals whose success, talent, and/or ingenuity contributed to the historic development or economic prosperity of their community.
- B-2 Farmsteads, such as centennial farms, recognized for the ownership or contributions of one family over a long period of time when the accomplishments of one or more family members is exceptional in the community, state, or nation.
- C-1 Farmsteads where the organization of space visible in the arrangement of fields or siting illustrates a pattern of land use significant for its rare representation of traditional or unique practices.
- C-2 Farmsteads that contain buildings and outbuildings, distinctive in design, style, or method of construction, that are representative of historic local or regional trends.
- C-3 Farmsteads that feature important innovation(s) in engineering that fostered a community's prosperity.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 35

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

- C-4 Farmsteads that incorporate designed landscapes such as a formal garden having high artistic value or a farmyard laid out according to a professionally designed plan such as those published in agricultural journals and state extension service bulletins.
- C-5 Farmsteads that reflect vernacular patterns of land use and division, architecture, circulation, and social order. These patterns may indicate regional trends or unique aspects of a community's development.
- C-6 Farmsteads that introduced or that illustrate technological achievements and new materials in building design.
- C-7 Farmsteads that contain buildings whose size, form, and/or stylistic treatment reflects definite periods in the development of the property type.
- C-8 Farmstead buildings that illustrate expressions of architectural styles and vernacular adaptations thereof that are rare or notable.
- C-9 Farmsteads containing buildings that are the work of skilled architects, builders, and/or developers.
- C-10 Farmsteads containing buildings that include notable work of master craftsmen.
- D-1 Surface or subsurface remains with the potential to provide information about agricultural land uses and settlement patterns.
- D-2 Vegetation and historic landscape features with the potential to provide archeological evidence.

**REGISTRATION REQUIREMENTS:** To be eligible for listing in the National Register of Historic Places, the characteristics and qualities described above and in Section E must be satisfactorily illustrated and the degree of integrity required must be sufficient to support the significance of the property type's specific contribution to one or more historic contexts identified in Section E. Aspects of integrity to be considered include location, setting, design, workmanship, materials, associations with established historic contexts, and ability to convey feelings relating to its associative and/or information

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 36

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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value. The construction of the site, building or structure must date from between 1830 and 1960. In addition, the property types must be located within the City of Joplin's 1960 boundaries in an area an area which is roughly bounded by Turkey Creek and Zora Street on the north, Highway 71 (Range Line Road) on the east, North Black Cat Road on the west and 44<sup>th</sup> Street between Kentucky and Jackson Avenues on the south.

Nominated resources must retain sufficient architectural integrity and historic characteristics to enable identification of associations with their agricultural function and/or vernacular/architectural style, including the character-defining architectural and structural elements and the basic configurations of the original plan.

Historic integrity of farmsteads requires the retention of the spatial organization and physical components that have important associations that the property attained during its period of significance. This resource's period of significance is the benchmark for measuring whether subsequent changes contribute to its historic evolution or alter its historic integrity. Therefore, the various characteristics that shaped the historic farmstead during the historic period should be present in much the same way they were historically. This said, it is important to note that no cultural landscape will appear as it did fifty or one hundred years ago. Vegetation grows and dies out and expands and contracts during periods of drought and high rainfall; land use and management practices change; and new structures replace deteriorated or obsolete structures. Nevertheless, the farmstead must retain the general character and feeling of the historic period. Furthermore, depending on the areas and period(s) of significance, the presence of some characteristics is more critical to integrity than others. For example, vegetation and land uses are important in an area historically significant for grazing and/or crops. The integrity of a significant collection of vernacular buildings and structures may rely heavily on the condition of boundary walls, the farmhouse, outbuildings, and their spatial arrangement rather than on fields and pasturage areas.

Because of the overriding presence of land, natural features, and vegetation, the qualities of integrity called for in the National Register criteria are applied to rural landscapes in special ways.

- **Setting and Design.** Retention of historic patterns of spatial organization and circulation, form, and plan strongly affect the cohesiveness of an agricultural landscape and reflect the conscious or unconscious design over time of a historic farmstead that evolved in relation to natural features. The retention of the farmstead's historically significant design and building fabric also reflects the existing and evolving technology of the period of significance. Continuing or compatible agricultural land uses enhance feeling and associations with a past period of time. Buildings and structures, vegetation,

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 37

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

---

small-scale elements, and land uses reflect materials, workmanship, and design. New vegetation or reforestation may affect the historic integrity of design when changes in land use alter the integrity of historic boundary demarcations, circulation networks, and other character-defining components related to the period of significance and significant associations. Integrity of the setting also includes the physical environment within and surrounding a property. Large-scale features such as bodies of water, woodlands, and development have a very strong impact on the integrity of setting of farmsteads. Small-scale elements such as individual plants and trees, gates and fences, springs and ponds, and mechanical equipment also cumulatively contribute to the historic setting.<sup>2</sup>

- **Materials.** Retention of historic materials within a rural property includes the construction materials of buildings, outbuildings, roadways, fences, and other structures and objects. The presence of native stone (as natural deposits or in built construction) and even soil can add substantially to a rural area's sense of time and place. Vegetation should also be considered as a historic material and may enhance integrity; however, its loss does not necessarily destroy the integrity of a farmstead. Plants change over time and have a finite lifespan, crops are seasonal and require rotation; and both deciduous and evergreen trees can live for decades. Weather and climatic conditions affect plant growth patterns and all plants can succumb to blight and disease. "Vegetation similar to historic species in scale, type, and visual effect will generally convey integrity of setting."<sup>3</sup> When a property is significant for the cultivation and hybridization of specific plants, original or in-kind plantings, may be necessary for the eligibility of a property.<sup>4</sup>
- **Workmanship.** The retention of historic materials reflects the workmanship of their production and assembly. In accessing the integrity of historic farmsteads, workmanship not only includes the ways in which craftsmen constructed buildings, structures, and objects, it also includes how they plowed fields and harvested crops when these practices reflect traditional or historic practices.
- **Feelings and Associations.** The cumulative effect of retaining the historic setting, design, materials, and workmanship evokes feelings of a past period of time and associations with the important events, persons, and/or architectural practices that shaped it. "Alterations dating from the historic period add to integrity of feeling while later ones do not." "New technology, practices, and construction, however, often alter a property's ability to reflect historic associations."<sup>5</sup>

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<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section F Page 38

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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The following changes, when occurring after the period of significance, may reduce the historic integrity of farmsteads found in Joplin.

- Abandonment, realignment, widening, and resurfacing of historic roadways
- Changes in land use and management that alter vegetation, change the size and shape of fields, erase boundary demarcations, and flatten the contours of land
- Introduction of non-historic land uses, including adjacent highway construction and subdivision for residential, commercial, or industrial development
- Loss of vegetation related to significant land uses (blights, abandonment, new uses, reforestation, and introduction of new cultivars)
- Deterioration, abandonment, and relocation of historic buildings and structures
- Substantial alteration of buildings and structures (remodeling, siding, additions)
- Replacement of structures such as dams, bridges, and barns
- Construction of new buildings and structures
- Disturbance of archeological sites
- Loss of boundary demarcations and small-scale features (fences, walls, ponds, and paving stones)

Buildings, structures, objects, and sites are classified as contributing or noncontributing based on their historic integrity and association with a period and area of significance. Those not present during the historic period, not part of the property's documented significance, or no longer reflecting their historic character are noncontributing. Reconstructed fields and orchards, as well as buildings and structures, may contribute if suitably located and accurately executed according to a restoration master plan.<sup>6</sup>

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<sup>6</sup> Ibid.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section G Page 1

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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**GEOGRAPHICAL DATA**

This Multiple Property Documentation Form addresses the above-ground historic and cultural resources within the 1960 boundaries of the City of Joplin, Missouri.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section H Page 1

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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**SUMMARY OF IDENTIFICATION AND EVALUATION METHODS**

(Discuss the methods used in developing the multiple property listing.)

This multiple property listing Historic Resources of Joplin, Missouri, is based on information resulting from research and field investigations conducted by Sally F. Schwenk and Kerry Davis of Sally Schwenk Associates, Inc., Preservation Professionals, beginning in September 2007 and concluding in January 2008. Preliminary investigation included on-line and on-site literature searches, a windshield survey of the area incorporated within the 1960 boundaries of the City of Joplin, photographic documentation of all major property types, and review of previous survey and National Register nominations. This work was part of the initial phase to develop a scope-of-work to prepare a Multiple Property Submission

**FIELD INVESTIGATION**

Kerry Davis, architectural historian, conducted a field survey focused on revisiting previously surveyed properties, the neighborhoods identified in the Casey/Hill Architects-Planners' "City of Joplin Preservation Plan," and the identification and photographing of approximately 160 architectural and functional property types and sub-types. The latter effort entailed traversing all of the major and a high percentage of the secondary streets within the Joplin City Limits of 1960.

**RESEARCH AND ANALYSIS**

Concurrent with fieldwork, Sally Schwenk, historian, initiated a literature search and preliminary research to compile existing data on the history and architecture of the City of Joplin, to augment historic contexts identified in previous survey and planning efforts, and to develop new contexts or themes. Kerry Davis, visited regional repositories and compiled additional research materials. In addition to the documentation of architectural and functional property types present in Joplin during its history and extant today, as well as the evolution of land use and development, research focused on the preparation of historical contexts by both time period and theme that relate to the evolution of Joplin's built environment.

The project team used the archival and research collections of the Post Memorial Art Reference Library, Joplin Public Library, the Joplin Museum Complex, and the City of Joplin Planning Department, all located in Joplin Missouri; the Missouri Department of Natural Resources Historic Preservation Division in Jefferson City, Missouri; the Jasper County Recorder of Deeds in Carthage, Missouri; the Kansas City, Missouri Public Library in Kansas City, Missouri; and the Mid-Continent Public Library's Local History and Genealogy Center in Independence, Missouri. Of particular assistance in developing a scope-of-work

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section H Page 2

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

were the field notes and site evaluations prepared by Tiffany Patterson, National Register Coordinator for the Missouri SHPO based on on-site visits to Joplin and furnished to the City of Joplin. Of primary importance were the photographic and post card collections of the Post Memorial Art Reference Library, the majority of which are available on-line on the Internet through the Post Memorial Art Reference Library and the Joplin Library. These collections consist of hundreds of historic images of Joplin's buildings and environs.

The above referenced repositories provided access to historical atlases, maps, plat maps, publications, photographs and technical studies and historic resource surveys. Local historian and director of the Post Memorial Art Reference Library, Leslie Simpson, provided extensive insight into the history of Joplin's built environment and access to the library's vertical files and her notes containing on-going research into the buildings and architects of Joplin. The *National Register Bulletin: Historic Residential Suburbs Guidelines for Evaluation and Documentation for the National Register of Historic Places*, available on-line on the Internet, provided a national context and research base as well as guidelines to evaluate resources associated with Joplin's evolving neighborhoods and transportation systems. Milton Rafferty's, *Historical Atlas of Missouri*, proved invaluable in the analysis of the linkages between mining, transportation, and agricultural industries in Southwest Missouri and the Tri-State Mining Area and Joplin's role as a regional industrial center in a four-state area. *A Field Guide to American Houses* by Lee and Virginia McAlester and *The Buildings of Main Street* by Richard Longstreth provided guidelines for identifying property types by architectural style, building forms, and function, as well as assuring the use of terminology consistent with National Register nomenclature. G. K. Renner's 1985 history *Joplin From Mining Town to Urban Center* incorporated a distillation of numerous late nineteenth and early twentieth century histories such as *A Pocket Dictionary of the City of Joplin, Mo, for 1895 Souvenir Edition* and served as the basis for the general overview of the history of the community.

Previous survey efforts conducted in 1986-87 addressed only the historic commercial district between 1<sup>st</sup> and 10<sup>th</sup> Streets. Building-specific information relating to residential architecture includes a local district designation for the Murphysburg neighborhood on file in Joplin City Hall. A draft Multiple Property Submission prepared by Casey/Hill Architects-Planners of Springfield, Missouri in 1990 provided individual property information and historic contexts for the commercial architecture of the Downtown Commercial District from 1<sup>st</sup> through 9<sup>th</sup> Streets along South Main Street and two blocks to the east and west. Casey/Hill's 1989 preservation plan for the City of Joplin included predominately residential resources in eight survey areas, and expanded contexts relating to mining, transportation and individual landmarks. This effort was not building-specific.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section H Page 3

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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**Historical Contexts and Property Types**

The field inspection and research at local repositories provided sufficient information relating to historic contexts and property types as well as historic architectural integrity to suggest that a significant number of buildings, structures, and cultural landscapes in Joplin could be nominated as part of a Multiple Property Submission to the National Register of Historic Places. In making this assessment, Schwenk and Davis utilized *National Register Bulletin 24: Guidelines for Local Survey: A Basis for Preservation Planning* and *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*.

The historical contexts developed from field survey and research comprises a chronology of broadly defined developmental patterns and related cultural and economic themes from 1830 to 1960 for use in future Multiple Property Submissions. These historic contexts are:

- A Native Landscape: Pre-1830
- Early Settlement Period: 1830-1870
- Evolution of Joplin as a Regional Commercial and Industrial Center: 1871-1960
- Community Development Patterns in Joplin: 1871-1960
- Architectural Styles and Vernacular Property Types: 1830-1960

The information yielded from field investigations and research, particularly the use of historic photographs in association with digital photographs taken in the field survey, contributed to the development of architectural and functional property types.

Property types identified are:

- Residential Property Types
- Commercial and Industrial Property Types
- Cultural and Recreational Property Types
- Farmstead Property Types

This Multiple Property Documentation Form and the accompanying National Register of Historic Places Registration Form for the "Joplin Downtown Historic District" is the beginning of a phased approach initiated by the City of Joplin, Missouri, to further identify and evaluate historic resources and to assist

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section H Page 4

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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owners of properties that have direct associations with the contexts and property types established in this submission in nominating these properties to the National Register of Historic Places. It is expected that additional intensive level survey of targeted areas of known resources will augment identified historic contexts. In particular, the lack of primary or secondary documentation of the evolution of the African-American community and associated resources is warranted.

United States Department of the Interior  
National Park Service

PRELIMINARY SUBMITTAL : FEBRUARY 2008

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section I Page 1

**Historic Resources of Joplin, Missouri  
Jasper and Newton Counties, Missouri**

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**MAJOR BIBLIOGRAPHICAL REFERENCES**

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CONTINUATION SHEET**

Section I Page 2

**Historic Resources of Joplin, Missouri  
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CONTINUATION SHEET**

Section I Page 3

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United States Department of the Interior  
National Park Service

PRELIMINARY SUBMITTAL | FEBRUARY 2008

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Section I Page 4

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