

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

historic name Lilly, Edward S. and Mary Annatolie Albert, House

other name/site number N/A

2 Location

street & town 129 S. Lorimier N/A not for publication

city or town Cape Girardeau N/A vicinity

state Missouri code MO county Cape Girardeau code 031 zip code 63703

3 State/Federal Agency Certification

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

Mark A. Miles May 01, 2008
Signature of certifying official/Title Mark A. Miles/Deputy SHPO Date

Missouri Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4 State/Federal Agency Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:) _____

Lilly, Edward S. and Mary Annatolie Albert, House
Name of Property

Cape Girardeau County, MO
County and State

6. Classification

Ownership of Property
(check as many boxes as apply)

Category of Property
(check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
0	0	objects
2	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Function
(Enter categories from instructions)

Current Function
(Enter categories from instructions)

DOMESTIC: single dwelling

Vacant

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

Late 19th and 20th Century Revivals: Colonial Revival

foundation Sandstone

walls Brick

Sandstone

roof Asphalt

other Metal

Narrative Description

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

See continuation sheet(s) for Section No. 7

Lilly, Edward S. and Mary Annatolie Albert, House
Name of Property

Cape Girardeau County, MO
County and State

Description

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

Historical Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(enter categories from instructions)

Architecture

Period of Significance

1897

Significant Dates

1897

Significant Persons

(Complete if Criterion B is marked above)
N/A

Cultural Affiliation

N/A

Architect/Builder

Ossenkop, Henry, contractor/builder

Regenhardt, William, contractor/stone mason

See continuation sheet(s) for Section No. 8

Previous documentation on file (NPS):

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other Name of repository: _____

See continuation sheet(s) for Section No. 9

Lilly, Edward S. and Mary Annatolie Albert, House
Name of Property

Cape Girardeau County, MO
County and State

10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional boundaries of the property on a continuation sheet.)

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

2 / / / / / / / / / / /
Zone Easting Northing

3 / / / / / / / / / / /
Zone Easting Northing

4 / / / / / / / / / / /
Zone Easting Northing

Verbal Boundary Description

(Describe the boundaries of the property.)

Property Tax No. 21-107-00-35-007.00

Boundary Justification

(Explain why the boundaries were selected.)

See continuation sheet(s) for Section No. 10

11. Form Prepared By

name/title Terri L. Foley, Historic Preservationist, and Dr. Steven J. Hoffman, Coordinator, Historic Preservation Program, Southeast Missouri State University

organization Terri Foley Consulting and Southeast Missouri State University date 09 - 08 - 2007

street & number 1615 Themis telephone 573-332-1530

city or town Cape Girardeau state MO zip code 63701

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs: Representative **black and white photographs** of the property.

Additional items: (Check with the SHPO or FPO for any additional items)

Property Owner

name/title Jayne Scherrman, DDS

street & number 1235 Rockwood Dr. telephone 573-335-6619

city or town Cape Girardeau state MO zip code 63701

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 18.1 hours per response including 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 Projects (1024-0018), Washington, DC 20503.

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National Register of Historic Places Continuation Sheet

Section number 7 Page 1 **Lilly, Edward S. and Mary Annatolie Albert, House
Cape Girardeau County, MO**

Summary

The Edward S. and Mary Annatolie Albert Lilly House, 129 South Lorimier Street, Cape Girardeau, Cape Girardeau County, Missouri is a 2 1/2 story (plus full basement) brick Colonial Revival house completed in 1897. The massive brick Colonial Revival house has walls laid in a modified common bond patten, a rectangular foot print, and sits on a sandstone foundation. Decorative features include a medium pitched hipped roof with pediment dormers, ornate pressed metal cornice with dentils and pressed metal window hoods. A full-width porch with classical columns wraps to the south elevation. A porte cochere is located on the North side. The house was built by prominent local contractor Henry Ossenkop and local stone mason, William Regenhardt. Set on a knoll, the house is oriented easterly overlooking South Lorimier Street. Although not original to the building, the alterations to the front porch, a rear addition, and one altered window on the north and west elevations do not diminish the historic character of the building. It is unknown when these alterations occurred. The interior exhibits extensive Colonial Revival detailing and craftsmanship. The original parlors are intact with Classical fireplace surrounds, plaster walls, woodwork, and hardware. Though the building is deteriorated, it retains the essential architectural characteristics that characterize the Colonial Revival style, and it effectively conveys its significance for architecture.

Additionally on site is a 1 1/2 story brick carriage house, ca. 1897. The carriage house contributes to the significance of the property, and is classified as a contributing resource. While alterations have been made to the carriage house with the enclosure of the front façade and the south elevation, the building still retains its original footprint and proxemic relationship with the main house.

Elaboration

Setting:

The Edward S. and Mary Annatolie Albert Lilly House, 129 S. Lorimier St., is located in the downtown riverfront area of Cape Girardeau, Cape Girardeau County Missouri and in a National Main Street district, Old Town Cape. Set on a slight knoll, the house is approached by short flight of steps from the street. There is a driveway on the northern edge of the property that curves southward until it is parallel with the north elevation, proceeding alongside the house under the porte cochere toward the carriage house located in the rear of the property. The property has mature hardwood trees on the outer boundaries and a sandstone block retaining wall at the eastern edge. The setting is residential with late 19th century and early 20th century houses to the east, north and south, and Indian Park, a city park, to the west.

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Cape Girardeau County, MO**

Primary (East) elevation:

The front or east façade has a full-width porch with Doric columns. Originally the porch featured a grouping of three columns in the north and south corners with evenly spaced double columns in the center. The upper level of the porch featured classical spindles that were removed prior to the 1930s. The entrance is placed off-centered and consist of a wood panel and glass door with sidelights, stained glass transom and wide marble threshold. To the south of the entrance is a large 1/1 double-hung window. The second level fenestration consists of a cut-away bay window with a 12/1 center window flanked by 6/1 windows positioned above the main entrance, and two 1/1 double-hung windows located to the south of the bay window. Each window features decorative pressed metal window hoods consisting of an entablature supported by corbels. Above the second level windows on all elevations is a projecting pressed metal cornice with a highly decorative wide frieze board with egg-and-dart detailing on the architrave and dentils along the cornice line. A pedimented dormer with a Palladian window is centered on the roofline. The dormer is clad in slate siding framed by wood moldings and has a raked cornice with dentils in the gable.

South elevation:

The south elevation features a side porch that runs approximately seven feet from the southeast corner toward the rear of the house and is a continuation of the full-width porch located on the main façade. A 1/1 double-hung window is located just west of the porch with a two-story bay window directly west that has 1/1 double-hung windows located in the each of the three sides of the bay. Directly west of the bay window are two 1/1 double-hung windows. The fenestration on the second level is identical to the first level. At the southwest corner there is a two-part window divided in upper and lower sections with a metal sill. The upper section features multi-pane glass with casement doors that swing inward. The lower section has a single pane, and slides down into the wall. The windows were covered with horizontal boards at an unknown date, but have been recently uncovered and removed for rehabilitation. The windows are visible in ca. 1920 photograph. (see photo below)

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Cape Girardeau County, MO**



(Photo Source: Southeast Missouri Newspaper, Archives, 301 Broadway, Cape Girardeau, MO)

The pyramidal roof of the two-story bay rises above the cornice and is flanked by two pedimented dormers, clad in slate siding and framed by wood moldings and a raked cornice with dentils. Each dormer has a 1/1 double-hung window. The dormers are flanked by chimneys.

Rear (West) elevation:

The west elevation on the first level is comprised of a 1/1 double-hung window on the southwest corner with a small rectangular glass block window to the north. A small rectangular wood sided addition, date unknown, is located on the northwest corner. A modern wood and glass door is located on the addition's south elevation with paired 1/1 windows on the west elevation. At the southwest corner of the second level is a two-part swing and pocket window identical to the one on the south elevation. The window has been removed for rehabilitation. A small one-over-one double hung window is located immediately to the north with two larger one-over-one windows located beyond it. A pedimented dormer clad in slate siding framed by wood moldings and a raked cornice with dentils and paired 1/1 double-hung windows is located on the roofline.

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Cape Girardeau County, MO**

North elevation:

Located on the north elevation approximately 20' from the northeast corner is a porte cochere that measures approximately 14.6' by 12.9' and features a hipped roof with a projecting metal cornice with highly decorative frieze board. It is supported by square columns. A side entrance to the residence is located at the southwest corner of the porte cochere. Two stained glass windows are located near the northeast corner and flank a chimney. The first level has four windows that are 1/1 double-hung with stone sills. The second level fenestration differs slightly from the first level. It has three 1/1 double hung windows located above three of the windows on the first level. Directly above the porte cochere is a bay window with large stained glass panel with sidelights that projects from the brick wall surface with a small roof covered in asphalt shingles. To the west of the stained glass window is a 1/1 double-hung window with a wood panel below and another 1/1 double-hung window below the wood panel. Toward the west corner is a boarded-up window. The roofline features a pedimented dormer with 1/1 double hung window. The dormer is clad in slate siding framed by wood moldings and has a raked cornice with dentils in the gable. Chimneys flank the dormer.

Interior:

The interior of the building retains most of its original layout and many of its historic interior finishes. Currently the building is vacant and undergoing rehabilitation to return it to single family occupancy, but in recent years it was divided into apartments and used as rental property. Within the house are five of the six original fireplaces and surrounds. All seven sets of the original pocket doors are intact.

First Floor:

The front door opens on a large foyer with a fireplace on the north wall and an open hallway with an elaborate staircase leading to the second level directly to the west. The ornate mantle supported by scroll brackets or ancones has a mirror above and is flanked by fluted Ionic columns resting on bases. Carved in the columns is a *fleur-de-is* symbol. Located on either side of the fireplace are two wooden built-in benches that open for storage. Above each bench is a stained glass window. To the west of the innermost bench is the ornate staircase with delicately turned balusters and a level handrail. The classically detailed opening between the foyer and the open hallway consists of two freestanding Ionic columns resting on a paneled base. The columns support a decorative entablature which extends along the ceiling visually dividing the foyer from the staircase hallway beyond. The free standing columns are each flanked by engaged Doric columns. The paneled base extends from the north wall to support a decorative squared newel post which features a symbol that resembles a three-sided clover with what appears to be a letter "M" underneath in the upper portion. On the lower section of the square newel post are two inset panels. The upper panel has a carved sun in the upper corner. The lower panel has carved suns in opposite upper and

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lower corners. Half-way up the staircase is a sitting area to the north with a built-in bench and a stained glass window located above the porte cochere.

The doorway on the west wall of the hallway is elaborately decorated with Colonial Revival era detailing, including a transom balustrade supported by scroll brackets or ancones. To the south in the foyer is a pocket door that leads into the parlor or living room which contains an original fireplace with glazed tile surround with grate and hearth. Colonial Revival-era molded wood details distinguish the mantel. The walls are plaster, and wood baseboards are evident throughout the room. A pocket door on the west wall leads into the adjoining room behind it. This second room on the south side of house features a pocket door that leads to the adjoining room to the west, also with an original fireplace with glazed tile surround and hearth. The original door and window trim exists around almost all the doors and windows throughout the house, and a distinctive pattern comprised of bullseye molding topped by decorative crowning is evident in most of the rooms. (See attached floor plans for the layout of the first floor, page 7).

Second Floor:

The second story has a similar plan to the first. There are five rooms and one bathroom. Two of the three rooms on the south side of the building have original fireplaces with pocket doors joining the three rooms. The northeast corner bedroom is the only room that is missing its original fireplace. To the west of the staircase is the back staircase that leads to the third floor. Original door and window trim are evident throughout. (See attached floor plan for the layout of the second floor, page 8).

Third Floor:

The third floor is approximately nine feet shorter in width and four feet shorter in length than the first and second floors with a ceiling height of approximately eleven feet. Access to the third floor is by way of a rear staircase located on the second floor, directly west of the main staircase. (See attached floor plan for the layout of the third floor, page 8).

Basement

The full size basement of the Lilly House is divided into two sections with the brick dividing wall running east to west. Access to the basement from the interior is through a doorway located in the back stairwell, immediately after entering the house from the entrance on the north elevation. On the south section of the basement is a wood panel door located toward the rear of the house that provides access to the outside. In the southwest corner is a small room with sandstone walls with entrance gained through the east wall of the room. The north section of the basement houses the central heat and air unit. Both sections are open with concrete flooring.

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Cape Girardeau County, MO**

Carriage House

The 1 ½ story brick carriage house built ca. 1897 to house the horses and carriage of the Lilly family is located in the northwest corner of the property, facing easterly. The façade features a front gable with an intersecting side gable on the south elevation. Directly under the front gable is a half-round window with two rows of flat arches comprised of headers. A large paired four-over-one double-hung window is located below on the first level. Originally, the lower level was open with a column at the gable ends. To the south of the paired window, is a setback wood siding addition that enclosed another open area. The main entrance is located at the north end of the setback with a large glass window on the south end. The north elevation has one window and has not been altered. The south elevation has been enclosed with white wood siding on the upper level with the original brick walls on the first level. A door is located at the southwest corner that leads into a rear wood sided addition on the north elevation.

The interior of the carriage house was converted to an apartment sometime prior to 1942, indicated by a 1942 city directory listing the carriage house with an address of 129 1/2 S. Lorimier. It has a kitchen, eating area, bath and living area on the first level, with a bathroom area on the second level.

It is one of the few remaining carriage houses in Cape Girardeau. While it has undergone alterations, it effectively conveys its significance. The other few remaining carriage houses in Cape Girardeau have also undergone alterations to enclose and convert into residential living space.

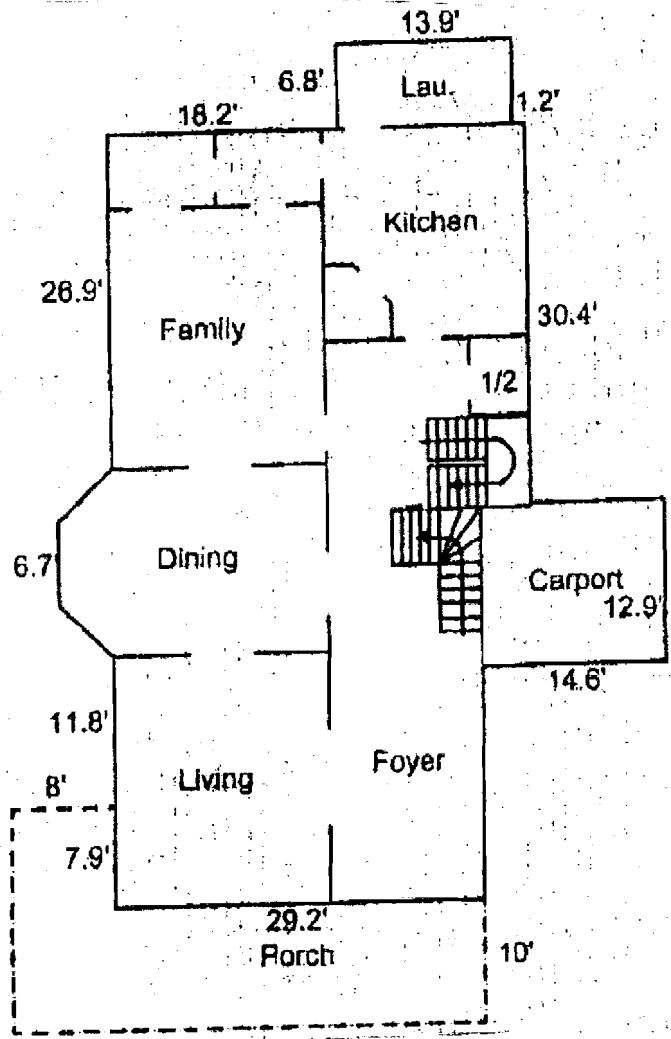
Integrity

The Edward S. and Mary Annatolie Albert Lilly House is well preserved. Only a few changes have occurred to the building and these alterations do not represent a permanent change or significant loss of character defining features. The only visible modifications to the exterior are altered windows in the rear section of the building and changes to the front porch. These do not significantly diminish the integrity of the house as the porch details are still in keeping with typical Colonial Revival style elements and the altered windows are not readily visible from the street. The interior has likewise experienced only relatively minor changes and much of the historic finish and Colonial Revival detailing remains. The carriage house still retains its original footprint and proxemic relationship to the main house, and contributes to the overall significance of the property. The Lilly House is well preserved in workmanship, design, materials, feeling, association, original location, and represents well the period of significance of 1897.

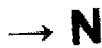
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Cape Girardeau County, MO



First Floor

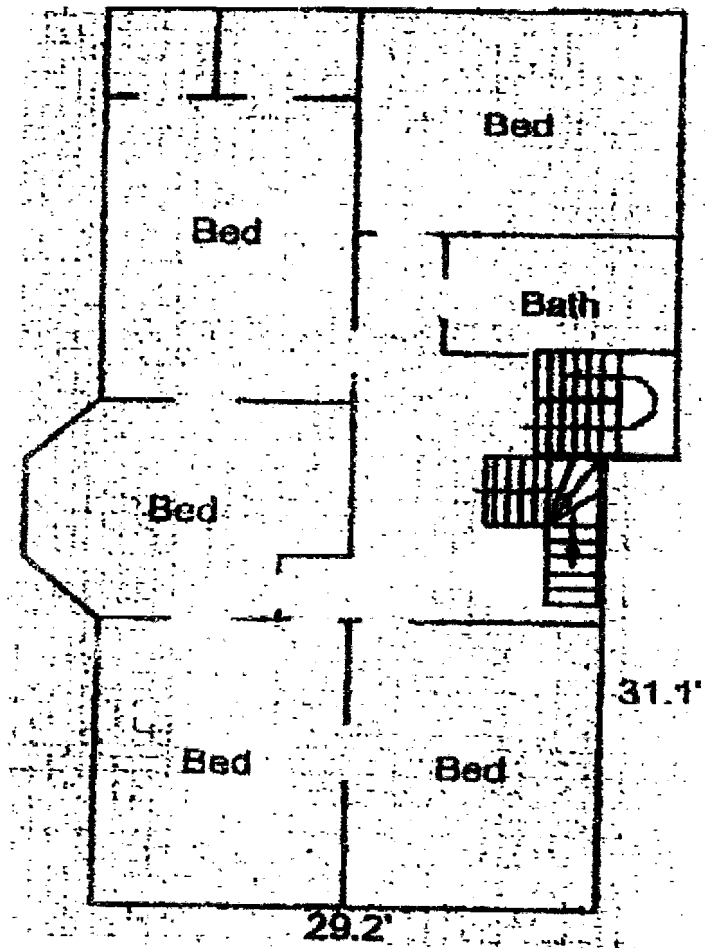


Not to scale

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Cape Girardeau County, MO



Second Floor

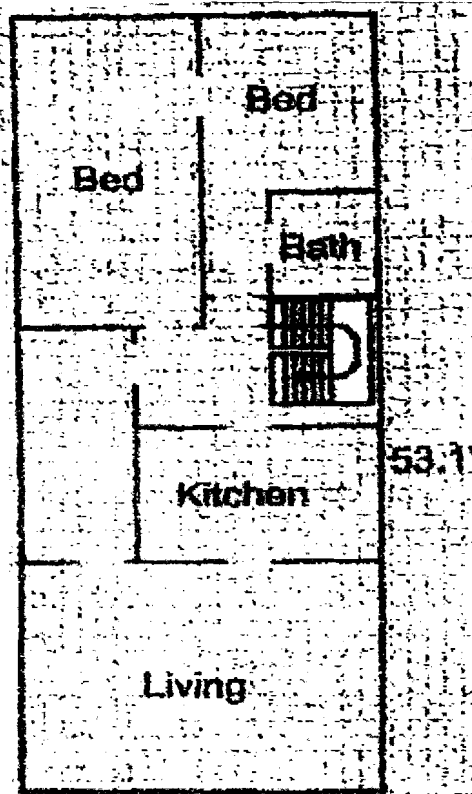
→ N

Not to scale

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20.6'
Third Floor

→ N Not to scale

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Summary

The Edward S. and Mary Annatolie Albert Lilly House, 129 S. Lorimier St., Cape Girardeau, Cape Girardeau County, Missouri is locally significant under the National Register of Historic Places Criteria C in the area of ARCHITECTURE. The Lilly House was constructed in 1896 to 1897 as a residence for Edward S. Lilly, a prominent businessman who owned one of the largest hardware stores in Southeast Missouri. This massive brick home is an excellent example of the late 19th century Colonial Revival style and features a Palladian window motif in the large central dormer, elaborate classical details in the pressed metal cornice and window hoods, rectangular footprint, projecting bays, a large porch supported by columns and hipped roof with pedimented dormers with classical details. The interior woodwork, especially around the doorways, staircase and fireplaces, is exceptional. The period of significance of the house is 1897, when the house was completed.

Elaboration:

Architectural History

The Colonial Revival style was a nationalistic movement in architecture and interior design that began in the 1870s and derived from the traditional architectural style of the country's colonial past. Since its origin in the late 19th century, Colonial Revival has remained an important style in the United States, utilizing the forms, design, and symbols characteristic of the country's early history.¹

While Colonial Revival is represented in other areas like furniture, landscape, decorative arts, paintings, sculpture, literature, and music, it is most fully articulated in the field of architecture, and most particularly in the single-dwelling house form. Colonial Revival is also used in churches, public or government buildings, skyscrapers, and other building types and is a style that can be found in almost every town in the United States.²

Colonial Revival achieved significant momentum after the 1876 Philadelphia Centennial celebration of the founding of the United States sparked American's interest in their colonial-era heritage. To many Americans at the time, the colonial period represented an idyllic world, a time when values were sound, life was uncomplicated, and the world around them was less materialistic. As an outgrowth of this renewed American pride in the country's past and an increased interest in historic preservation, an enthusiasm

¹ Mark Gelernter. A History of American Architecture: Buildings in Their Culture and Technological Context. Hanover, NH: University Press of New England, 1999, 180.

²Richard Guy Wilson. The Colonial Revival House. New York: Abrams, 2004, 6.

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developed for all things from the Colonial era, including replicating its architecture.³

In 1877, the year following the Centennial, the noted architects Charles Follen McKim, William Mead and Stanford White, joined together with William Bigelow, and embarked on a tour of the New England's coastal historic towns, Marblehead, Salem, Newburyport, and Portsmouth. This group of architects sketched and compiled measured drawings of Colonial houses on their trip. Later, the men integrated Colonial-era architectural details with that of the Queen Anne. As a result of this fusion of styles, they developed the "modernized colonial" or Colonial Revival.⁴ By the early 1880s, these colonial-associated styles were beginning to gain recognition. The work of McKim, Mead and White illustrated two key objectives for architects working in the Colonial Revival style: pioneering adaptation and a remembrance to the historical past.⁵

Another architect leading the way in Colonial Revival architecture was Robert Peabody with the architectural firm of Peabody and Sterns, of Boston. Peabody, like McKim, studied at the Ecole des Beaux-Arts in Paris, France. Their studies of the British Queen Anne Revival inspired them to take interest in the early houses of New England, to learn about the architectural heritage of America. It was the awareness of the modern Aesthetic movement in Europe, combined with the Queen Anne Revival, that commanded their attention and encouraged them to explore the architectural heritage of the United States. The architectural elements of the English Queen Anne could also be seen in the early architecture of New England, directing them to take a closer look at the Colonial-era. McKim observed that many architectural elements were shared by the English Queen Anne and the early architectural style found in New England, like clustered chimneys, plaster decorated ceilings, molded brickwork, and classical details. Not only did McKim and Peabody take note of the architectural elements but the use of room space. Historic English country houses like the Colonial-era houses used the great hall or living room for the main space and coordinating center of the house. Along with McKim, Mead and White, the Peabody and Sterns firm helped form the nucleus of the New England Colonial Revival movement.⁶

The architectural firms of McKim, Mead and White and Peabody and Sterns were inspired to create modern versions of the Colonial-era style stimulated by direct exposure to the architectural elements of the past. These architects utilized researched copies of buildings from the Colonial-era as source material for their new architectural compositions. With the development of new techniques in printing, periodicals and books became a readily available source for architects to draw upon. At the same time,

³ Gelernter, 180.

⁴ Wilson, 37.

⁵ Wilson, 41.

⁶ Ibid., 36-38.

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these publications helped guide the way for widespread public appreciation for the emergence of the Colonial Revival style. The *American Architect and Building News* in 1898 published a series of photographs and sketches that helped to inspire architects. By 1915, the *White Pine Series of Architectural Monographs* published photographs of colonial buildings. Other published works that inspired the Colonial Revival movement were: *The Architectural Record*, *The Inland Architect*, *The Brickbuilder* and *The Colonial Architecture of Maryland, Pennsylvania and Virginia*. It was through the influence of these publications and others that led to an increased awareness of the model for the Colonial Revival, both among practicing architects and the general public.⁷

Over the years Colonial Revival has developed into one of the most fashionable and long standing styles in the United States. In the late 19th century, Americans cultivated the Colonial Revival style and an awareness of historic preservation as part of a strong desire to return to the past when life was less materialistic.⁸ With Americans seeking gratification through association with the past and reference to a slower paced lifestyle in the increasingly materialistic world in which they found themselves living, people sought a style that was less fussy in design but that would still permit a spacious and accommodating layout, large, open porches, and an appealing building footprint. The Colonial Revival captured elements of the previous Georgian and Federal styles and the popular and contemporary Queen Anne, to create a new style which seized the attention of Americans.⁹

Colonial Revival houses tended to be larger than their Colonial-era predecessors. The overall footprint of the Colonial Revival house was more straightforward and rectangular than the popular Queen Anne, and it featured fewer projecting bays and towers. Facades tended toward the more characteristic Georgian symmetry, although some Colonial Revival façades were asymmetrical. In the early years of the Colonial Revival homes were large and elaborate.¹⁰ The Lilly House, built during the spring of 1896 and completed during the spring of 1897, is an excellent example of this trend. After the turn of the century Colonial Revival ornamentation developed into a more restrained, classical form, whereas, at first it tended to be more excessive and elaborate, as with the Lilly House. Gabled pediments and cornices with dentil details became familiar. As

⁷ Virginia and Lee McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1998, 326 and Williams, 37 & 40.

⁸ Gelernter, 180.

⁹ James C. Massey and Shirley Maxwell. *House Styles in America: The Old-House Journal Guide to the Architecture of American Homes*. New York: Penguin Studio, 1996, 177-181 and 185 - 186.

¹⁰ *Cape Girardeau Democrat*. 24 April 1897, 5.

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an alternative to verandahs, porches with columns became commonplace. The rooflines of Colonial Revivals tended to be simple, with gambrels, hipped roofs, and side gables predominating. Brick and stone became the preferred material for exterior wall surfaces. As with original Colonial houses, the main entrance to the home was often centrally located on the façade and was detailed with elaborate surrounds and fanlights.¹¹

The Lilly House is an excellent local example of a Colonial Revival home exhibiting the overall size, footprint, and architectural elements characteristic of the style. The house represents the earlier, more flamboyant development of Colonial Revival architecture with its large rectangular footprint, ornamentation, and projecting bays. It has a medium hipped roof with pedimented dormers. The house has a full-width porch with side veranda that experienced alteration by the 1930s, heavily ornamental pressed metal cornice, brick chimneys, decorative pressed metal window hoods, and a porte cochere.

The decorative pressed metal cornice and window hoods of the Lilly House are representative of the mass-produced metal hardware that developed during the American Victorian era 1840-1910. With mass-production techniques, American factories were able to produce high quality, ornately detailed metal hardware at a lower cost than earlier types. Metal cornices became fashionable in the second half of the 19th century and allowed for more creative application of building embellishments. By the mid-1800s, manufacturers had perfected the technique of casting hardware by the "lost wax" method. This process enabled hardware to be cast with ornamental designs in a variety of metals. The invention of the "lost wax" process led to a decline in the use of handmade hardware and created an advantage to builders seeking to provide elaborate ornamentation at a reduced cost.¹² The Lilly House is an excellent local example of how the mass-produced metal allowed homeowners to adorn their houses more elaborately than formerly possible, and it is the only house in Cape Girardeau on which the decorative metal exterior trim design is known to remain intact. The fact that Lilly owned a large hardware store might have played a significant role in his ability to obtain the ornate pressed metal cornice and window hoods he had installed on his family residence.

Along with the exterior change in the ornateness of the architectural elements of the Colonial Revival over time, the interior characteristics of the style underwent a change as well. The ornamental details of the interior also became more subdued over time. Staircases simulated elegance with a moderate curved handrail and simplified

¹¹ Massey and Maxwell., 182-184.

¹² Stephen Calloway and Elizabeth Cromley. The Elements of Style: An practical Encyclopedia of Interior Architectural Details From 1485 to the Present. New York: Simon & Schuster, 1996,302.

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balusters. Fireplaces exhibited surrounds with classical columns or pilasters.¹³

The Lilly House is an excellent example of Colonial Revival in the way that it illustrates the interior characteristics of the style. The five original fireplaces still retain their original decorative tile, ornate metal grate covers, wooden mantels, and hearths of glazed tiles set into the wood floor. Each fireplace, surround, and grate cover represents the interior design style from the time period in which the house was built with its fireplace hearth of glazed tiles, and the profusion of intricate woodwork. Fireplaces, like those in the Lilly House, were symbolic at a time when stoves were becoming more commonly used than open fireplaces. Stoves were less costly to heat a house, and eliminated draughts. An open fireplace was a sign of wealth, and invoked pride in the living space. Fireplaces in the 19th century were crafted with rich design elements of fluted columns, motifs, works of art, like the cameo grate, all elements found in the Lilly House. In the Lilly House, fireplaces tend to be the focal point of a room, an important element of interior design in the 19th century.¹⁴ The rooms of the first and second floors are divided by functioning pocket doors with highly decorative hardware. The Colonial Revival style staircase leading to the second floor features a decorative square baluster with wooden spindle posts. A landing on the staircase, between the first and second floors features a small seating alcove with a built-in wooden bench with a stain glass window above.¹⁵ Original transom windows, used for interior cross ventilation, can still be found above the doors on the second and third floors.

The Colonial Revival style experienced a long lifespan, 1880 -1955.¹⁶ As the decades went by, Colonial Revival evolved into a more uncomplicated style. The earlier years saw the construction of more significant and elaborate homes. Architects discovered over time they could design a Colonial Revival style house that was still large enough to meet the needs of the American family with less elaboration. Unlike the wealthy class in the founding days of Colonial Revival, it was the middle class families that defined the style in the 20th century, especially post World War I when houses were made available through catalogs. House plans and kits for houses satisfied the needs of the growing housing boom in the new suburbs. Whether it be the larger more elaborate Colonial Revival of the early years or a smaller and simpler design, the Colonial Revival style continued to fulfill the needs of Americans to express traditional values and provide them with a connection to their colonial past.¹⁷

¹³ Ibid., 184.

¹⁴ Ibid., 288, 290 and 292.

¹⁵ Ibid., 298.

¹⁶ McAlester, 321.

¹⁷ Massey and Maxwell, 185 and 186.

¹⁸ *Cape Girardeau Democrat*. 26 April 1896, 5 and 24 April 1897 5.

¹⁹ Sanborn Fire Insurance Maps, 1900.

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History and Background

The Edward S. and Mary Annatolie Albert Lilly House was constructed 1896 to 1897 by Edward Lilly for his family residence. It is located near the Mississippi riverfront and the downtown commercial district of Main, Water, Themis and Spanish Streets, and the economic nucleus of Cape Girardeau. The home was considered one of the "prettiest in the city," at the time of construction.¹⁸ In 1896 the 100 block of South Lorimier was not heavily developed. There were three houses to the north, four house to the east, and undeveloped lots to the south and west. Upon completion, the Colonial Revival home of the Lilly family was the largest within the immediate area and one of the largest in the downtown area of Cape Girardeau.¹⁹ It is also one of the few houses in Cape Girardeau that still has the original carriage house on the property.

The 2 ½ story brick home retains a significant amount of its original materials. Although the Colonial Revival house has weathered over time, the original brick, pressed metal cornice and window hoods, stone foundation and sills, windows and details have all been maintained. The windows of the home, except for one in the west (rear) elevation and one in the north elevation, are all original. Included in the home are several stained glass windows.

The interior of the Lilly House also retains a majority of the original materials including wooden floors, seven pocket doors, wood trim, plaster walls and five of the original six fireplaces. The five original fireplaces still consist of the original decorative tile, ornate metal grate covers, wooden mantels, and hearths of glazed tiles set into the wood floor. The Lilly House still retains the Colonial Revival style staircase leading to the second floor that features a landing on the staircase, and a small seating alcove with a built-in wooden bench with a stain glass window above.

Windows on the first, second and third floor are jib windows that open at the floor level. Each window features a wood panel below the glass with a metal handle located at the top center of the panel. Located on the second floor at the southwest corner of the house is a small room with unique windows. Each window on the south and west wall is divided into two sections, upper and lower. The upper section of the window has a double swing out window with the lower window that slides down into the wall, like a pocket window. These are the only windows of this style featured in the house, and are not known to exist in any other house in Cape Girardeau.

In keeping with the elements of the Colonial Revival style, Lilly erected a 1 ½ story brick carriage house in the northwest corner of the property. The carriage house has brick bearing walls laid in a modified common bond pattern like that of the main house. The

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original footprint was "L" shaped, and the "L" footprint is still retained and visible even with the enclosure. The few remaining carriage houses in Cape Girardeau have also been enclosed.

The Lilly House was constructed for Edward Samuel Lilly, a prominent businessman in Cape Girardeau and his wife, Mary Annatolie Albert, a member of one of pioneer families of the community. Edward Lilly relocated to Cape Girardeau in February of 1871 to become a partner in his Uncle Phillip Reily's hardware store. Prior to moving to Cape Girardeau, Lilly resided in Connewago, Adams County, Pennsylvania and in Maryland, where he worked in the agricultural business. Lilly was born in 1851 to Joseph and Catherine Reily Lilly.²⁰ His father's ancestors immigrated to American in 1730, and settled in Pennsylvania where they were established in woolen manufacturing for 100 years. Lilly's mother's ancestors came to American from Ireland in 1785.²²

Lilly clerked for his uncle, and later assumed management of the establishment. Upon the death of his uncle in 1880, Lilly took over ownership of the hardware store, which was instituted in 1848 by James I. Reily.²³ The Edward S. Lilly & Co. hardware store dealt in hardware, steel, and iron. The business was very prominent; the only one of its kind in Cape Girardeau and it was considered one of the largest hardware stores in Southeast Missouri.²⁴ It is probably not merely coincidence, judging from Lily's proprietorship of a store dealing in hardware, that metal played a significant role in expressing the architectural elements of his residence. The ornate door knobs and plates and pressed metal cornice and window hoods help differentiate the Lilly House from its neighbors and embody well the characteristics of the Colonial Revival style.

Lilly's wife Mary Albert, whom he married on February 10, 1881, was a member of one of the pioneer families of Cape Girardeau. She was born in Cape Girardeau July 9, 1858 to Nicholas and Anna Hoin Albert. Her parents were natives of France, and relocated to Cape Girardeau from Kentucky in 1852. Leon J. Albert, her brother, was engaged in banking and was president of Sturdivant Bank. He served as mayor, and resided across the street from the Lilly House at 235 Merriwether, southeast corner of Merriwether and S. Lorimier Street. Lilly's wife was educated in Metz, Lorraine, France and St. Vincent's Academy in Cape Girardeau and was a member of the United Daughters of the Confederacy.¹⁸

²⁰ "Edward S. Lilly Died Suddenly." *Cape Girardeau Republican*, Cape Girardeau, Mo., 27 September, 1909.

²² *History of Southeast Missouri*. Chicago: Goodspeeds Publishing, 1990, 776.

²³ *Ibid.*

²⁴ "Edward S. Lilly Died Suddenly."

¹⁸ "Mrs. Lilly Dies." *Southeast Missourian*, Cape Girardeau, MO., 20 February 1934.

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On March 7, 1896, Lilly announced plans to erect a new residence for his family at 129 S. Lorimier Street, a location that was approximately four blocks from his hardware store. By March 14, 1896, Lilly had received bids from contractors for the massive Colonial Revival, roughly measuring 60' x 33'. The plans called for the Colonial Revival to have 12 rooms. Work began on the house on April 25, 1896 with the excavation of land for the basement.¹⁹ William Regenhardt, a local stonemason and quarry owner won the bid for stonework and started the laying of the foundation of large rough cut sandstone blocks by May 16, 1896.²⁰ The sandstone blocks used for the foundation were supplied by the William Regenhardt Quarry, to be found in 1896 on the river bluffs of the Mississippi in the most northern section of town.²¹

Henry Ossenkop, a prominent builder in Cape Girardeau, was awarded the contract to oversee the construction of the Lilly House.²² By June 27, 1896, the brickmasons started laying the brick in a modified common bond pattern, with a row of headers and stretches every sixth row.²³ The load bearing walls are three bricks thick. Above each window is a relieving arch of three rows, except on the façade. Brick work was completed by mid-August and the laying of the slate tile roof was started by the end of August and finished by September.²⁴ With the exterior nearing completion, Lilly commissioned Pete Carrol to plaster the interior walls.²⁵ Lilly moved into the residence in April of 1897.

The Lilly's took up residence in their new Colonial Revival home in April of 1897.²⁶ Shortly after moving into their new house, Lilly had a sandstone retaining wall built separating the front yard from the sidewalk, with a set of large block sandstone steps leading up to the sidewalk going to the front porch of the home.²⁷

The Lilly's had eight children, with their only daughter dying at the age of 16. In February of 1909, Lilly died of a hemorrhage. He had been recovering from a bout of pneumonia for the past year when he died. His wife continued to reside in the house until 1922 or 1923. She then moved to Centralia, and Chicago, Illinois, and St. Louis, Missouri. In May of 1933, she returned to Cape Girardeau to be admitted to St. Francis

¹⁹ *Cape Girardeau Democrat*. Cape Girardeau, Missouri, 25 April 1896, 5.

²⁰ *Ibid.*, 16 May 1896, 5.

²¹ Regenhardt file, *Southeast Missourian* archives, 301 Broadway, Cape Girardeau, Mo.

²² *Cape Girardeau Democrat*. 25 April 1896, 5.

²³ *Ibid.*, 27 June 1896, 5.

²⁴ *Ibid.*, 8 and 29 August 1896, 5

²⁵ *Ibid.*, 3 Oct 1896, 5.

²⁶ *Ibid.*, 24 April 1897, 5.

²⁷ *Ibid.*, 12 June 1897, 5

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Hospital, where she died of heart disease on February 19, 1934.²⁸

Significance:

The Edward S. and Mary Annatolie Albert Lilly House is an excellent local example of a nationalistic movement in architecture that prevailed in the United States from 1880 to 1955. The Colonial Revival style is most epitomized in the single-dwelling house, like the Lilly House. While other houses were designed in the Colonial Revival style in Cape Girardeau, the massive size and elaborate ornamentation of the Lilly House is unique. In addition, the Lilly House is the only house in Cape Girardeau to feature a pressed metal cornice and one of the few residences to still maintain its carriage house on the property.

The 2 1/2 story house retains a significant amount of its original materials. Although the full-width porch has undergone some alteration and the upper posts were removed by the 1930s, the original brick bearing walls, windows, pressed metal cornice and window hoods, elaborate entrance, and sandstone foundation and sills are intact.

The interior of the home also retains a significant amount of the original materials including, plaster walls, wooden floors, wood trim, five fireplaces with surrounds, panel pocket doors with ornate hardware, panel doors with ornate hardware, stained glass windows, unique pocket windows, and transoms.

While the carriage house was converted into an apartment more than 50 years ago, according to a Cape Girardeau city directory of 1942, it still retains its original footprint and proxemic relationship with the main house. Although two areas have been enclosed in order to convert it to an apartment, the sense of the original openness of the carriage house remains intact. The carriage house still retains its original brick bearing walls, and some of its original windows.

The Edward S. and Mary Annatolie Albert Lilly House is a rare and exquisite example of the popular Colonial Revival style in Cape Girardeau. The Lilly House had a significant role in the local history of Cape Girardeau as a representation of the nationalistic movement of architecture and interior design that swept the country. It reflects the early period of the Colonial Revival style when wealthy families wanted a more elaborate and massive home designed in the Colonial Revival style, as opposed to the later trend sought by middle-class families when it was more common to downsize and become less elaborate with the style. The Edward S. and Mary Annatolie Albert Lilly House and carriage house still retains the integrity of workmanship, design, materials, feeling, association, original location, and represents well the period of significance of 1897, and meets the requirements for placement on the National Register of Historic Places.

²⁸ "Mrs. Lilly Dies."

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Verbal Boundary Description

Part of Lot Ten 910) in Range "A" in the City of Cape Girardeau, Missouri, described as follows: Beginning at the Northeast corner of said Lot 10 and run South along the eastern boundary line of said Lot 10, 100 feet; thence West parallel with William Street, 188 feet; thence North parallel with Lorimier Street, 100 feet; thence East along the North boundary line of said Lot 10, 188 feet to the Point of Beginning

Boundary Justification

The boundary includes all land historically associated with the Edward S. and Mary Annatolie Albert Lilly House.

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Photo Log

Photographer: Terri L. Foley

May and August 2007

Digital File – CD-R on file with nomination and Terri L. Foley

- Photo #1: Edward S. and Mary Annatolie Albert Lilly House and Carriage House, façade looking southwest
MO_Cape Girardeau County_Lilly1.tif
- Photo #2: Edward S. and Mary Annatolie Albert Lilly House, façade and south elevation looking west
MO_Cape Girardeau County_Lilly2.tif
- Photo #3: Edward S. and Mary Annatolie Albert Lilly House, south and west elevation, looking northeast
MO_Cape Girardeau County_Lilly3.tif
- Photo #4: Edward S. and Mary Annatolie Albert Lilly House, west elevation, looking east
MO_Cape Girardeau County_Lilly4.tif
- Photo #5: Edward S. and Mary Annatolie Albert Lilly House, north and west elevation, looking southeast
MO_Cape Girardeau County_Lilly5.tif
- Photo #6: Edward S. and Mary Annatolie Albert Lilly House, ornate pressed metal cornice
MO_Cape Girardeau County_Lilly6.tif
- Photo #7: Edward S. and Mary Annatolie Albert Lilly House, pedimented dormer
MO_Cape Girardeau County_Lilly7.tif
- Photo #8: Edward S. and Mary Annatolie Albert Lilly House, foyer, looking east
MO_Cape Girardeau County_Lilly8.tif
- Photo #9: Edward S. and Mary Annatolie Albert Lilly House, staircase, looking northwest
MO_Cape Girardeau County_Lilly9.tif

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Photo #10: Edward S. and Mary Annatolie Albert Lilly House, fireplace, southeast parlor
MO_Cape Girardeau County_Lilly10.tif

Photo #11: Edward S. and Mary Annatolie Albert Lilly House, ornate door knob and plate
MO_Cape Girardeau County_Lilly11.tif

Photo #12: Edward S. and Mary Annatolie Albert Lilly House, Carriage House façade, looking west
MO_Cape Girardeau County_Lilly12.tif

Photo #13 Edward S. and Mary Annatolie Albert Lilly House, Carriage House, north elevation looking southwest
MO_Cape Girardeau County_Lilly13.tif

Photo #14 Edward S. and Mary Annatolie Albert Lilly House, Carriage House, south elevation looking northwest
MO_Cape Girardeau County_Lilly14.tif



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