LINKS TO THE PAST

AN ARCHITECTURAL HISTORY OF SEDALIA, MISSOURI

BY

ROGER MASERANG

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Cover: John Gallie home, formerly at northwest corner of West Broadway and South Missouri Avenue.

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Abstract:	The architectural heritage of Sedalia, Missouri, primarily as reflected in the city's residential structures is traced from its pre-Civil War roots through the first decades of the 20th Century. Included is a summary of Sedalia's development, detailed descriptions of 26 selected structures, maps, analysis of why Sedalia architecture evolved as it did, discussion of builders and architects, and proposals for two historic districts. Illustrations include numerous photographs. Published in two volumes. Volume One consists of the above and Volume Two consists of summary descriptions (historic inventory data sheets) of 130 selected properties plus photographs. Xerographic copies of Volume One are available from Show-Me Regional Planning Commission.
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R.M.

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Not being concerned with our surroundings, we are apt to overlook the fact that the familiar, indigenous architecture of our neighborhoods and main streets often presents a surprising variety of forms and styles frequently both beautiful and ingenious.

--David Plowden

Don't it always seem to go that you don't know what you've got till it's gone
They paved paradise and put up a parking lot.

--Joni Mitchell

INTRODUCTION

One of the main things to know about Sedalia is that there are only a couple of moderately long lifetimes between ox teams hauling carts through its muddy streets and moonwalks, heart transplants and Apple IIc computers.

Sedalia isn't unique in this respect. Virtually the same time sequence applies to thousands of other cities, and of course it's a pretty young country. The point is that our American cultural past is so recent that we can literally reach out and touch its artifacts. We use many of them daily, especially the houses and other buildings.

Unfortunately, we usually end up tearing down our old architectural marvels along with the mundane due to lack of appreciation, or for monetary concerns. Ironically, many of the structures that fall prey to the bulldozers and wrecking balls are more truly representative of America than, for example, reconstructed Williamsburg. It seems to be a national characteristic to assume that anything in daily use isn't historically significant (unless it's lucky enough to have a "colonial" facade). Ultimately, this attitude may deprive us of much more than

buildings, if Andrew Jackson Downing was correct in his theory about how we both affect and are affected by our environment.* For we are all too rapidly replacing those structures which are honestly built, frequently beautiful, and nearly always expressive of their builder's individuality with mass-produced suburbias, Corps of Engineer-styled condominiums, and office buildings that resemble insecticide warehouses. It has to be a downer for the human spirit.

Another main thing to know about Sedalia is that it had great expectations that were never really fulfilled, a historic detail that should be considered in any serious analysis of why the city's residential landscape evolved as it did.

Consider: When most other cities between St.Louis and Kansas City were still wallowing in mud and the frontier was right outside one's window, Sedalia, as the turn of the century approached, was a cosmopolitan center with electric street cars, miles of paved roadway including a lovely shaded boulevard, fine parks, an opera house where the likes of the New York Symphony Orchestra and Russian ballerina Anna Pavlova performed, railroad service from six directions, and a population that was growing by leaps and bounds. It seemed certain that it was Sedalia's destiny to become the major metropolitan city in central Missouri.

But by 1980, Sedalia's population of 20,927 was essentially the same as its population in 1920, and only 7,000 more than its population in 1890. There are many more graves in the main city cemetery than there are living residents, a thought that gives many people pause.

During and for a couple of decades after the Civil War, Sedalia's population climbed rapidly. It was, after all, a railroad boomtown, a terminus on the westward route of the Pacific Railroad. By the 1890s, it was easy to believe in perpetual growth and prosperity. It was logical. Even depressions all but skipped Sedalia. New houses suddenly came equipped with soaring towers and turrets, a hallmark of the Victorian tradition that was changing the face of America, and yet--Sedalia had so very many. There were towers galore!

*Downing, a landscape architect, saw a direct connection between frontier violence and frontier life including the primitive structures men called home. Culture and order would follow on the heels of comfortable houses with pleasant green lawns, he suggested. It isn't, of course, quite so simple. Men living more or less regally gave us the horror of Auschwitz, invented Napalm, and rigged the planet as a celestial time bomb. But the point is that contemporary architecture in general has become dehumanized, in the opinion of the author.[1] Downing, it is assumed, would be appalled by present trends.

What did it mean? If it is true that Victorian architecture was founded on confidence and the buildings themselves were regarded as symbols,[2] could not a case be made that all those towers were an architectural manifestation of burgeoning optimism about the future? While it is easy (and fun) to speculate about such things, it is quite another matter to prove them. To the researchers,Sedalia seemed to have had more than its fair share of "Victorian tower jobs." A comparison study to prove or refute the surplus-of-towers theory was beyond the scope of the present research.

Unfortunately, much of the evidence already has been destroyed. The towers and observatories, as they were often called, were frequent targets of lightning. There were problems of settling and cracking. Subsequent owners decided they were too much trouble or made their house look "old fashioned," and had them removed. Today many remaining towers are truncated. Only recently, the nearly lost art of replacing a circular tower roof was rediscovered.[3] Perhaps, like the convertible automobile, they will yet stage a comeback.

The notion of great expectations, manifested or otherwise, was real. Since the railroad boomtown days, Sedalians have been told over and over that their city was a comer.

In 1873, C. Henry Devoe was ebullient: "With its present yearly rate of increase, in wealth, population and enterprise, it needs no prophet to foretell that whoever lives to see it ten years hence, will find Sedalia not the future great city of Central Missouri, but the then present great one with a population of not less than 25,000 industrious and enterprising inhabitants, as distinguished and as well known as those of today for their public spirit, intelligence and integrity, and we know of no more attractive..."[4]

Former Senator Stuart Symington, as recently as 1960 (the year Sedalia's population peaked at 23,874), was forecasting "a great future and great growth." He told a Centennial Celebration crowd that had gathered in front of the Pettis County Courthouse:

> Sedalia is a city with a great future. Its location, transportation facilities, and, perhaps most important, your proximity to fresh water, mean that the decades

> ahead can see new industry, more jobs, and great growth for your town. One cannot look back over the past 100 years of this city, with its ultimate triumphs, and not feel confidence in what the future holds.[5]

It's hard to imagine a politician saying anything negative on such a ceremonial occasion as a centennial, but in any case it was words like these that helped perpetuate the sense of destiny. Still, apparently it was a faulty calculation. While the references to transportation facilities and location hit the mark, hundreds of other Missouri cities must have as good or better proximity to fresh water. Symington spoke of growth because he assumed it was what the people wanted to hear. And it usually was.

Some of the successes and setbacks that Sedalia experienced in connection with its development and growth as a city will be discussed in Chapters Two and Three.

The interesting thing is that today, not all that many Sedalians seem unhappy about the way things turned out. Although its great expectations were never fully realized, the city has escaped the problems that typically accompany rapid population growth. Urban blight, pollution, overcrowded schools and crime in the streets are minimal to nonexistent. With a stable population, Sedalians have discovered, it is much easier to emphasize quality of life.

Taking note of this fact in 1974, journalist Dickson Terry described Sedalia as a town where "you see street after street of middle class houses with green lawns and big trees, all well kept and freshly painted and looking as though Andy Hardy might step out of any one of them."[6]

That's a bit on the Pollyanna side--<u>everyone</u> doesn't live the good life--but the point Terry was making was that prosperity comes in many colors.

W. A. McVey, great-grandson of Absalom McVey, one of Sedalia's founding fathers, put it this way: "I really believe Sedalia is just about the ideal size for people to live comfortably. We have about everything we want right here and, if necessary, there's always Kansas City."

People who find opportunities lacking simply move away.

McVey, incidentally, is one of only a handful of people who remember anything about Sedalia in the early 1900s, and he was just a youngster then. But no one is left whose brain can reconstruct images of the Sedalia of General George Rappeen Smith, the city's venerable founder. There are old newspapers, city directories, postcards, accounts, letters, locks of hair, tintypes and other artifacts--many of

which are on display, along with a stuffed bear, in the Pettis County Courthouse. And there are the buildings, the houses. Sedalia has:

- A former Congressman's mansion essentially frozen in time since 1934.
- A house with an early form of insulation--animal hide--sealed inside its walls.
- A playhouse with a "fireman's pole" for a little girl who became a U.S. vice president's wife.
- A seagoing house with a porthole window on an upper landing where the walls seem to curve away.
- A house with a secret room behind a wall of books that swivels, just like in the movies.
- A house with an observation tower entered through a third level ballroom.

These are only a few of the 130 vintage houses and other structures identified by Show-Me Regional Planning Commission in a survey jointly funded by the Missouri Office of Historic Preservation and the Commission.* Details of these and other selected historic houses are contained in Chapter Four and in Volume Two. All houses are privately owned and, as of this writing, none is known to be open to the public.

Two historic districts, tentatively called the Broadway Historic District and the Victorian Towers Historic District, are proposed and discussed in Chapters Five and Six.

No houses survive from pre-Civil War Sedalia, but there are a few from the 1870s, a liberal sprinkling from the 1880s, and literally hundreds from the 1890s and early 1900s.

In many ways, the photographs that illustrate this volume and which accompany the inventory survey forms of Volume Two are the heart of the project. They are, afterall, the result of light falling of the actual structures, and as such are irrefutable evidence. For already the literal houses are shifting and changing.

In researching Sedalia's houses for historic and/or architectural significance, much time was spent working with the Sedalia Public Library's collection of city directories. After several hours of tracing names backward and forward in time until they either vanished or didn't, the floor would seem covered with tiny flakes of pale snow. Several editions of the directory were printed on a very pulpy paper which is rapidly

*A similarly-funded study of Sedalia's downtown buildings, titled "Preserving Historic Sedalia," was done by Tom Christopher in 1981. The current survey does not include any of the downtown buildings and is intended as a supplemental work.

returning to its basic elements. Today, the paper crumbles at the slightest excuse. The irreplaceable directories, although essential to the present research, were never used without a painful awareness of the damage that was being inflicted.

Lives are accelerated in the city directories. People move into a house, grow old and die in the few minutes it takes to check out an address. Or maybe, four Christmases later, it's just Mrs. Jones, wid. of John. You start pulling for them still to be there, or for some indication that they simply moved to a different address--which is rather foolish, since it all happened, whatever it was, a long time ago and the houses are the only survivors. For now.

The ultimate goals of this historic preservation survey are to present factual information concerning building origins, significance and usage; to heighten community and individual awareness of the city's architectural heritage; to encourage the establishment of one or more historic districts; and to develop the preservation ethic.

All old buildings shouldn't be saved, granted. But as the supply inevitably dwindles, shouldn't we try to grab as many as possible in the hope of saving a few?

Roger Maserang
February 1985

Note: It probably should be stated somewhere that all opinions expressed in Links to the Past are solely those of the author. Such opinions are not necessarily shared by the Missouri Office of Historic Preservation or Show-Me Regional Planning Commission.

Architecture, like government, is about as good as a community deserves. The shell which we create for ourselves marks our spiritual development as plainly as that of a snail denotes its species.

--Lewis Mumford

CHAPTER 1

GATHERING THE PIECES (METHODOLOGY)

Historical research is essentially a sifting process. The researcher begins by playing detective, gathering all the empirical data he can get his hands on within a chosen context. During this phase, details may surface which suggest a change in the direction of the research. Signs point this way, or that way, and the search narrows. Much that has been painstakingly gathered is (or should be) separated out, sifted through an increasingly fine screen as the focus sharpens. Then there is a period of analysis and, finally, a formal presentation of the findings.

This project involved considerable research, but a conscious attempt was made to keep the trappings of the research from cluttering the stage, so to speak. Research papers in their common form turn most people off. Worse, the structured format affects what is communicated. So an effort was made to present the findings in a way that ordinary people as well as historians with an interest in architecture would enjoy reading. The chapter on houses, in particular, is designed for everyone. Not trained as an architectural historian, the author would have stumbled over the vocabulary in any case. But just as it is possible to enjoy a flower's perfume without exhaustive knowledge, so a building can be appreciated without being categorized in detail.

The methodology:

After dividing the city into sections, a windshield survey was undertaken. This means the researchers drove around Sedalia, street by street, with a map and a notebook on their laps. Eventually, nearly

200 structures were identified as having architectural significance. At this stage, all selections were strictly arbitrary. Later, a few buildings would be added as a result of interviews with Sedalia residents. Others would be added as a result of library discoveries. The windshield survey was accomplished on various days during April and May, 1984. This was the most strenuous part of the project: The researchers' neck muscles ached for days!

While areas of east, south, and especially central Sedalia are represented in the final report, houses in the western section were of too recent construction for consideration (although we simply "had" to pick up that 1940s destination of the "cruising" subculture known has the Wheel Inn!). North Sedalia, the oldest part of town, theoretically contains the oldest homes but nothing was identified there has having either great age* or more than borderline architectural significance. A typical "older" North Sedalia house is the heavily modified home of 1890s cigar manufacturer Charles Honkamp. Located at 502 N. Prospect Ave., the building is representative of what remains rather than exceptional.

Having selected a surplus** of structures <u>as structures</u>, an attempt was made to identify additional houses for inclusion because of their significance in Sedalia's past. Various sources were consulted including personal scrapbooks, city directories, postcard collections, newspapers and other ephemera. The Rautenstrauch family home, 703 W. 7th St., was traced back to the early 1880s and may be slightly older, but it has been substantially altered and has little architectural significance today. This house was not included, but reluctantly, because it was the home of Julius Rautenstrauch, proprietor of Sedalia's old Queen City Trunk Factory. The home of former prosecuting attorney Roy W. Rucker, 509 W. Broadway, already was slated for inclusion as a fine example of a Prairie-influenced Broadway mansion--even before it was learned that a daughter of Mr. Rucker, Jane, had become the wife of U.S. Vice President Alben W. Barkley.

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*For Sedalia, "great age" should be any structure built prior to 1870. In North Sedalia, houses from the 1880s and 1890s have been substantially altered and generally are lacking in either architectural or historic significance <u>as far as could be determined</u>.

**The contract with the Mo. Office of Historic Preservation specified 105 structures but there was, of course, no <u>maximum</u> number that could be identified.

Ideally, after identifying an architecturally-significant piece of property and estimating its year of construction as, for example, 1900, we would simply consult the 1900 city directory, confirm that it existed then, and systematically check the address against older and older directories until it "disappeared." If the address was listed in each directory through 1886, but did not appear in the 1885 or earlier directories, then we would tentatively assume that it had been built in (approximately) 1885. With a working date in mind, we would consult a second independent source (such as a Sanborn-Perris* map) to confirm our finding. Unfortunately, such ideal circumstances were rarely encountered.

Sometimes a house's 1984 street address was not the same as its address when built. Sometimes there would be a gap of several years between available directories,** seriously impairing both precise dating and determination of the original owner or occupant, which was always a goal. Another problem involved the design of the directories: Prior to 1898, there was an alphabetical listing of owners but no cross indexing by streets. To check earlier than 1898, a name as well as an address usually was needed. In attempting to overcome this problem, many hours were spent poring over the total listing of house occupants in three of the early directories, looking for familiar addresses in the hope of picking up lost trails. Results were not encouraging.

Another problem was determining when a house had been torn down or otherwise destroyed and replaced with another dwelling at the same

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* The Sanborn-Perris Map Co., Ltd., of New York, prepared detailed block-by-block maps for many U.S. cities. The maps were used most often by insurance companies. It was a seemingly Herculean task which must have provided employment for hundreds of highly skilled individuals. The elaborate North arrows are perfect symbols of the Victorian age which produced them. Today, the maps are an ideal tool for architectural historians.

** The Sedalia Public Library does not have a complete set of Sedalia city directories, although it does have a copy of the city's first, published by C. Henry DeVoe for 1873-74. After 1873-74, the next date in the collection is 1883--a serious gap. Fortunately, there is a directory for 1876 at the State Historical Library in Columbia, and a xerographic copy in a private collection. After 1883-84, the gaps are few. The collection includes directories for: 1884-85, 1886-87, 1888-89, 1889-90, 1991-92, 1895, 1897, 1898-99, 1900-01, 1901-02, 1903, 1904, 1906-07, 1908, 1909-10,1913, 1915, 1917, 1920-21, 1921-22, 1924, 1925, 1927, 1929, 1931, 1935, 1937, 1941, 1946, 1948, 1950, etc.

address. This problem sometimes could be resolved by consulting a Sanborn-Perris map. Usually, the Sanborn-Perris drawing would provide the plan shape plus enough information about the number of stories, construction materials, etc., to resolve such questions. For example, the Heard House at 200 W. Broadway was reported to have been built for Congressman Heard in the early 1900s, and so it appeared to the researchers. City directories, however, indicated that 200 W. Broadway was the address of John P. Gass, principal of Broadway School, from 1898-1903. Was it possible that our information was inaccurate, that Heard was not the original owner and occupant afterall? In this case, the mystery was solved by consulting the appropriate Sanborn-Perris maps. The two-story Heard House's familiar shape appeared on the 1908 map, but earlier maps (1898 and earlier) showed either a one-story brick dwelling with a different floor plan, or a vacant lot. Additional research indicated that the contractor--Dean Brothers Construction Co., of Sedalia--began construction in 1904 and finished in 1906. In this case, it was Sanborn-Perris to the rescue.

Dating of houses was a necessary but often inexact facet of the survey. Abstracts were occasionally helpful, but generally the collection of city directories at the public library was most useful, especially when they could be used in conjunction with the detailed Sanborn-Perris maps. But the maps were only published at intervals. The Sedalia collection at the University of Missouri--Columbia's Ellis Library consists of the following years: 1883, 1888, 1892, 1898, 1908, 1914, and 1925. In addition, the maps only depict selected sections of the city. Often the map needed to resolve a problem was nonexistent. But Sanborn-Perris maps, for all their disappointments, are fascinating instruments. One can watch as vacant lots are developed, property is altered, and finally, perhaps, razed and replaced with other structures: It's a bit like time-lapse photography without the smooth transitions from frame to frame.

Abstracts also can be fascinating. Researchers examined abstracts for several addresses, hoping, as always, to determine the names of original occupants and the ever-elusive dates of construction. But typical abstracts, contrary to what many people believe, don't provide this information. They deal with tracts of land, not the buildings. Some abstracts had dates as far back as the 1850s, when the tract was

originally purchased from a land office, but generally there was no house on the site then or at least not today's house. These abstracts contain the names of the founding fathers of Sedalia, who were often involved in the buying and selling of parcels of land, as well as the names of prominent bankers and investors in real estate: George R. Smith, Absalom McVey, David W. Bouldin, Augustus M. Barrett, David H. Smith, A. D. Jaynes, Cyrus Newkirk, John D. Crawford, etc. Occasionally, it was possible to reasonably estimate when a building was constructed by making inferences from mortgage documents.

During late summer and early fall, a questionnaire was developed and distributed (with a cover letter explaining the survey and a stamped, self-addressed envelope) to many current property owners. The initial response was disappointing, but telephone follow-ups raised the percentage substantially. A few questionnaires were still trickling in as late as January! Hindsight suggests that a better procedure would have been blanket, door-to-door distribution of questionnaires early in the survey.

Many hours were logged in the Pettis County reassessor's office. This was the principal source of contemporary floor plans, legal descriptions, and official information about current ownership. Photographs were taken of each structure proposed for inclusion in the survey report. Contact prints were made immediately and served as memory joggers. Selected volumes of Sedalia newspapers in the collection of the Sedalia Public Library were consulted.

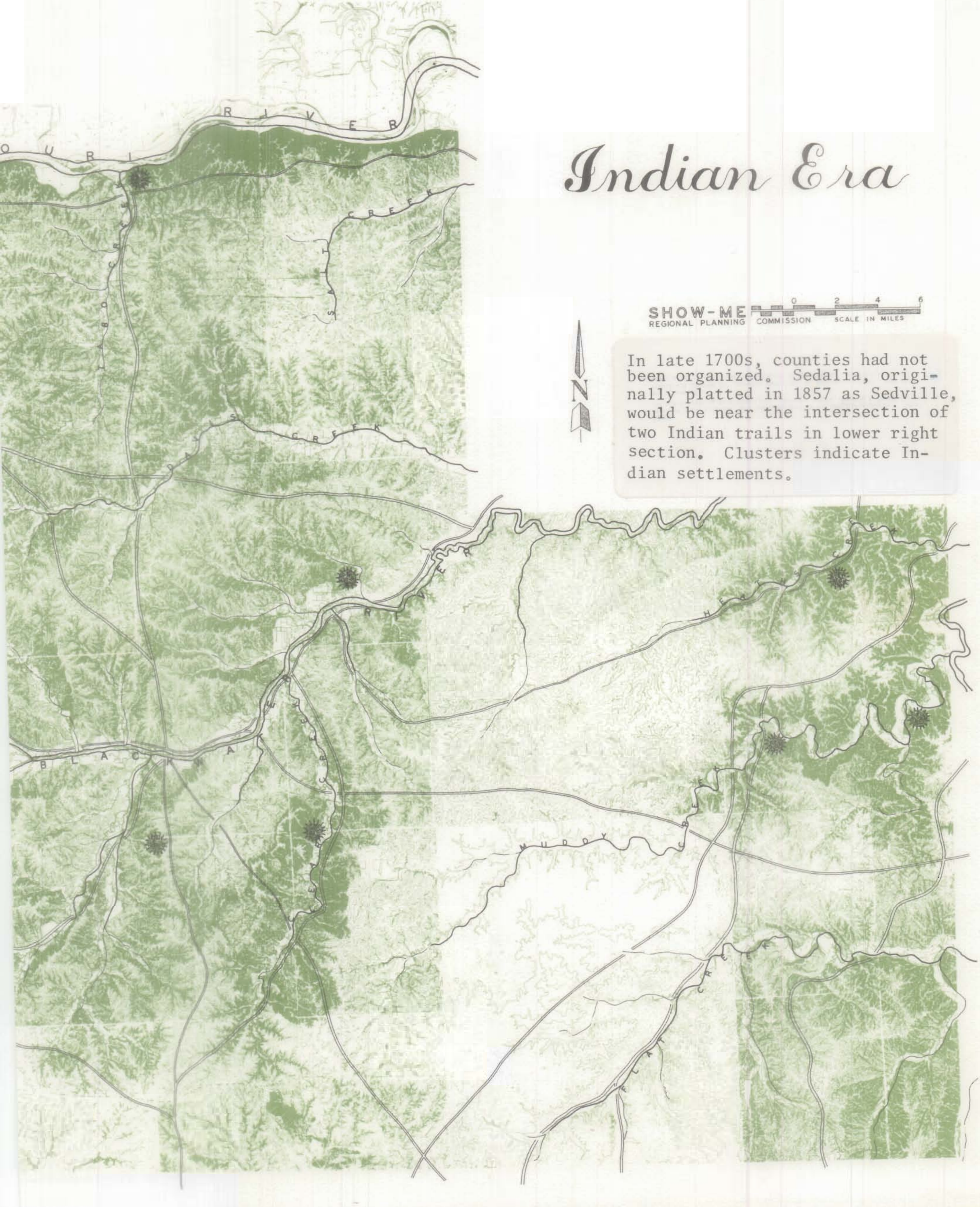
W. A. McVey, great-grandson of Absalom McVey, one of Sedalia's founding fathers, was interviewed extensively. McVey, a local history buff, had been suggested by several persons as the best source for the type of information that was sought. Lillian Wells, who also was highly recommended as an area historian and who has a vast collection of early Sedalia pictorial postcards, provided information about several key houses. Another valuable source of information was Richard Dean, Jr., vice president of Dean Construction Co., and a descendant of an original settler of Georgetown. Ron Jennings, staffer for the Sedalia Democrat, provided several useful tips early in the project, as did Donald Morton, director of the Sedalia Public Library. Many other interviews were conducted with current owners of priority houses.

The collections of the Missouri State Library and the Western Missouri Manuscript Library, in Columbia, also were extremely valuable sources of information.

As the mountain of data grew (exponentially, it seemed), it became increasingly obvious that some structures would need to be eliminated. It was not practical to gather even the minimum amount of required information about 200 buildings! With great difficulty, various houses were eliminated. Some were borderline cases to begin with; some were too similar to other houses that were being picked up; some had been altered a bit too drastically. But this was an unhappy business. On some days, more houses were added than were discarded! Gradually, however, the number was reduced to 130.

Eventually, a point was reached when it seemed that only a computer could possibly keep all the information straight, but of course there was no computer. And another point was reached when informants began to add less and less to the picture, the long-awaited diminishing returns factor. It was time to stop and try to sort out all the pieces.

Indian Era



In late 1700s, counties had not been organized. Sedalia, originally platted in 1857 as Sedville, would be near the intersection of two Indian trails in lower right section. Clusters indicate Indian settlements.

The first incidents of the settlement of a place is not thought worthy of being recorded, for it is not certain that the place will reach sufficient magnitude to be worthy of a place in history, hence the obscurity which veils the primitive doings of so many places.

To know who preached the first sermon, when and where the first school was opened, the first couple married, the first death, the first child born and a hundred other things would be interesting matter in after years to posterity. It has always been overlooked and always will be.

--J. West Goodwin
Sedalia newsman
1902

CHAPTER 2
THE WAY WE WERE, PART I

Local historians seem to agree on how everything got started, but that's probably because there are so few facts and absolutely no witnesses or accounts to muddy the water. Plus it was prehistoric man, if anyone at all, who occupied Sedalia in the beginning, and there never seemed to be a great deal to say about that. After George Rappeen Smith found his way from Kentucky to Pettis County in 1833, things started getting interesting. He wasn't the only founding father, but he filed the first plats.*

Plus he was the one who got the Pacific Railroad and that's what put Sedalia on the map.

From relics and other evidence found in the vicinity of Muddy Creek and Flat Creek, archaeologists are pretty convinced that the Sedalia area was a thriving place six or seven thousand years ago. Much later, so-called modern tribes like the Osage and the Missouri were in the region but it's highly unlikely that any of these Indians spent much time within what became Sedalia's city limits. They preferred more secure and lofty sites like the bluffs of Lexington, overlooking the Missouri River. A couple of old Indian trails are said to cross right where Sedalia grew. Some historians are a tad skeptical about this claim, though.

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*The facts, such as they are, about Sedalia's early history are widely reprinted. No effort was made to cite Chapter Two's many, many references but the information mainly was drawn from I. Mac D. Demuth's account in the Sedalia section of The History of Pettis County; the city's centennial publication titled "The First Hundred Years: A History of the City of Sedalia, 1860-1960;" the Show-Me Regional Planning Commission publication, "Show-Me Through the Years," and many unidentified newspaper clippings themselves largely based on Mac D. Demuth's account.

After the Louisiana Purchase in 1803, explorers Lewis and Clark headed west to inspect the merchandise. They went up the Missouri and sent back such glowing reports of the countryside that pioneers living in places like Kentucky, Tennessee and Virginia pulled up stakes and migrated westward, looking for a better life in a state where it was legal to keep slaves, which ruled out Ohio, Indiana and Illinois. (They didn't all have slaves.)

Most early settlers who came this far opted for land near the Missouri River but in 1818, a salt works along Heath's Creek in what is now northeastern Pettis County began to siphon off a hardy few. What with disease, foul weather, Indian attacks and run-ins with animals, there were sufficient hazards that hardly anyone died strictly of "natural causes" in those days. Settlers filtered through the region, building log huts along the same creeks that had attracted the pre-historics.

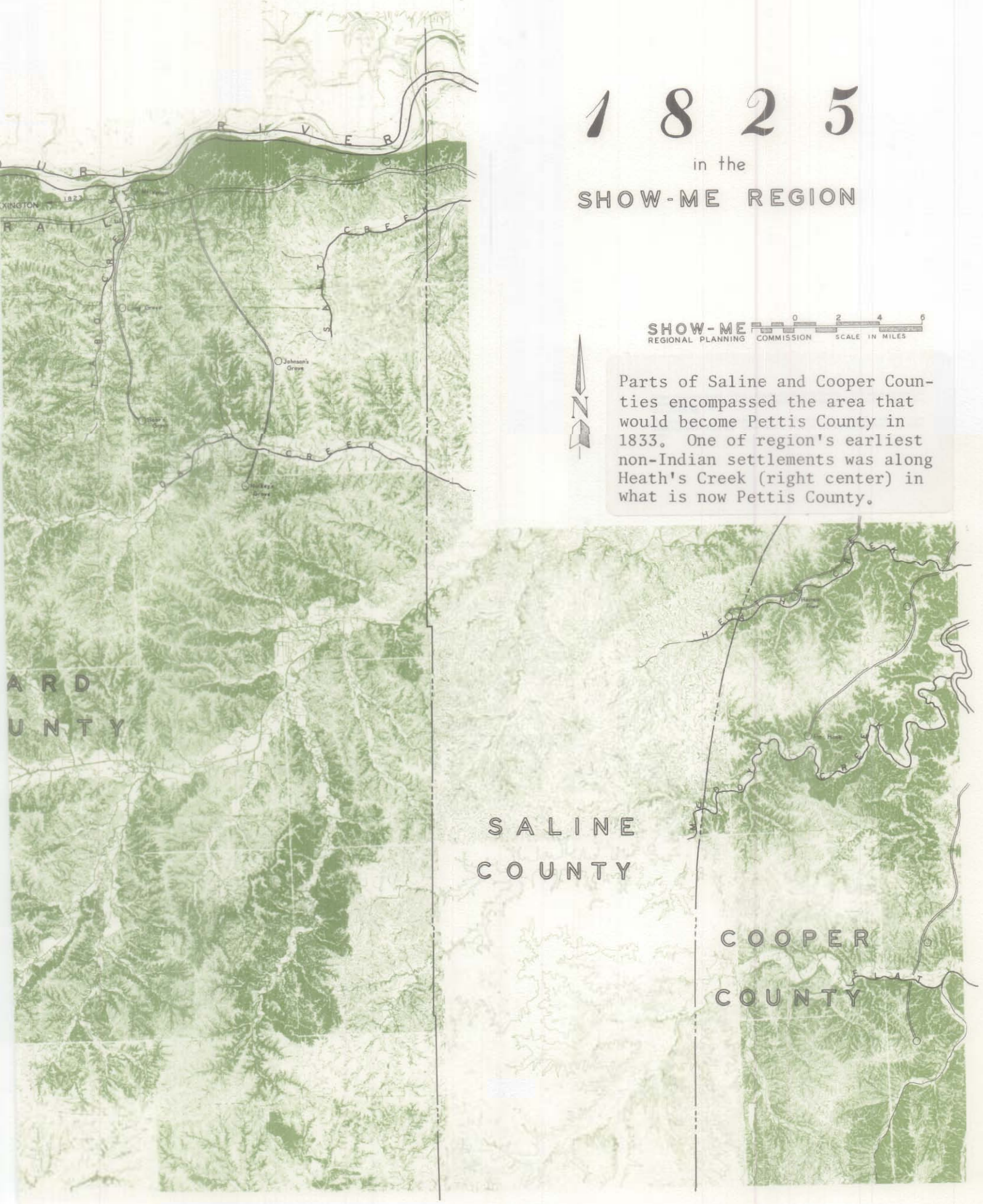
Meanwhile, steamboats to Boonville were unloading new types of settlers: merchants, mechanics, laborers, slave traders and speculators, all hungry for one thing if not another. But the ox-drawn covered wagon remained a popular choice for moving entire families. A big yellow, horse-drawn carriage was the choice of George R. Smith's folks, his wife Melita Ann (Thomson), their two little girls Martha Elizabeth and Sarah Elvira, two young aunts and all the Negro slaves and their families. They headed west from their home in Georgetown, Kentucky, in October, 1833. This particular caravan was made up of 88 emigrants, of whom 75 were slaves.

Smith stayed behind in Georgetown to see what he could do about getting his money out of a failed bank and joined his family and slaves later (without a good part of his fortune), according to one account. There's another version that has Smith accompanying them and arriving at Scott's Ford on the Muddy River on Nov. 12, 1833. Despite all the slaves, Smith was anti-slavery and ardently supported the Union. Governor Boggs made him a brigadier general in command of some hastily organized state militia troops--but that's getting slightly ahead of the story.

1825

in the

SHOW-ME REGION



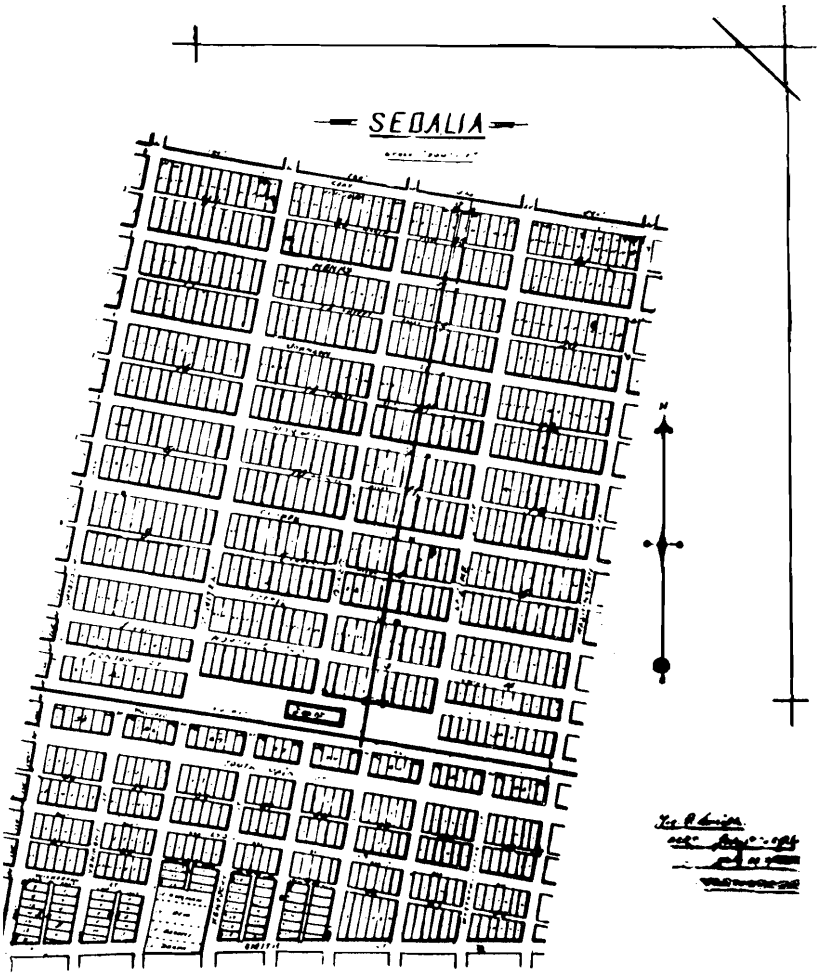
A trading center called Pin Hook because the residents made fishhooks out of bent pins sprang up near a grist mill on Muddy Creek. Actually the name of the place was St. Helena but it seems hardly anybody called it that. When Pettis County was formed in 1833, St. Helena became the county seat. But not for long. By 1837, they had moved it to a more central location where an old Kentucky friend of Smith, David Thomson, had settled. In fact, Thomson had named the new place Georgetown after the old place in Kentucky. Smith moved there, too. So did Absalom McVey, all the way from Maryland. McVey would be another founding father.

Quite a few years passed. By 1857, Georgetown was a prosperous town of 1,500. But two things were about to happen that would put Sedalia on the map and take Georgetown off of it. The thing that happened first was the Pacific Railroad; the thing that happened second was the Civil War.

By now every Sedalia school child knows that it was Smith who got the railroad to come this way instead of some other way, but the way he did it is worth repeating; it makes him seem both superhuman and human, at least in regard to his powers of oral persuasion.

It seems that the route might have skipped Pettis County entirely if it hadn't been for Smith. The Pacific Railroad had a charter authorizing a track across Missouri from St. Louis, and the cheapest route was along the southern bank of the Missouri River. To get them to alter their course, to take a ridge route after reaching Jefferson City, you had to make it worth their while. The railroad people, for all their wealth and potential, seemed constantly on the dole!

In 1852, Smith summoned Pettis Countians to Georgetown to see if maybe they would be willing to subscribe at least $75,000 to help attract the railroaders; other counties were having the same meeting. Well, no, George, was what they said. The proposal was voted down. Even a proposition to raise $10,000 was defeated. At this point, the story goes, Smith stood up and made a rousing speech that lasted two hours. When he was finished, even the people who wouldn't support a $10,000 subscription were ready to tax themselves $100,000. On election day, the measure passed by a margin of five to one.



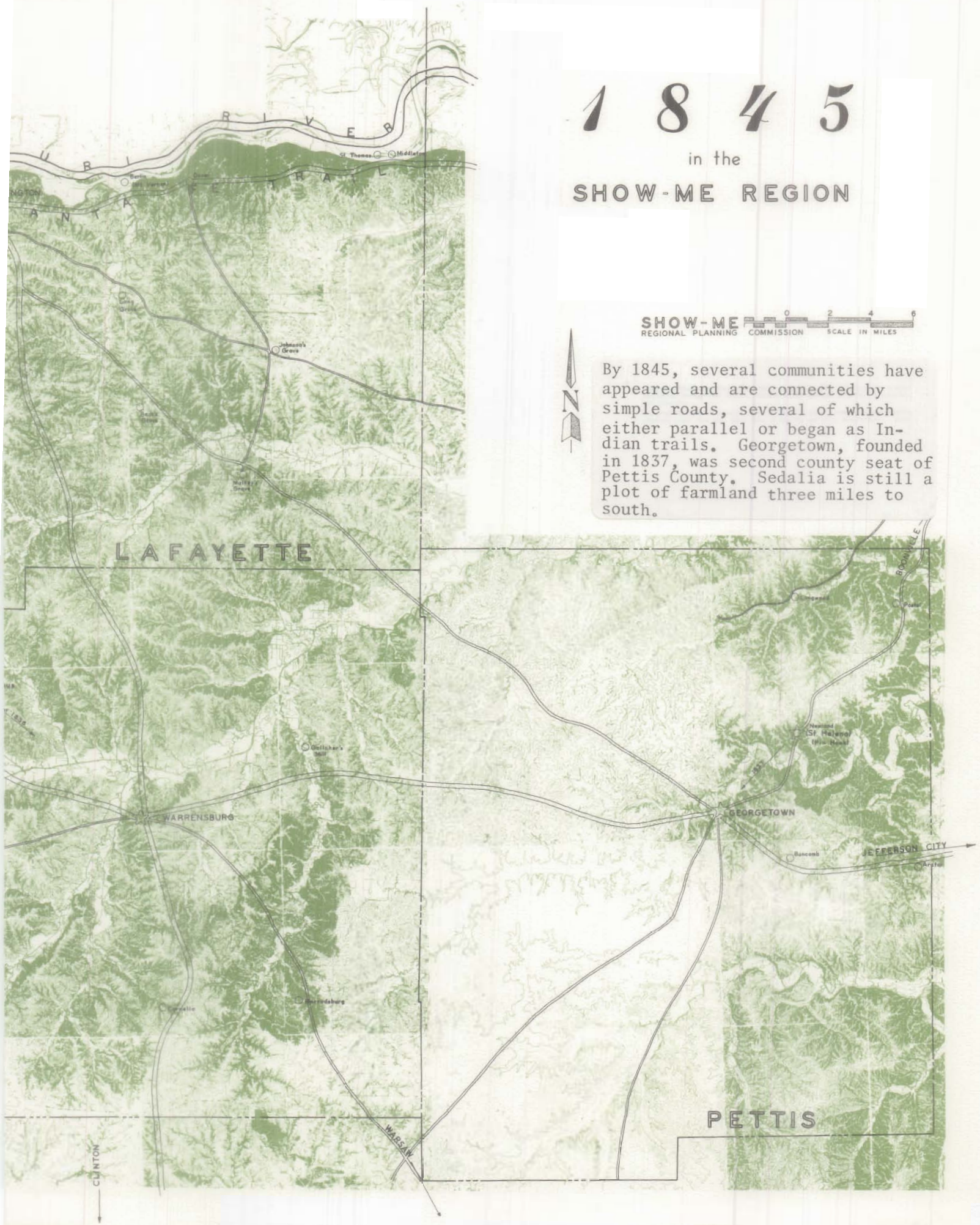
Original plat of Sedalia filed October 16, 1860. The city extended from Clay on the north to Third Street (then Smith Street) on the south and from Missouri on the west to Washington on the east. The east and west streets were laid out parallel with the Missouri Pacific Railroad tracks, which accounts for the curve in Ohio Ave. Notice that the east and west alleys in the north part of the city were named. Some of the names of the alleys are indistinguishable but the alley between Henry and Johnson was named Cherry alley. Main Street was called South Main Street. It was anticipated the city would grow north but it grew south. Plat furnished by John W. Baker.

Source: The First One Hundred Years
Sedalia, 1960

1845

in the

SHOW-ME REGION



Smith, who happened to be a director of the railroad, was also one of its best trouble-shooters. When the subscriptions weren't coming along too well in some of the other key inland counties (Cole, Moniteau, Johnson, Cooper, Cass and Jackson), Smith got involved and there's no telling how many two-hour speeches he ended up making. To help smooth out a funding problem in Jackson County, Smith and some other men personally guaranteed that subscription by putting up their own money. Most people figured they'd get their money back with plenty of interest, once they understood what it would mean to be on a direct route to the Pacific Coast.

Meanwhile, the rails were creeping westward. But a few miles east of Georgetown, construction halted as the company dickered over precise routes. By this time, Smith was about ready to shake the Georgetown bunch. As much as they had already taxed themselves to get the iron horse to come through Pettis County, they wouldn't go the extra mile to get it at their doorstep. The proposed route was three miles to the south. The way Smith saw it, Georgetown was doomed unless they acted. Smith didn't actually shake anybody, but he did get mad enough to tell them he'd live to see the day when bats and owls would nest in their courthouse. So much for oral persuasion.

Enter Absalom McVey. At night, McVey must have imagined that he could hear the sound of approaching steam engines. Construction remained stalled only a few miles away. A mile this way or a mile that way could make a tremendous difference to all concerned. The Georgetown alternative would require an expensive northward curve that the railroad refused to write off. Another alternative also was going to cost the railroad an exorbitant amount. McVey, a big land owner, offered the company what it had always wanted: a more direct route and free right-of-way. It was an offer they couldn't refuse.

Since he couldn't bring the railroad to Georgetown, Smith's next efforts were to bring Georgetown to the railroad. He bought more than 500 acres of McVey land, most of it just north of where the track would come through. It was this land, or a good portion of it, that Smith platted and named Sedville before wiser friends prevailed on him to come up with something just a tad more poetic. Which he did. (The "Sed" came from Smith's nickname for his daughter, Sarah Elvira, who

lived to be 99.) Jacob Skinner's wife had the first baby and they named her Sedalia, too, according to one account. Another version is that the first child was named Casper Yost. Take your pick.

Some other reported firsts (and one second):

The first plat of Sedville (Sedalia) was filed on Nov. 30, 1857.

The first public sale of lots was on Sept. 4, 1858.

The second plat, which included the original plat and was called Sedalia, was filed on Oct. 16, 1860.

The first passenger train reached Sedalia on Jan. 17, 1861.

According to an account by J. West Goodwin, Smith hitched a couple of oxen to a double carriage and drove down to the track to watch the historic arrival. As Goodwin told the Nehemgar Club on March 20, 1902, when the cattle spotted the puffing engine, "They ran away with carriage, driver and all, upsetting the vehicle, throwing out the occupants and pretty thoroughly ruining the finest carriage on Quality Ridge." It was a fine way to treat the founder of Sedalia!

By this time Smith had started a sawmill on some timberland he owned along Flat Creek and was turning out lumber for the new town. Some of the first houses were built by Smith, David W. Bouldin, William Rutledge and Jacob Skinner (the father of Sedalia). But just as things were starting to boom a little, the Civil War came to town. Railroad construction skidded to a halt for nearly three years. The way it turned out, it was the best possible thing that could have happened to Sedalia.

The incoming Lexington branch train ran into a herd of cattle near Georgetown last night. One of them became fastened in a cattle guard and the others piled up on top of it.

--Sedalia Morning Gazette
1890

The execution, the sheriff says, will take place in the rear of the jail. He has had no less than eight propositions to erect the scaffold, the last one being made yesterday by "Kaintuck" Thomas, the carpenter.

--Sedalia Morning Gazette
1891

A broom factory would reap a harvest here. There are thousands of them sold every twelve months, but they all come from a distance. A broom factory is almost a necessity.

--Sedalia Morning Gazette
July 1, 1891

CHAPTER 3

THE WAY WE WERE, PART II

Did Sedalia suffer during the Civil War? Yes, and the town was even occupied for four hours by a detachment of Confederates during General Sterling Price's last desperate invasion of the state in the fall of 1864. If you had been hit by one of General Jeff Thompson's cannon balls, you most certainly would have suffered. And the suffering was absolute for the several Negroes who had been digging trenches for breastworks and who reportedly were executed by the Confederates.

But apparently the one "true" bombardment of Sedalia by shot & shell (Oct. 15, 1864) inflicted most of its damage on real estate. Five invading Confederates are said to have been "lost" when they dashed into the town, but apart from the tragedy of the Negroes, accounts generally make no reference to local deaths or serious injuries. Plus despite isolated burnings, Sedalia never was torched by angry Rebs.*

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*I. Mac D. Demuth's account in the Sedalia chapter of The History of Pettis County, Missouri (an 1882 publication) allows that it was difficult even then to reconstruct what happened in terms of casualties. Apparently the fatalities included "nine or ten" Negroes who were executed, a farmer from Hughesville who was killed when he was mistaken for a militiaman, three unarmed Federal troops from Indiana slain in a street brawl by armed members of a Missouri artillery unit, and at least five Confederates.

Mrs. George (Lillie) Faulhaber endured the artillery barrage in a neighbor's cellar, a basket of clothes on her lap. As she recalled in a paper read in the early 1900s to members of the Sorosis Club:

> While in the cellar we could hear the whistle of the cannon balls, as the corner of a house very near to us was hit by a ball, and we could hear the splinters fly, the most of us were on our knees praying for the safety of our dear ones out there in the fray.

It is all too easy to minimize the degree of someone else's suffering. But despite certain privations, it seems clear that Sedalia in general came through the Civil War with its boots still polished. And with considerable more gold in various pockets than before. And with a railroad track that, wondrously, came to town and then stopped. Like many another railroad town that blossomed along the westward routes, Sedalia was unique in serving as a terminus for the duration of the war while construction of new track was suspended. For nearly three years, Sedalia was a trade center for much of southwestern Missouri, and beyond. Sedalia is considered the only town in its region to have reaped economic benefits while the war raged.[7]

The success story of any town must take into consideration both luck (more good than bad) and enterprise. Sedalia had more enterprise than good luck in some ways, but it did all right. During the first months of the war business stagnated, but then Union troops made Sedalia an outpost and this stabilized things enough for trade to pick up. Toward the end of the war (1863), the trading house of Cloney, Crawford & Co., alone sold $270,000 worth of merchandise.[8] Sedalia's population doubled during the war. None of the houses from this period survive in any recognizable form. Most were wooden boxes not built to last.

A newspaper article, curiously headlined "Sedalia Struggled for Life at Close of the Civil War," describes the business activity:

> All the supplies which were needed by the people in the wide area of country--then without railroads, south and southwest of Sedalia, were purchased in Sedalia. Wagon trains drawn by oxen, mules and horses, came not only from all south and southwest Missouri, but from southeastern Kansas, from Arkansas, from the Indian territory and even from Texas.....All the prairie around Sedalia was dotted with the camp fires and wagons of the freighters.....The main street of the town was from day to day filled with covered wagons loading with goods.[9]

1865

in the

SHOW-ME REGION

After the war the track again flowed westward and other boom-towns sprang up, but Sedalia was the end of the line long enough to become a firmly established business community that continued to thrive. The patterns were established. No economic development specialist or planner could have managed it better. When neighboring towns like Warrensburg and Dresden subsequently became the terminus, the duration was too brief. Eventually, Sedalia became accessible by rail from six directions. This was the kind of enterprise and luck that leads to great cities. No wonder Sedalians had great expectations.

With the advent of peace, a lot of things happened in rapid succession. Main Street was graded in 1865, the city's first street improvement program. The county seat was moved from Georgetown to Sedalia. The first printing establishment, called The Bazoo, was set up on Ohio Avenue. Sedalia's first bank was founded by Cyrus Newkirk and Col. A. D. Jaynes. Several churches went up. The first school system was organized. Broadway School was built and Broadway, the street, was laid out. It was still only 1867. The next year, there were gas lights.

In 1857, Sedalia had three houses with a total population of probably not more than 15 or 20. By 1861, what with the influx of people from Georgetown and strangers from the east whose address was wherever the railroad stopped, the population was approximately 500. By 1865, it had jumped to 1,000. And then Sedalia <u>really</u> started to grow--for awhile. According to the Bureau of Census, Sedalia's population in 1870 was 4,560; in 1880, 9,561; in 1890, 14,068; in 1900, 15,231; in 1910, 17,822; in 1920, 21,144; in 1930, 20,806 (a decline); in 1940, 20,428 (another decline); in 1950, 20,354 (another decline); in 1960, 23,874 (the all-time peak); in 1970, 22,847 (another decline); and in 1980, 20,927 (another decline). This all takes a little time to explain.

Nothing sufficiently fantastic or gory having happened there, Sedalia usually escapes mention in American history textbooks. But if there <u>is</u> a reference to Sedalia, chances are it's in connection with the one event that has to do with cattle stampedes, lynchings, shootings,

farmers ws. cowboys, mayhem, and just downright cussidness, which always have been popular family subjects. The Texas longhorn saga* is one of the things that could stand a little explaining.

Apparently, Sedalia would have become a larger and more populous city if the longhorn business had ended differently.[10] Apparently, there are more than a few today who believe it did end differently.

Meat prices were sky-high after the war, and southern Texas was the home of literally millions of unbranded and unclaimed longhorns. In 1866, Texas cowboys called "drovers" put together herds of various sizes and pointed them toward the railhead at Sedalia. Everyone knew the cattle were coming and Absalom McVey leased a large chunk of his land just east of town to the Pacific Railroad as a temporary stockyard, said W. A. McVey, Absalom's great-grandson, in an interview.

Approximately 260,000 head left Texas. As soon as the cattle reached Missouri, reception committees began stampeding or shooting them. Many drovers were shot, lynched, forced into Indian territory and abused generally.[11] Various historians claim most to few of the cattle got through. McVey, who has made a personal study of the cattle drives, says 166,000 did. What so riled the Missourians was the fact that longhorns carried ticks that spread a virus that in earlier years had decimated the local herds. Plus they trampled crops and otherwise created havoc, or so it was said.

After 1866 the drovers decided (1) to skip Sedalia and (2) to spend as little time in Missouri as possible. Future drives went north across unsettled eastern Kansas grasslands to railheads at Kansas City, St. Joseph, Abilene, or Ellsworth.[12] So Abilene instead of Sedalia became the first great cow town.[13] Sedalia's cattle pens shrank to around five acres to serve local herders, McVey said. As for Abilene, today it's a scrawny 6,572, heavily dependent on the tourist trade (the Eisenhower boyhood home is there). So becoming the first cowtown probably wasn't that big of a deal in itself, the way it all turned out.

* * * * *

During the next five years, Sedalia acquired a waterworks "sufficiently ample to supply all that may be needed for a manufacturing metropolis of 50,000 inhabitants."[14]

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*Texas longhorns were produced when cattle originally brought to the New World by Columbus on his second voyage in 1493, and later by Spanish conquistadores, interbred with English cattle brought into the area by American settlers.

From: Colton's Road Map of Missouri, 1869

By 1871, Sedalia also had: a school system with three school buildings; 11 churches; two national banks and one private bank; three foundries and machine shops; a flour mill; a carriage manufactury; an agricultural implement factory; three newspapers; a woolen factory; a soap factory; an amphitheater capable of seating 10,000; a public library; more than 300 business firms; and three railroads following completion of the Missouri, Kansas & Texas Railway Co. and the Lexington-St.Louis Railroad. In addition, the M, K & T established a headquarters in Sedalia and the Missouri-Pacific (the old Pacific Railroad) was constructing shops that would employ many hundreds of men to rebuild and maintain its locomotives and other equipment.[15] Railroading quickly became the nucleus of Sedalia's economy.

Some people probably realized that Sedalia was becoming too dependent on the railroads but there didn't seem to be anything to do about it.

Another thing that happened in 1871 was railroad-related. The important thing has seemed to be to attract as much railroad investment as possible. Men of vision long has seen the trend, and Sedalians had responded generously. But in financing railroad development locally and other civic improvements, the city had reached its debt limits. This cost it a state-supported school for the education of teachers. Sedalia had been awarded the school, but the state Board of Regents seversed its decision after being advised that the city might not be able to finance the school despite already having voted the necessary bonds. So Central Missouri State University ended up in Warrensburg.[16]

During the 1870s, it was hard to build houses and commercial structures fast enough. A fire decimated the downtown in 1871, but rebuilding began as soon as the embers cooled. Houses seemed to spring up overnight; "Wonderful mansions arose on Broadway."[17] Several houses in the present survey appear to have been built during this decade, but because a conservative dating system* was used, only three houses and a church are identified as such. The four: 407 W. Broadway; 724 W. 3rd St.; 2402 S. Ohio Ave.; and the old Southern M.E. Church (now the Heynen Monument Co.) at 301 E. 3rd St.

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*Because 1870s-style houses still were being built in the 1880s and possibly the 1890s, lack of supportive evidence necessitated a conservative approach. There is no doubt that at least a few of the houses foolishly dated as 1880s are truly older. No claim of infallibility ever will be made by this author!

Until approximately five years ago, there also was the near-mythical George R. Smith house (ca. 1861!) Reputedly the first house built in Sedalia (discounting McVey's, which was outside the city limits), by the very hands of its founder, this structure nonetheless was condemned by the city and torn down. The house, built of rough wood from Smith's sawmill and covered with wood siding, had been moved to a vacant lot on Pettis Avenue just east of Washington Avenue. Although the house had deteriorated, Ted Christian, a Sedalia resident who saw the interior recalled that it "was still a nice house with very nice woodwork. It had a staircase and there was a fireplace in each bedroom. It could have been fixed up without too much work." Today pieces of the house may be embedded in one or another Sedalia structure as salvaged wood, if they exist as all. So much respect for one's architectural heritage is positively mind-boggling!

If Sedalia's development seems meteoric--and it was--remember that truly meteoric growth in all fields of endeavor was taking place in America from 1840-1880:

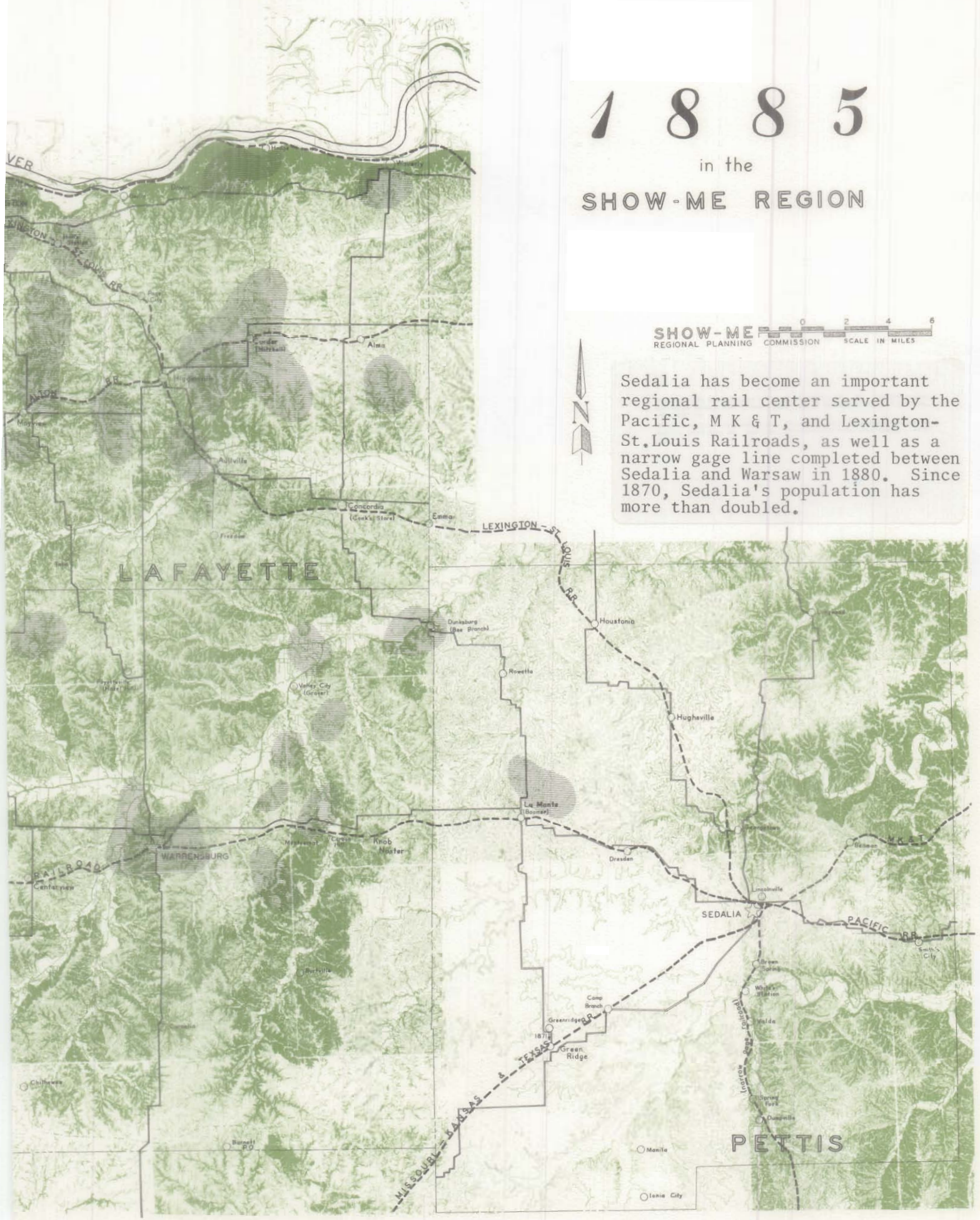
> In 1840 most travelers and goods still moved by coach, wagon and canalboat, there were only 2,800 miles of railroad track against 95,000 miles forty years later. The technological advances of this era are unmatched: The telegraph, the ocean steamer, modern machine tools, farm machinery, petroleum, photography, the sewing machine, the rotary printing press, gaslight, the electric motor, the telephone, electric lighting, all were invented or introduced during these forty years. The social changes were even more decisive--from this era date our present two-party system, direct popular elections, our public school system, all our graduate schools, most scientific and professional societies, the first large corporations, mass immigration.[18]

Meanwhile, the composition of Sedalia's population was changing. Kentuckians and Virginians had settled Georgetown and were among the earliest residents of Sedalia. With railroad jobs beckoning, large numbers of relatively recent immigrants from Germany and Ireland came to town, often by way of Illinois, Indiana and Ohio. The Negro population declined as many freed slaves, finding few local opportunities for employment, decided to try their luck elsewhere. Most of Sedalia's blacks lived in a specially platted section in the northeast corner of town called Lincolnville.[19]

1885

in the

SHOW-ME REGION



Telephones were installed in Sedalia in 1880, only four years after their invention. A narrow gauge railroad was completed to Warsaw the same year.[20]

Many of the structures of all kinds built during the 1880s survive. If you are in one of the older parts of the city, it is just a matter of looking around. To mention just a few addresses, 1880s residential architecture may be seen at: 311 E. 3rd St.; 1019 E. 3rd St.; 1122 E. 3rd St.; 804 W. 3rd St.; 209 E. 6th.; 522 W. 7th St.; 902 W. Broadway; 424 S. Grand Ave.; 610 S. Harrison Ave.; 1508 S. Harrison Ave.; 701-703 S. Lafayette Ave.; 1200 S. Missouri Ave.; 723 S. New York Ave.; 720 S. New York Ave.; 916 S. Ohio Ave.; 1303 S. Osage Ave.; 620 S. Washington Ave.; the Calvary Episcopal Church at Broadway and South Ohio; the First Methodist Church at West Fourth and South Osage; and the First Congregational Church at West Sixth and South Osage. Some of the houses built during this period came equipped with towers, but the greatest flowering of towers was yet to come. Many other 1880s residential structures are included in the survey (see Volume Two) and, as stated above, this group may well include houses actually built during the previous decade.

In 1884, Sedalia's very first electric light was switched on at August T. Fleischman's drug store, 402 S. Ohio, which appropriately enough today houses an office of the Missouri Public Service Co. The building bears little resemblance to the original but Fleischman lived at 622 W. Broadway, a ca. 1891 house included in the present inventory. One of Sedalia's old newspapers carried this account of the event:

> On May 26, for the first time the company (The Sedalia Gas Works) started their engines and the only lamp yet put up glowed with the white electric light. This lamp was put up at Fleischman's Drug Store, and the current turned on early in the evening. The gas jets beside the Brush light looked sick and yellow, and had to take a back seat. The brilliancy of the electric light is indescribable. It is perfectly white and can be compared with the intense light of the sun through thick plate glass.
>
> --J. West Goodwin, in The Bazoo; May 27, 1884

Paving of Sedalia's important streets was started in 1890. Main Street got cedar blocks and Broadway got "a splendid vitrified brick pavement." Paving of Second Street with asphalt and Fifth Street with brick were pending in the summer of 1891, and other streets were to be improved before winter.[21]

To understand an era, to reconstruct a time and a place, the smallest details sometimes say the most. The following are bits and pieces of Sedalia in the 1890s:

A game of base ball was played yesterday afternoon on the M., K. & T. grounds by the Missouri Pacific brakemen and a "kid" nine. Tony Leese umpired the game and will be able to be about again in a few days.

--Sedalia Morning Gazette, July 1, 1891

Lee Marshall, a little colored boy, called at the home of Constable Ramsey early yesterday morning and returned the two $10 bills lost by Mrs. Jackson yesterday and found by him. The money was turned over to the owner by the constable.

--Sedalia Morning Gazette, July 1, 1891

Having no children of their own, Mr. and Mrs. Willhite took into their home and tenderly cared for an adopted daughter, Bessie W., a bright and intelligent child, whose sunny and affectionate disposition won for her the love of all. She was truly the sunbeam of the home and the pride of her adopted parents, who were deeply bereaved by her death, January 9, 1895, aged nine years.

--Portrait and Biographical Record of Johnson and Pettis Counties, 1895

Unknown miscreants, who are evidently in training to enter the penitentiary at Jefferson City, visited E. G. Cassidy's handsome new residence at the corner of West Fifth Street and Harrison Avenue, some time during Thursday night, and tore down the masonry forming the west buttress of the stone porch of the Fifth Street entrance to the mansion, fortunately inflicting a damage of only about $10.

The buttress, which is composed of Warrensburg and Carthage stone, surmounted with a handsome curved cap, was laid in cement. The several layers were torn down, but fortunately none of the slabs were broken. The upper curved moulding was on the point of falling when Richard Ryan, who is doing the mason work, arrived at the building yesterday morning. This moulding is an expensive block of stone and cannot be duplicated in Sedalia, and, if it had been destroyed, the damage would have been much greater. Suspicion has been directed to certain parties and arrests may possibly follow.

--The Sedalia Daily Capital, Sept. 21,1895

Sedalia kept trying to grow. When the University of Missouri campus at Columbia burned in 1892, Sedalia bid for it. But the state put its universities in the towns within selected regions that came up with the most dollars, and Columbia and Boone County outbid Sedalia and Pettis County.[22] This was a setback, but at least Sedalia didn't lose something that it already had.

Which is exactly what happened two years later, when the M, K & T (affectionately called the Katy) removed its local headquarters.[23] Still, the times were good and the trains were getting longer and anyone who wasn't optimistic about the future probably lived in Lexington or Warrensburg or Jefferson City or someplace like that! Some of Sedalia's most notable mansions, such as the Harris House and the Cassidy House, were about to be built. It was a time for luxury, it was a time for towers.

Notable 1890s architecture is found at 901 W. 3rd St., 706 W. 5th St., 700 W. 6th St., 705 W. 6th St., 720 W. 6th St., 624 W. 7th St., 501 W. Broadway, 803 W. Broadway, 420 S. Grand Ave., 501 S. Grand Ave., 3rd and Moniteau (Sacred Heart Church) and 4th and Vermont (United Church of Christ). There are many, many others. Volume Two contains basic survey information on these and numerous other 1890s residential structures. Also see Chapter Four for descriptions of some of the houses listed above.

* * * * *

Sedalia kept swinging. Enterprise, which sometimes carried an element of risk, twice had driven the city fathers in futile efforts to obtain a state university. With Kansas City's growth easily eclipsing Sedalia's, the city increasingly saw itself in competition with Jefferson City to be the number one metropolis in central Missouri. So in 1895-96, the greatest risk of all was taken: The people of Missouri would be asked to choose where they wanted their capital, Sedalia or Jefferson City.

Since the capital already was in place in a relatively central location , accessible by water as well as road or rail, the outcome probably was never in doubt. But Sedalians and Pettis Countians committed to their city's growth worked feverishly to sell the idea. And it really wasn't a bad idea. Sedalia, in 1896, was more than

double the size of Jefferson City--and was vastly more cosmopolitan. Sedalia had an extensive system of hard-surfaced streets, electric streetcars, a public library, better railroad service, abundant clean water and an excellent public school system. Jefferson City was still struggling against the forces of gravity which ruled out hard surfaces on most of its many steep hills because the horses everyone still used needed gravel to dig their hooves into.

In addition, lines drawn diagonally across the state from the extreme corners intersect at Sedalia. Anybody with two good eyes could see that Sedalia, not Jefferson City, was the city of destiny.

State Senator Charles E. Yeater's speech in support of "capital removal" made all these points, and added:

> Now, ought we to continue the capital at Jefferson City when we have a chance to remove it to a live, beautiful and progressive city like Sedalia, without it costing a single cent, knowing, too, that it never can cost a dollar at Sedalia, on account of the prohibition in the removal amendment, and knowing there is nothing to prevent hundreds of thousands of dollars from being appropriated in addition to the old buildings, if it stays at Jefferson City. I do not believe if some one should come here to visit any one among you, from some other State, some relative or business man, and he should ask you to show him an inland Missouri city, which would give him an idea of the State and its resources and progressiveness, that you would take him to Jefferson City. If you were limited to these two cities, would you take him to Jefferson City and say here is an inland city typical of the grand State of Missouri? Would you not with just pride take him to Sedalia and say here is a city which is a true type of the great State of Missouri; look at it and form an idea of our State and its people?[24]

It was a vindictive campaign, with both sides publishing fliers* that made the competing city sound like a place no one in his right mind would want to visit, much less call home. Or his capital. The fur flew as Jefferson City described Sedalia's water supply as "a sluggish little stream...swarming with bacteria and divers pathogenic germs." Sedalia described Jefferson City as "a small, old-fashioned river town, a half-century behind the times, sleepy and dull, with no fine buildings or residences, and without any of the metropolitan features of a modern city."[25]

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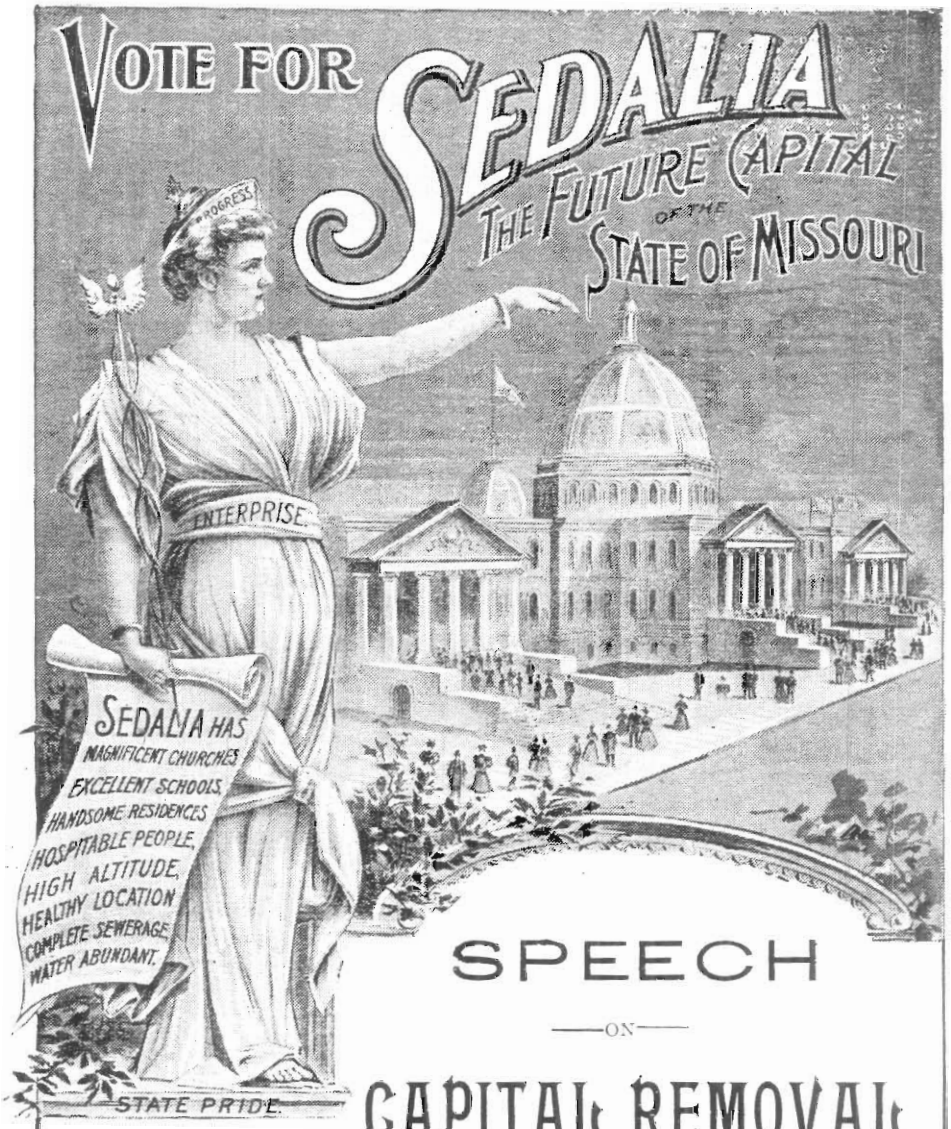
*Yeater's speech and other material concerning the attempted capital removal is in the collection of the Missouri State Library, Columbia.



SPEECH

—ON—

CAPITAL REMOVAL

—BY—

Senator Charles E. Yeater,

At Sulphur Springs, Saline County, Missouri,

August 6th, 1896.

Capital removal was an effort that involved much of the community's energy. Considerable activity commenced well over a year before the issue came to a vote. Thousands of Sedalians, and many other residents of the county, signed up to buy the guarantee bonds that would pay for actually reconstructing the capital in Sedalia. Dome, statues and all.

Sedalia planned to absorb the entire cost of a brand new capital comparable to the existing one (they promised to "foot the bill") and had worked out a method for financing the project, which was described at length in the pro-removal literature. But the anti-removal interests claimed Missourians would end up paying for any new capital out of their taxes (certainly a horrible thought), and when enough voters believed them, that pretty much settled the outcome. On Nov. 3, 1896, the proposition was soundly defeated.* And in most other parts of the state, Sedalia was cast as a villain who had tried to put something over on the people. The amount of damage to its public image and collective psyche must have been immense. Local newspapers, which had devoted columns to the issue daily for months, suddenly became silent. There was no public discussion of what went wrong and what it all meant, at least not in the press. Apparently, Sedalians simply internalized the whole affair and went about their business as if nothing had happened.

The 1900 census counted 15,200 people in Sedalia, the slowest rate of growth in its brief history.

Sedalians were rebuffed but if they couldn't get the capital, they'd take the state fair. Sedalia was awarded the fair on the basis of its high bid and, no doubt, its central location. The feature attraction of the first fair, in 1901, was an automobile daredevil performing "thrilling exhibitions and fancy track work." A few years later, the Wright Brothers demonstrated their flying machine in Sedalia and a track was built for horse racing.[26] After horseless carriages became common, it was feasible to put hard surfaces on Jefferson City's streets afterall.

* * * * *

*The proposal for capital removal only carried in Kansas City and seven counties: Pettis, Johnson, Saline, Cooper, Benton, Henry and Polk. It was resoundingly defeated in St.Louis, by a majority of 34,379. At the same time, William McKinley defeated William Jennings Bryan for president of the U.S. Less than five years later, McKinley would be assassinated.

After the century turned, **Sedalia**'s growth continued and by 1910 the population was nearly 18,000. Relatively steady, moderate growth based on a railroad economy and increased diversification became the pattern which continued well into the 1920s.* But the depression of the 1930s hit Sedalia hard. Three of the four banks closed. The M., K. & T. closed its shops.[27] Meanwhile, the buses had arrived. Already the railroads were losing (and driving away) passengers in a trend that would continue through Amtrak. Instead of resisting, railroads concentrated on moving freight. After a flurry of activity during and after World War II, hard times again hit the rails. That boom was over, probably forever.

Today diversification is the Sedalia solution. The city has many small and medium-sized industries turning out products ranging from Levis and stylish shoes to air compressors and Pepsi Cola. The presence of State Fair Community College and the proximity of Whiteman Air Force Base are dependable bulwarks, generating hundreds of thousands of dollars in trade annually. And the Missouri State Fair guarantees two weeks' rejuvenation each August. Although Sedalia appears to have lost the prominence battle with Jefferson City (and both have been eclipsed by Columbia!), it remains the dominant metropolis within a several-county region.

While there are many Sedalians who would like to see their city land a corporate giant (maybe a Saturn assembly plant), acquire horse racing and perhaps double or triple its population, there are others who agree with W. A. McVey that a stable population makes it far easier to emphasize quality of life.

"I really believe," said McVey, a Sedalia native, "that Sedalia is just about the ideal size for people to live comfortably."

Cities that try to have it both ways often lose something they can't get back.

* * * * *

One blustery night in November, 1983, the many years of struggling came to naught. Sedalia and all its inhabitants and buildings, the Harris House and all, were vaporized in an atomic strike against the ICBM complex that dots southwestern Missouri. Announced weeks in advance, it was an odd little holocaust. Sedalia was one of only a handful of cities mentioned by name as incinerated on the nationally-televised "The Day After."

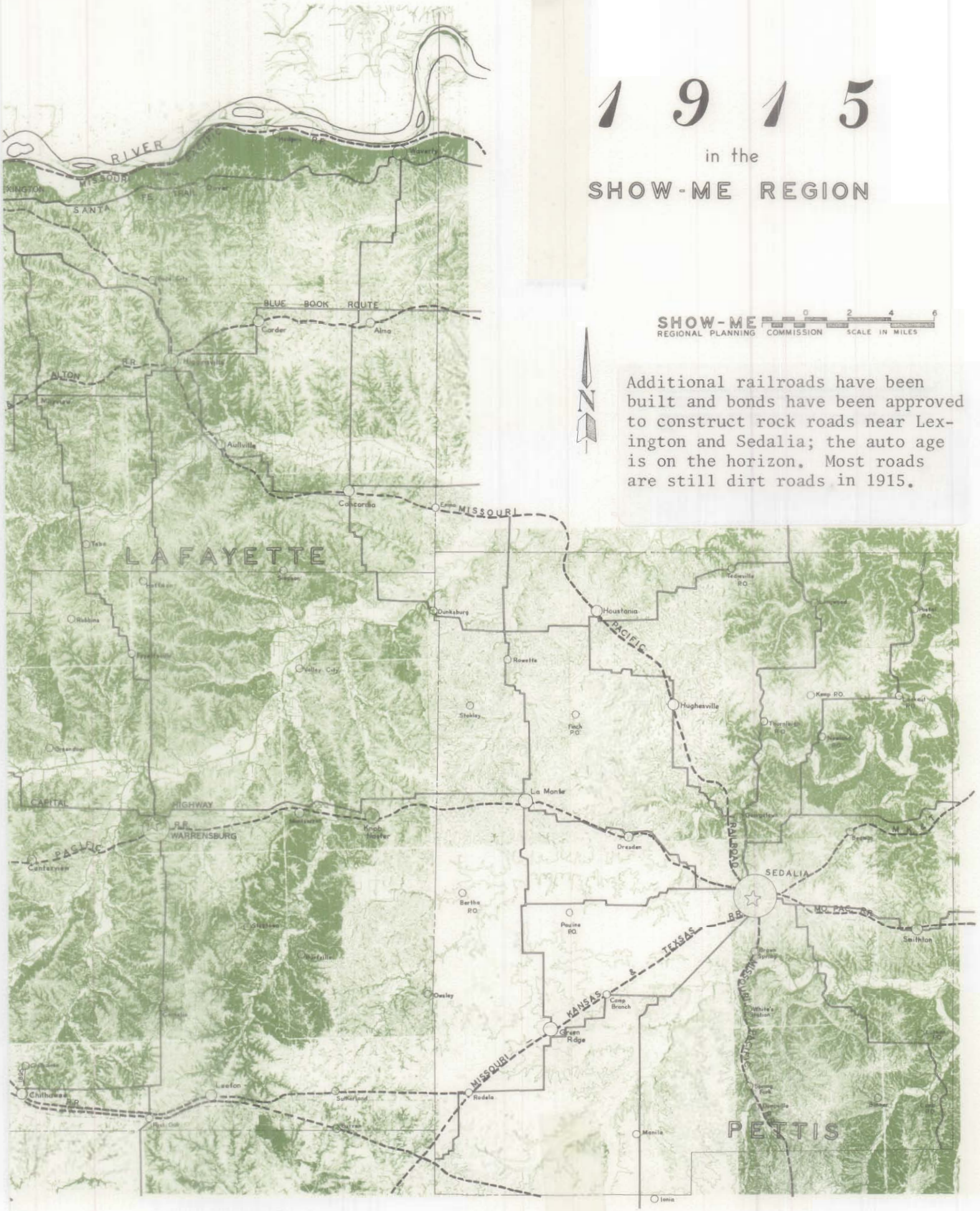
It was the ultimate rage upon the land, irreversibly severing all links to the past, but it was only a made-for-TV drama. The next morning as Sedalians walked among the still pulsating artifacts of their cultural past, it seemed as if they and everyone else would have another chance at figuring things out.

*The importance of railroads in Sedalia's history will be examined in greater detail with special reference to East Sedalia in Chapter Seven.

1915

in the

SHOW-ME REGION



Additional railroads have been built and bonds have been approved to construct rock roads near Lexington and Sedalia; the auto age is on the horizon. Most roads are still dirt roads in 1915.

To preserve the architectural past, we must look to the past. Then buildings were made by people, for people, and as they are today the builders were governed by various conditions.

--Nigel Hutchins

He worked his hands in wood from the crib to the coffin with a care & a love you don't see too often. He built...mansions on the hill & a birdhouse in the backyard.

--Guy Clark

Is it true that the generation which constructed the transatlantic cable and the transcontinental railroad was unable to build a decent house? The truth is that an enormously creative and progressive era produced an enormously creative and progressive architecture.

--John Maase

CHAPTER 4

THE HOUSES: LINKS TO THE PAST

Houses, of course, aren't built in a vacuum. They always reflect, to greater or lesser degree, their times and the personalities and habits of their original owners. It is emminently logical to study houses along with the lives of the people who built them, commissioned them, or simply selected them from an architect's catalog. With subsequent owners, of course, it gets a bit confusing. Today's school teacher may live in a mansion built for a banker (if he doesn't try to heat the outer territories)!

The oldest surviving houses in Sedalia were built a few years after the Civil War, probably during the early 1870s. By this time lumber and other building materials had become cheaper and were readily available. There was a lot of activity. Thanks largely to the railroads, it no longer was necessary to build houses out of logs or with heavy, hewn frames.[28] The frontier kept receding.

Also, the balloon-frame type of construction--an American invention--reached Sedalia at about this time:

> The traditional American way of building a wooden house was to construct a framework of heavy timbers,

> locked together by mortise, tenon and wooden pegs and sheathed with hand-sawn clapboards. It required much time and skilled carpentry. The balloon frame consisted of thin sticks, nailed together and covered with boarding from the lumber mill. A couple of men who knew how to handle common tools...could put up a balloon-framed house in a few days. Balloon frame was a nickname; it was thought at first that these flimsy houses would fly away in the first strong wind but they turned out to be perfectly sturdy.[29]

Even the original Sedalia house that founder George R. Smith built (ca. 1861) near the corner of what became East Seventh Street and South Washington was a balloon-frame job. His Georgetown house had been a log-walled cabin. The new one was a simple side-gabled, hall-and-parlor National Folk type. Later he would commission the building of a mansion on Broadway (razed) near the site of Smith-Cotton High School. The cabin is long gone but his first Sedalia house got shuffled around a bit and still existed (with modifications) as recently as five years ago when it was condemned and then razed.

Absalom McVey, another of Sedalia's founding fathers, designed and built several early houses. McVey built his first house just northwest of what became Sixth and Arlington, in 1855. Since this was outside the original city limits, it was Smith rather than McVey who was credited with building Sedalia's "first."

McVey had a habit of tearing down his old houses and reusing the bricks or lumber at another site, little knowing how frustrating this would be to historians wanting to zero-in on an excellent (or any) McVey house. The General Thomson House which he built north of town has been preserved, but there are slim pickings in Sedalia. There is the heavily modified ca. 1886 house where he died, at 423 S. New York Ave. And there is a simple frame house next to it at 1615 E. 5th St., also said to have been built by McVey. The first is built of bricks from a house at 7th and Murray Avenue that McVey tore down because he thought it might collapse.[30] Originally a simple gable front and wing National Folk type, it has been expanded by various wing additions.

Other second generation Sedalia houses (those built during the 1870s and 1880s) include several simple Folk dwellings such as those at 1200 S. Missouri Ave., 1508 S. Harrison Ave., and 2402 S. Ohio; a number

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*Ironically, McVey, who had donated land to secure the Pacific Railroad's passage through Sedalia, was fatally injured when a switch engine startled the horse that was pulling his buggy. McVey was thrown out and his head hit a cobblestone. This happened in October of 1891. He died two months later, at the age of 89.

of Folk dwellings with Victorian trim such as the complex unit at 720 S. New York Ave.; a few Victorian Gothics such as the examples at 724 W. 3rd St. and 407 W. Broadway; a veritable sprinkling of Italianates such as those at 311 E. 3rd St., 1019 E. 3rd St., and 424 S. Grand Ave.; a vernacular Dutch Colonial at 701-703 S. Lafayette; and a number of Greek Revival-influenced houses such as the massive example at 620 S. Washington Ave. Sedalia has many other second generation houses including several not picked up by the current survey.

Many of Sedalia's second and especially its third generation houses (1890s, early 1900s) are garnished with Queen Anne decorative detailing ranging from moderate (615 W. 6th St.) to elaborate (705 W. 6th St.). Again, the growth of the railroads had much to do with the way houses looked:

> The growth of the railroad system made heavy woodworking machinery widely accessible at local trade centers, where they produced inexpensive Victorian detailing. The railroads also provided local lumber yards with abundant supplies of pre-cut detailing from distant mills. Many builders simply grafted pieces of this newly available trim onto the traditional folk house forms familiar to local carpenters.[31]

Meanwhile rather small workingman's houses were being produced in substantial numbers. Due in part to the sizeable railroad population and especially its migratory constituency, there was a demand for relatively simple Folk dwellings. The narrow, two-or-three room "shotgun" style was popular in Sedalia. An example of such a house can be found at 1023 S. Lamine Ave. This ca. 1880s house has a dash of Victorian trim at the apex of the front gable.

As the turn of the century approached, the large and luxurious homes built by the wealthy became, if anything, even more magnificent. The 1880s and 1890s were a time of great optimism locally, national depressions notwithstanding. It seemed reasonable that, with the growth of science, man's mastery over his fate could only be advanced. It also was the age of realism,[32] with American life being transformed by "industrialism, with its associated complexities and social problems; the theory of evolution, which made people more aware of the force of the environment and the basic conflicts of existence; the new science,

which challenged traditional values and taught dispassionate, empirical observation."[33] Still, the dollar was strong and America was on a roll. If you'd made it, you'd made it; and if this turned out to be the only existence a man would ever know, it didn't make much sense to live in a hovel if you could afford better.

Generally, the men who made both Sedalia and themselves wealthy chose not to live in hovels. They built mansions, most of which have been razed or burned and exist today only as two-dimensional photographs or postcards. If Cyrus Newkirk and his family ever return to walk their earthly paths, those paths today may include the shelves of pet food, garbage bags and frozen vegetables of the Super Food Barn store that occupies the West Broadway site where the Newkirk mansion once stood!

But some of these mansions remain, in reasonable facsimile of their Victorian splendor. They can never be duplicated; the technology no longer exists. Ecologists point out that a species once extinguished is never repeated. Neither is a vintage house.

A correlation already has been suggested between the aspirations of many Sedalians and the building of Victorian houses with attached observation towers or turrets. Perhaps it was simply a case of large numbers of upwardly mobile people using their houses symbolically: The Victorians were known to do that, and it isn't exactly unheard of today.

A "typical" house--such as might suit a railroad conductor--would have cost in the neighborhood of $2,500 in, say, 1890. The Heard House at 501 W. Broadway, built for a Congressman, cost $7,000. If this difference seems slight, consider that the one cost nearly three times as much as the other, a $50,000 house as opposed to a $140,000 house. But simple linear comparisons are hardly adequate to express the same thing today. In the 1890s a man who could afford a $5,000 house was, on the average, twice as wealthy as a man who could afford only a $2,500 house. Today it would seem ludicrous to claim that a man who can afford a $50,000 house is twice as wealthy as the buyer of a $25,000 home!

* * * * * *

Midwest houses have something in common with rocks, mineralogically speaking. By the time some styles reached Sedalia, they had acquired characteristics of two or three other styles and had become

combinations, just as rocks often are comprised of several minerals. (While combinations may be more common in the Midwest, they are not, of course, unique to any region. They occur everywhere in great quantity.) Classification also becomes less exact due to the distance factor. Most style guides define the Gothic Revival period as from approximately the 1830s to 1860, which is when it fluorished in the East. But allowance must be made for the time lag between Philadelphia and Sedalia, where the style probably was in vogue through the 1880s.

There are no surviving Second Empire houses in Sedalia. Not a single mansard roof enlivens the sky. This was a surprise, given the size of the city. The old Broadway High School, built in 1867 and long gone, probably had the best mansard around. Nationally, the mansard houses are being torn down by the thousands.[34] French windows are in and French roofs are out.

After the Victorian wave subsided, the next major style to reach Sedalia was, appropriately enough, Prairie. Many of the newer mansions built on Broadway between the turn of the century and World War I were influenced by Frank Lloyd Wright designs. Wright thought the "gingerbread" on the Queen Anne and stick styles was pretentious.

Also,

> (Wright) found no relationship between the ornateness of the homes and the character of their inhabitants. He felt that the needs of the inhabitants weren't met by the plans of the houses, with their separate, boxlike rooms, large hallways of wasted space, and attics and basements. By 1900, Wright evolved a personal style that he associated with the American prairie.....The central theme of Prairie architecture is the concept of the house as a part of nature.....The broad, flat prairies inspired buildings with low lines paralleling the landscape instead of standing in contradistinction to it. Horizontality became the goal, achieved in a variety of ways.[35]

Wright wasn't totally right, of course, but his ideas were tremendously innovative. No pure Prairie style homes can be found in Sedalia. Most of the key features--bands of closely placed windows, wide eaves extending far beyond the wall surfaces which allowed open windows for ventilation even during summer storms, and a strong emphasis on horizontal lines--are missing from any single residence. But it was

fairly easy to incorporate at least some of the Prairie features in any new house, and the typical suburban ranch houses that were built by the millions are considered direct descendants.[36]

Good examples of the Prairie style as interpreted in Sedalia can be seen in the "twin" houses at 715 W. Broadway and 901 W. Broadway. For what is basically an American Foursquare design, they manage to look relatively low-slung with only a few Prairie touches.

The balance of this chapter will focus on the history and significance of 26 selected Sedalia structures. It is a sampling rather than a comprehensive accounting. Many fine houses not featured below are nonetheless described in summary form in Volume Two which consists of inventory survey sheets, photographs and floor plans. Quite a few houses are not discussed at length because they are similar to others. In some cases, sufficient information could not be obtained. Decisions about which houses to leave out were never easy.

In trying to zero-in on the lives of the first owners, it was necessary to rely on secondary sources. Sometimes information could not be cross-checked for verification. Subsequent owners also are mentioned in several cases. Current owners are occasionally quoted but current ownership is not emphasized. For privacy reasons, occupations are not divulged unless they bear in some way on the information being presented. But they run the gamut.

ABELL HOUSE
407 W. Broadway

When they built the ca. 1870s Gothic Revival house at 407 W. Broadway, star-ended ties were used on two levels to prevent the brick walls from developing a fatal spread. Today the oldtimer still looks trim and is getting a facelift including a new wraparound front porch which will be styled after the original.

The Abell House, named after one of its earliest owners, Dr. Daniel T. Abell, is believed to be the oldest surviving house on West Broadway.

Dr. Abell, a Pennsylvanian described in a Pettis County history as an examining surgeon for pension applicants, moved into the house in approximately 1897. After his death in the 1920s, the property remained in the Abell family until 1948.

Can you tell me of a more beautiful street than Broadway, the wide avenue overarched by magnificent trees, when tender green of early spring has touched them, and the sun's rays make the shadows?

--From a 1923 account

The automobile has had perhaps a more profound effect than anything else on the fate of architecture and building in America, both in what it has created and in what it has destroyed.

--David Plowden

Without a peep they move in!--even though the glass box appalls them all.

--Tom Wolfe

CHAPTER 5

BROADWAY: A STREET FOR ALL SEASONS

Proposed District No. 1

Visitors to Sedalia used to buy postcard views of a grand and beautifully landscaped avenue called Broadway, a showplace that once invited comparisons with the finer boulevards of Paris.[64] It was indeed a street worth writing home about. C. Henry Devoe's 1873 description follows:

> (Many visitors have) admired the elegance and beauty of the palatial residences that adorn...beautiful Broadway, which extends for nearly two miles through the heart of the city proper, and for nearly a mile upon the highest swell of the rolling prairie which this enterprising young city crowns. This street is one hundred and twenty-five feet in width, and is ornamented with four rows of thrifty young trees, set out when Broadway was first opened, about 25 feet apart, with a roadway* thirty feet wide in the center, neatly turnpiked by the enterprising property-holders on either side.[65]

That street no longer exists. Toady the venerable old boulevard called Broadway is just another urban racetrack, a "traffic artery" that slashes through the center of town from east to west. Even parking is illegal. It would impede the flow.

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*Later (prior to 1896), the roadway was widened to "sixty feet of vitrified brick laid on a concrete foundation," as Senator Charles E. Yeater told a crowd at Sulphur Springs in 1896. Yeater also said: "This boulevard is modeled after those of Paris, France. If anybody in this audience has not visited in Sedalia, but has been on Euclid Avenue in Cleveland, he will know what this boulevard in Sedalia resembles. Parallel with this street, for from one to two miles, you find every street north to the union depot paved either with asphalt, vitrified paving brick or cedar blocks. There is no city in the country of its size so well paved as Sedalia."[66]

During the late 1950s, Broadway--arguably Sedalia's then most distinguishing feature--was sacrificed as a scenic boulevard because the most important thing seemed to be to move more cars faster. So the roadway was widened and many large trees were bulldozed and hauled away. East-West through traffic on U.S. 50, previously routed over Main Street to the north, began using Broadway. By 1976, a study for the Sedalia City Plan indicated that Broadway traffic was ranging up to 18,870 vehicles daily.

Mrs. Catherine Van Dyne, who lives in the old Hurlbut House at 1012 W. Broadway, recalls a gentler time in the life of her street. On summer weekends, not too many years ago, Sedalians living along Broadway could sit on their porches and watch for out-of-town friends motoring along, she said. Today there are so many more cars that she, at least, could not imagine doing such a thing.

> Nonetheless, many fine homes remain along Broadway. More than two dozen probably should be considered as priority structures. A Broadway Historic District is proposed between Park Avenue on the west and Lamine Avenue on the east, a distance of approximately 4/5 mile. The proposed Broadway District and its implications will be discussed later in this chapter.

Sedalia wasn't unique in its willingness to disfigure itself for the sake of a highway. Faulty notions of progress have caused cities throughout the nation to gut neighborhoods, parks and downtowns. The road construction industry has become institutionalized in American society and the pressure to pour ever more concrete is unrelenting. Alternative public transportation systems which could relieve traffic pressure have been dismantled, phased out and all but forgotten.

If anyone doubts what has been lost, they might consider rereading Devoe's remarks before standing at high noon on the corner of Broadway and Osage, across the street from the Heard Memorial Clubhouse. Traffic whizzes by throughout the day and well into the night. Pedestrians are scarce. There are no walk lights, although there is an "island" at the halfway point. The Heard mansion, built shortly after 1900 and a good candidate for the National Register, seems to be the victim of a cruel time warp. The adjacent carriage house--the Heards used to go by carriage between the mansion and the railroad depot for out-of-town trips--is another anachronism.

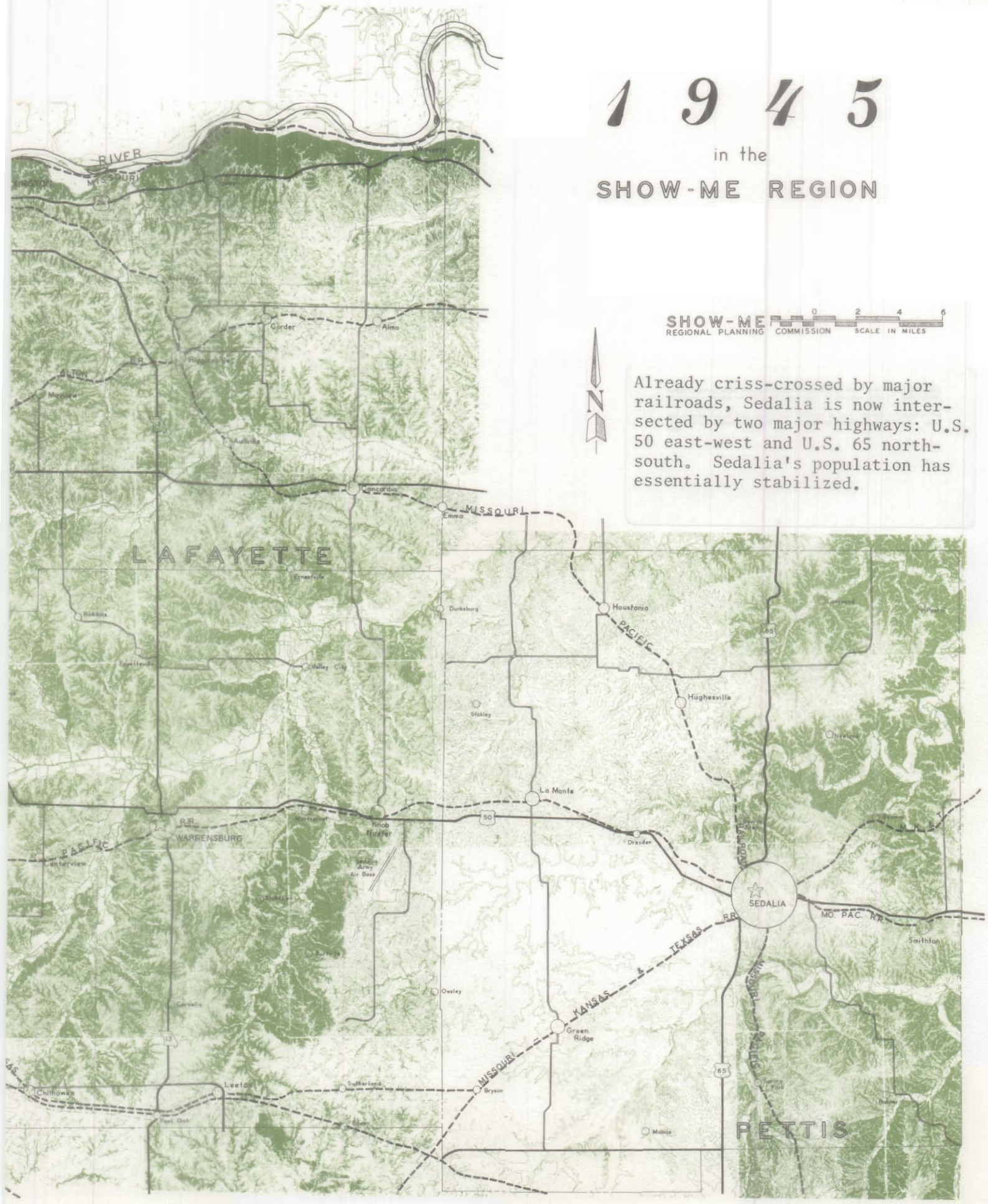
The immediate environment of the Heard House includes a dentist's office and a Clark Super 100 service station in the same block, a funeral home parking lot in the rear, and a relatively new Broadway Presbyterian Church across the street. Diagonally to the southwest is the Third National Bank. Diagonally to the southeast is Eddie's Drive In and

Heavily-traveled Broadway
is main east-west route
through Sedalia
(Heard House is in background)

1945

in the

SHOW-ME REGION



Already criss-crossed by major railroads, Sedalia is now intersected by two major highways: U.S. 50 east-west and U.S. 65 north-south. Sedalia's population has essentially stabilized.

a National Guard armory. The next block to the west consists of a convenience store, a service station and an automatic car wash. The next block to the east has a pair of nice two-story bricks that enhances the district (120 and 114 W. Broadway) and a doughnut franchise. Diagonally to the northeast is one of Sedalia's finest mansions, the ca. 1895 home of liquor dealer James Glass--today, the Ewing Funeral Home.

Or consider this description of the mansion that Col. A. D. Jaynes, one of Sedalia's original entrepreneurs, built at the southwest corner of Broadway and Ohio:

> It was a real mansion that Col. Jaynes built...one of the finest in the country, situated on the entire block and enclosed with an iron fence. The home was filled with art treasures, tapestry from the finest looms of Britain, statuettes and vases of rare marbles, and upholstering in beautiful fabrics and patterns. Frescoing was in the most elegant French designs...and a magnificent stairway led to the second floor.....On the spacious lawn were many shade trees and a dozen life-sized figures representing Flora, Hebe, Mercury, the Amazon and the Seasons, with a pair of lions, mounted by winged musicians, with harp and flute symbolizing the power of music. The figures were all of pure bronze, and there were bronze vases and seats, and thousands of feet of stone walks, and a bronze fountain set in a large stone basin.....(Cyrus) Newkirk, too, built a mansion across the street east from Col. Jaynes, which also had an entire block of landscaped ground.[67]

It was a plush neighborhood. Most of the people who built on Broadway were wealthy enough to afford maids and other domestic help. It could have been called "Luxury Row" or, if on a lake, the "Gold Coast."

D. H. SMITH.

MRS. A.D. JAYNES.

President Rutherford B. Hayes and General William Tecumsah Sherman are said to have dined at the Jaynes mansion in September of 1879.

Broadway was laid out three or four years after the Civil War. The old Broadway High School was built at about the same time (1867-68). The publisher of Sedalia's 1873-74 city directory, C. Henry Devoe, described construction during 1869:

> In 1869 Charles Lesher completed the second elegant brick residence on Broadway (Judge Townsley's having been erected two years previous), the first in the city with a mansard roof, at an expense of $5,000. It was also during this season that Col. A.D. Jaynes, Cyrus Newkirk, Mayor Parker and Gen. George R. Smith commenced the erection of their splendid brick mansions, in their beautiful grounds, on the same street costing from $20,000 to $25,000 each, and fully equal in architectural elegance, beauty and modern conveniences to any in the more metropolitan cities of the East. Each is two stories high, with basement and attic rooms, and having 'lookouts,' or observatories, which are both ornamental and useful. These residences and their magnificent grounds are among Sedalia's most attractive features to strangers visiting the city. Besides these palatial mansions of her "solid men," a hundred frame cottages and more extensive dwellings were erected in various parts of the city during this year.[68]

The view from General Smith's observatory or tower also was described by Devoe, whom General Smith had invited up for a look:

> One mild, bright day last December, we were permitted, by the courtesy of General Smith, to study the panoramic beauties of the landscape from the observatory of his elegant residence. The northern view from it presented a charming landscape even at that season of the year. Three miles away to the north could be seen the spires and smoky turrets of the pretty village of Georgetown, the former county seat of Pettis County, with a belt of timber and a meandering stream between, while beyond the bluffs of the Muddy and the timber belts were the high swells of the prairie, which shut out the view miles away to the north. To the West, the broad belts of timber that mark the windings of the Muddy added beauty to the view; seven miles distant was the pretty and quiet little village of Dresden, while the beautiful swells of the prairie beyond, in gentle undulations, faded away in the distance toward the border of Johnson County...[69]

And Devoe went on to describe the view to the east and south. (Today it would take a super high tower to see so far, but there wasn't much to block the view back in 1873 or so.) Also note the reference to belts of timber. While Sedalia was essentially "bare prairie" when platted, there was an adequate supply of lumber in the vicinity and throughout the prairie wherever streams and rivers were found.

Broadway looking west from
Massachusetts Avenue, ca. 1890

Broadway looking west from
Washington Avenue, ca. 1890

Little remains of the first wave of Broadway mansions, built during the late 1860s and 1870s. Gone are the great houses erected by such prominent Sedalians as A. D. Jaynes, George Faulhaber, David H. Smith, Cyrus Newkirk, John Gallie, Orestes A. Crandall, John Montgomery, Jr., Ferdinand E. Hoffman, and of course, George R. Smith. Certainly the nearest surviving link to this period is the ca. 1870s house at 407 W. Broadway, which currently is being restored. Research indicates the first owner may have been John W. Conner, county recorder. Subsequent inquiry may alter the estimated age of this house, possibly downward.

The other oldest structures within the proposed district between Park Avenue and Lamine Avenue are the ca. 1882 Crowley House at 902 W. Broadway, the ca. 1885 Calvary Episcopal Church at Broadway and Ohio, the ca. 1890 Dalton Insurance Agency office at 117 E. Broadway (possibly first used as a parsonage by Calvary Episcopal), the ca. 1891 Fleischmann House at 622 W. Broadway, and the ca. 1891 Heard House at 501 W. Broadway.

Development along Broadway continued in both directions, but there was a gradual shift away from Victorian styles after 1900. The new houses combined elements of several styles and represented a full-scale excursion into the vernacular. Several first wave structures were razed to provide sites for these newer dwellings. Many of the new houses were very solidly-built American Foursquares. In Sedalia, these often received such moderate touches of Prairie styling as full width porches, wider than normal eaves and distinctive horizontal bands. The Eclectic Italian Renaissance Heard House replaced the Gass House at 200 W. Broadway. More complex than any American Foursquare, it nonetheless was built to be as solid as a vault.

Within the proposed district are 60 houses of which nearly half (26, plus a historic church) are included in the survey. Several interesting homes from the 1900s through the 1940s are among the others. The primary intrusions are concentrated near the east end of the 12-block strip, a section which also contains the Heard House (200 W. Broadway) and the historic Calvary Episcopal Church. The most obvious intrusions are the Third National Bank, the Third National Motor Bank, the Mid-Missouri Medical Clinic, the Super Food Barn, a Quik-Trip, a Winchell's Donut House, a car wash and three service stations. Since both the Heard House and Calvary Episcopal are within the section containing the intrusions, there seems no choice but to include these blocks too.

Top: Looking west along north side of Broadway from Osage, ca. 1915
Bottom: Same location 70 years later

Broadway looking east from
Kentucky Avenue, 1911

Broadway looking east from
Kentucky Avenue, 1915

Several significant structures are found outside the proposed district on Broadway. These include the Wheel Inn Drive In at 1800 W. Broadway; a concrete block house at 810 S. Barrett Ave. (fronts on Barrett but considered a Broadway house); the Epworth United Methodist Church at 1124 E. Broadway; and several Victorian houses from the 1890s out East Broadway (710 E. Broadway, 714 E. Broadway, 1023 E. Broadway, etc.).

The proposed Broadway Historic District's priority buildings are listed below. This list could be expanded as well as trimmed without changing the proposed boundaries. The name of the original or a significant early owner also is listed when possible along with the approximate date of construction:

1108 W. Broadway (ca. 1908) J. R. Van Dyne
1016 W. Broadway (ca. 1914) Peter Pehl
1012 W. Broadway (ca. 1911) William E. Hurlbut
1002 W. Broadway (ca. 1905) James W. Baldwin
902 W. Broadway (ca. 1882) Frederick C. Crowley
901 W. Broadway (ca. 1912) Arthur Kahn
806 W. Broadway (ca. 1912) Colby Bloch
803 W. Broadway (ca. 1896) Dr. Edwin F. Yancey
800 W. Broadway (ca. 1888) John W. Menefee
715 W. Broadway (ca. 1912) Sylvain Kahn
712 W. Broadway (ca. 1905) Don J. Loofbourrow
711 W. Broadway (ca. 1905) Anthony D. Stanley
710 W. Broadway (ca. 1907) Conrad H. Bothwell
706 W. Broadway (ca. 1896) Undetermined
622 W. Broadway (ca. 1891) August T. Fleischmann
615 W. Broadway (ca. 1914) C. Edmund Ilgenfritz
519 W. Broadway (ca. 1920) Dr. Everett A. Woods
511 W. Broadway (ca. 1912) Former Baptist Rectory
509 W. Broadway (ca. 1912) Roy W. Rucker
501 W. Broadway (ca. 1891) John T. Heard
421 W. Broadway (ca. 1920) Daniel H. Dean
420 W. Broadway (ca. 1897) Undetermined
415 W. Broadway (ca. 1940) William J. Almquist
407 W. Broadway (ca. 1870) Dr. Daniel T. Abell
200 W. Broadway (ca. 1906) John T. Heard
117 E. Broadway (ca. 1890) Undetermined
101 E. Broadway (ca. 1895) Calvary Episcopal Church

If official recognition of a Broadway Historic District is sought, the procedure is to submit an application for a certified historic district to the Missouri Office of Historic Preservation. A majority of property owners within the proposed district must approve before any nomination will be forwarded to the next level, which is Keeper of the National Register. In addition to providing federal recognition and, in the case of certain historic commercial properties, investment tax credits for rehabilitation projects, the property would be less likely to be demolished in connection with any construction project. Also, a time may

come when such properties would be eligible to receive direct federal funds for restoration assistance. Some property values should be enhanced.

Even if state and national designation is sought, it may not be granted because too little remains from earlier periods, or because there are too many intrusions (structures of various kinds that dilute the integrity of the proposed district.)

But a historic district can be established and promoted locally even if it fails to qualify for broader recognition.

Could Broadway be returned to its former days of grandeur? If it were "simply" a matter of rerouting U.S. 50 traffic, reducing the width of the thoroughfare, recreating the strips of parkland and planting fresh shade trees, it might be feasible technically: these things would only cost money! But just as there can be no return for a species that has become extinct, the graceful homes that have been replaced by nondescript metal, glass, brick and plastic structures are gone forever. Post-Victorian houses built with today's technology? It's a depressing thought.

Realistically, it will take a concerted effort merely to save a good part of what exists today. The next decade will be crucial because the pressure to develop is intense and it takes time to establish preservation ideals. While every town acknowledges the long range value of maintaining its links to the past in the abstract, transitory concerns often prevail when commercial development is at stake. Citizens rarely elect their politicians to tell developers no. It's all too easy to rationalize granting just one more commercial application for a building permit.

Assuming a desire to preserve what remains, the following is suggested:

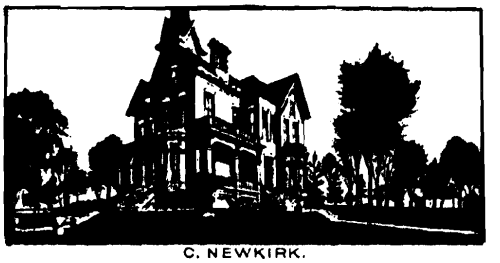
At the city level, it is recommended that zoning regulations for Broadway be tightened or modified as necessary to discourage the purchase of residential lots for commercial use along the 4/5 mile section between Park Avenue and Lamine Avenue which contains the greatest concentration of significant structures. New commercial construction within this strip should be limited to sites already used by commercial tenants. Thus only by replacing one commercial structure with another could new commercial tenants occupy the district. Through attrition, gradually eliminate the more intrusive structures and encourage their replacement with either parkland or less jarring examples of architecture. And promote Broadway as a historic district to encourage preservation activity.

This is all much more difficult in practice than it sounds on paper. But the alternative is continued erosion of Sedalia's Broadway heritage.

Although today's Broadway lacks much of its original architecture and charm, it remains a historic thoroughfare not only of Sedalia but of central Missouri. Significant links to the past remain, including many buildings which occupy contiguous lots. Creation of a Broadway Historic District is recommended in order to enhance the preservation potential of the surviving property and to enable property owners to garner such benefits and encouragement as district status can bring them.

The early Sedalians usually managed to get things done their way. Something of the same spirit that infused the founding fathers would serve Broadway and Sedalia well today.

SMITH & COTTON.



C. NEWKIRK.

There is always room for disagreement in matters of architectural taste.....Only a thin line divides the "bold and self-confident" from the "vulgar and ostentatious"...

--John Maase

The lure of the past and the material trappings of bygone eras have implanted in each of us a quest for the security, real and imagined, that yesterday can give us.

--Nigel Hutchins

Listing properties in the National Resister often changes the way communities perceive their historic resources and gives credibility to efforts of private citizens and public officials to preserve these resources as living parts of our communities.

--U.S. Department of the Interior

CHAPTER 6

QUEEN (ANNE) CITY OF THE PRAIRIE

Proposed District No. 2

The Queen Anne style of architecture developed within the Victorian movement of the late 19th Century. The name had much less to do with Queen Anne that with Queen Elizabeth (Queen Anne houses looked more medieval than renaissance), but the style swept the country and if it should have been called something else, nobody seemed to mind.

Queen Anne houses commonly feature spindlework, gingerbread trim, patterned shingles on sections of the outer walls, cutaway bay windows, towers, overhangs and wall projections of all sorts. Sedalia is rich in Queen Annes, a fact which can be interpreted in either a flattering way or a demeaning way.

The great American architect Frank Lloyd Wright had an idea for a new kind of house that would blend into its environment and be more livable than its Victorian predecessors. Wright disliked Queen Annes immensely and saw no relationship between the ornateness of the homes and the character of their inhabitants. Space was wasted in the large hallways and boxlike rooms tended to isolate the family members. To Wright, gingerbread was nonfunctional and pretentious.[70]

Quite a few people came to share Wright's dismal opinion of Queen Annes and of course his new Prairie style and the philosophical principles behind it transformed American architecture. But today there is a new appreciation of the Queen Anne and other Victorian styles, which have been called "revolutionary" and "marking the real beginning of modern architecture." [71] To quote John Maase:

> The Victorian house.....is planned from the inside out, the free layout of rooms determines the outward look; the broken, "picturesque" exterior makes the most of the effects of sunlight, shade and foliage. These are good houses to walk around, to view at different times of day and year. Inside, they have a happy, hide-and-seek quality of surprise.[72]

Some of Sedalia's best Queen Annes are in a quiet neighborhood just north of the bustle of Broadway. Many have towers, a fairly common Queen Anne feature which seems to have especially flowered in Sedalia. Foremost is the queen of them all, the striking Harris House at 705 W. 6th St., already on the National Register of Historic Places.

A Victorian Towers Historic District encompassing the greatest concentration of Queen Annes is proposed. Involved is an area of approximately five blocks (two full blocks and enough bits and pieces to make up three more blocks). The proposed district is shaped like a fat L. Included are houses on South Grand Avenue, West Fifth Street, South Harrison Avenue, West Sixth Street, South Missouri Avenue and West Seventh Street. A sketch map appears on Page 83.

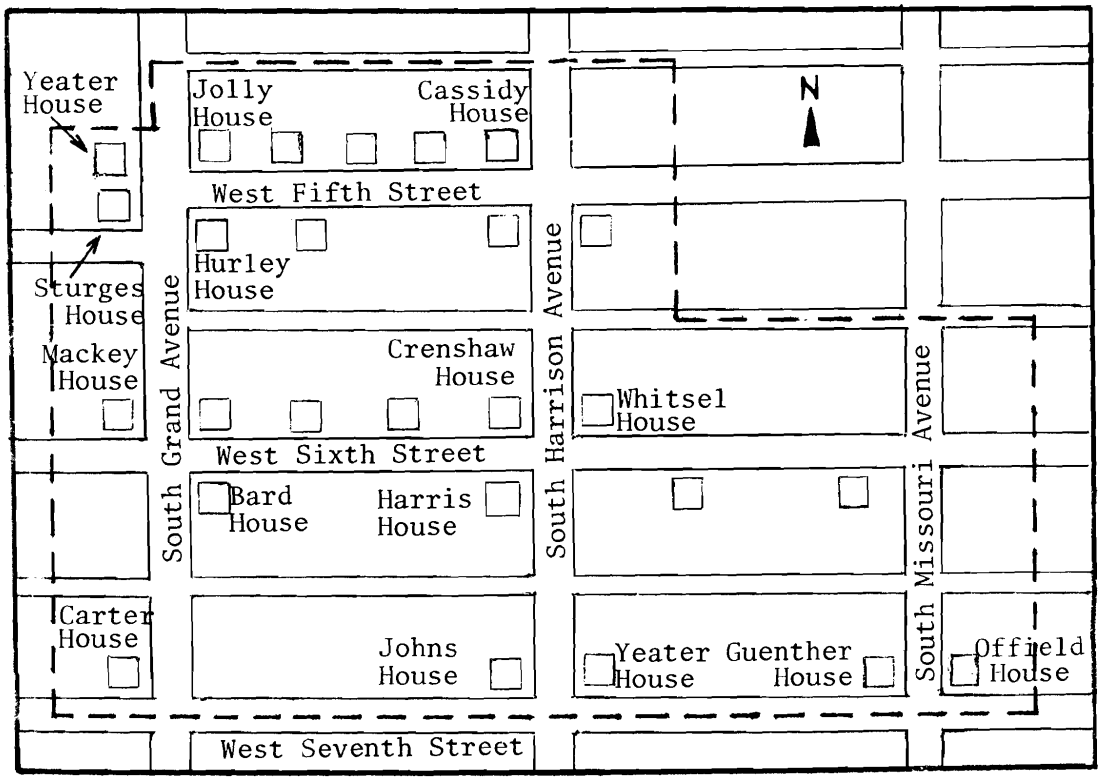
The area contains 52 houses, at least 27 of which are Queen Anne variations. Tower-equipped Queen Annes are sprinkled throughout the proposed district and many others are found outside the boundaries within a few blocks in virtually any direction. As for the towers, they come round, square and polygonal. There are sharply pointed towers with finials and there are rounded towers with little or no embellishment. Truncated towers and altered towers also are represented. Some houses obviously have been de-towered.

Because such a concentration of towers seems absent from other regional cities, it is speculated that Sedalia's often unbridled optimism--the city's future usually looked quite rosy during the decades of tower construction--was a contributing factor. If Victorian architecture was symbolic, as John Maase has suggested,[73] then the towers were a perfect expression of the unrestrained confidence and sense of security that

prevailed. Tower building was a fad that caught on in Sedalia because of other factors in the society.

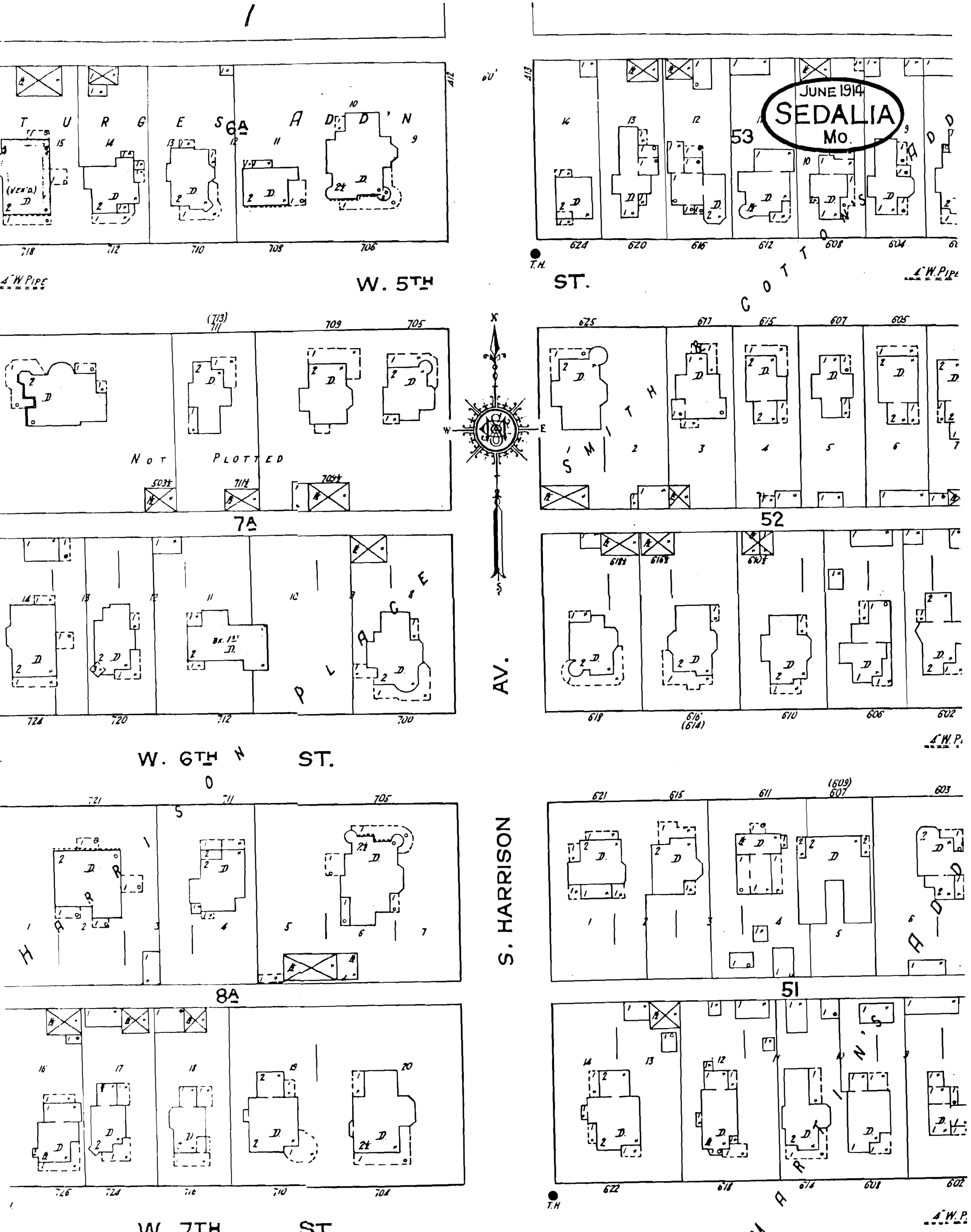
The towers also are a good example of architecture for the fun of it. One didn't require a tower in the sense that one required a kitchen, but it was neat to be able to go up there and feel the summer breeze and look out over the neighborhood, and maybe think about things.

The towers were not limited to the elites of Sedalia, although some of the finest examples did appear on the more expensive houses. But even the plainer houses of people with moderate incomes were likely to sport towers.



Proposed Victorian Tower District

Most of the Queen Annes have hipped roofs with lower cross gables. Pre-cut architectural detailing was readily available in Sedalia, thanks to the railroad network. Sedalia's Queen Annes exhibit all of the usual features including patterned shingles, bay windows, recessed porches, stained glass, classical columns, irregular floor plans, various textures, spindlework, gingerbread and of course the towers.



JUNE 1914
SEDALIA
Mo.
W. 5TH ST.
W. 6TH ST.
W. 7TH ST.
S. HARRISON AV.
STURGES ADD'N
COTTON'S ADD
SMITH
PLACE
HARRISON
MARTIN'S ADD
NOT PLOTTED
6A
7A
8A
53
52
51
4" W. PIPE
T.H.

SCALE 100 FT. TO AN INCH.

JULY 1925

SEDALIA Mo

23

19

W. 5TH ST.

W. 6TH ST.

W. 7TH ST.

AV.

4" W PIPE

T.H

VEND

101 (7A)

52

106 (8A)

51

108 (1A)

50

Interestingly, several of the more significant houses within the proposed district occupy corner lots, as shown on the sketch map. These include the Harris House, 705 W. 6th St.; the Bard House, 717 W. 6th St.; the Hurley House, 501 S. Grand Ave.; the Sturges House, 424 S. Grand Ave.; the Cassidy House, 706 W. 5th St.; the Offield/Oakie House, 522 W. 7th St.; the Yeater House, 624 W. 7th St.; the Crenshaw House, 700 W. 6th St.; the Johns House, 610 S. Harrison Ave.; the Jolly House, 720 W. 5th St.; the Whitsel House, 618 W. 6th St.; the Mackey House, 524 S. Grand Ave., and the Guenther House, 602 W. 7th St. (There also are some significant houses in mid-block!)

Several of Sedalia's better known entrepreneurs have been associated with the houses, as well as movie actor Jack Oakie (born at 522 W. 7th St.) and statesman Charles E. Yeater (lived at 420 S. Grand Ave. and 624 W. 7th St.).

Two of the houses have been drastically altered: The original Queen Anne of E. G. Cassidy at 706 W. 5th St. was converted into a French Eclectic and the original Italianate of S. P. Johns at 610 S. Harrison Ave. is now a Queen Anne! These operations succeeded in the sense that what arose from the ashes still had architectural integrity. You can look at these houses without necessarily guessing that they ever were different from today's models, because the work was tastefully done. But a few other attempts at remodeling did more harm than good.

In the author's opinion, full-width shake shingle porch roofs supported by decorative steel posts do little for a Queen Anne.

Neither do exposed concrete slab porches and fake Neoclassical columns that hold up a sundeck. In the author's opinion.

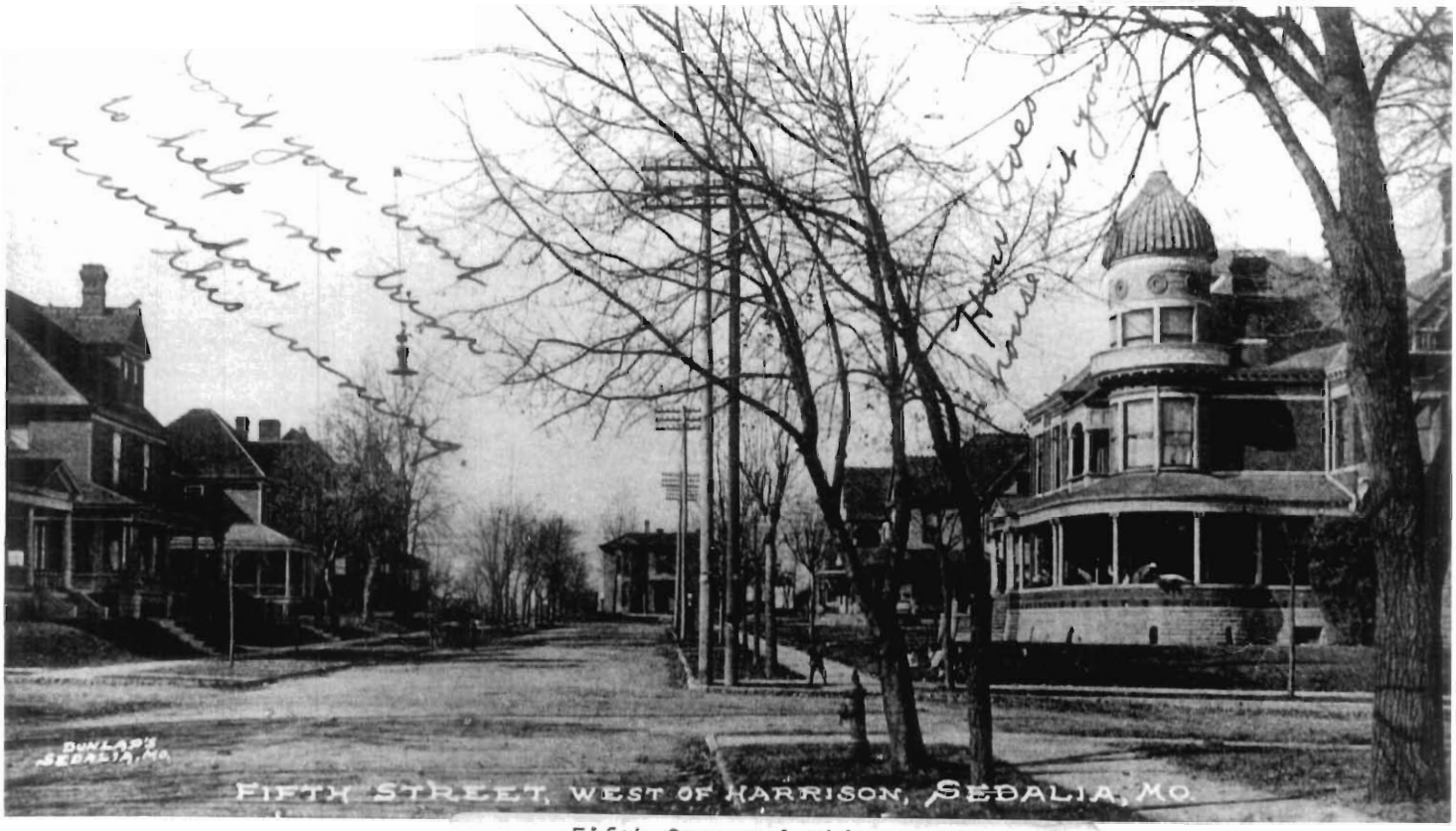
Several other houses have experienced some degree of undesirable modification, most often involving inappropriate siding. This is less serious.

But other good examples of restoration are apparent within the proposed district, with a commendable attention to detail and appropriateness of material.

Of the non-Victorian houses, only a few (three) are new enough to be considered intrusions by virtue of age. There also are two Kansas City-style apartment buildings, one good Shingle style house (at 710 W. 6th St.), a fine Greek Revival (at 717 W. 6th St.), a lovely Italianate (at 424 S. Grand Ave.), a Prairie-styled American Foursquare or two, plus a few

Sixth Street looking west
from Harrison, ca. 1903
(Harris House is at left)

Floor plans of Harris House and Cassidy House show much similarity



Fifth Street looking west
from Harrison, ca. 1903
(Cassidy House is at right)

other combinations that add variety and interest without detracting seriously from the main Victorian theme.

Apart from the more spectacular numbers already mentioned, there's a very bulky, U-shaped Queen Anne-style apartment building at 607 W. 6th St. This structure is nothing if not gigantic. Assessor records indicate it encompasses 5,320 square feet on the two main floors. Its symmetry is also quite striking, involving numerous windows, doors, porches, gables, etc.

South (Rear) Facade of Queen Anne-Style Apartment Building at 607 W. 6th Street

Although a characteristic of the area is large lots, there's an unusual bay on the west side of the house at 724 W. 7th St. which comes within a couple of feet of actually touching the adjacent house!

Even minor-keyed Victorian houses sometimes offer surprises. The otherwise plain (today) house at 602 W. 6th St., for example, displays a curious, bracket-supported shelf above a second story window.

Nine of the proposed district's houses are described in some detail in Chapter Four. Others are described in summary form in Volume Two, which includes photographs.

SOME PRIORITY HOUSES WITHIN THE PROPOSED HISTORIC DISTRICT:

	ADDRESS	DATE	STYLE	ORIGINAL OR PRIMARY OWNER	OCCUPATION
1.	420 S. Grand Ave.	1891	Queen Anne	Charles Yeater	Attorney
2.	424 S. Grand Ave.	1880s	Italianate	Gould A. Sturges,Jr.	Lumber Dealer
3.	501 S. Grand Ave.	1895	Queen Anne	Edward Hurley	Contractor
4.	524 S. Grand Ave.	1890	Queen Anne	William Mackey	Shoe Company
5.	612 S. Grand Ave.	1896	Queen Anne	W. M. Carter	Dentist
6.	610 S. Harrison Ave.	1880s	Queen Anne	S. P. Johns	Lumber Dealer
7.	625 W. 5th St.	1880	Queen Anne	Michael McGinley	Grocer
8.	705 W. 5th St.	1905	Queen Anne	Harry Knox	RR Conductor
9.	706 W. 5th St.	1895	French Eclec.	Edward G. Cassidy	Liquor Dealer
10.	708 W. 5th St.	1914	Craftsman	James P. Quinn	Shoe Company
11.	710 W. 5th St.	1903	Queen Anne	George A. Fisher	Restaurant
12.	711 W. 5th St.	1880	Queen Anne	James H. Barley	Farm Implements
13.	712 W. 5th St.	1890s	Queen Anne	Undetermined	Undetermined
14.	720 W. 5th St.	1908	Prairie	William Jolly	Grocer
15.	607 W. 6th St.	1910	Queen Anne	Undetermined	Undetermined
16.	615 W. 6th St.	1907	Queen Anne	Wayde H. Howard	Real Estate
17.	618 W. 6th St.	1902	Queen Anne	Clay S. Whitsel	Livestock
18.	700 W. 6th St.	1897	Queen Anne	John T. Crenshaw	Mail Contractor
19.	705 W. 6th St.	1895	Queen Anne	Henry W. Harris	Banker
20.	710 W. 6th St.	1914	Shingle	Elliott M. Stafford	Lamy Executive
21.	717 W. 6th St.	1905	Greek Revival	William E. Bard, Jr.	Druggist
22.	720 W. 6th St.	1897	Queen Anne	Hugh Courtney	Undetermined
23.	724 W. 6th St.	1912	Queen Anne	Peter Courtney	Undetermined
24.	522 W. 7th St.	1880s	Victorian	James M. Offield	Entrepreneur
25.	602 W. 7th St.	1914	Prairie	Carl Guenther	Dry Goods
26.	624 W. 7th St.	1891	Queen Anne	Charles Yeater	Attorney

It is difficult to designate potential historic districts in Sedalia because of the spatial relationships. Regardless of where the boundaries are drawn, any number of exceptional houses will be excluded. But the broader the territory established, the greater the proportion of non-significant houses becomes. In this case, there are several priority houses lying just outside the proposed boundaries. Probably a few additional houses within the proposed district could be added to the above list as well. The current proposal should be considered merely a working draft, a start.

The "ideal" historic district is one in which the original character of a neighborhood is maintained by occupants who are aware of its value and who take pains to preserve it. It seems that a good start already has been made in the proposed Victorian Towers Historic District.

Now take a walk among the old Queen Annes and friends. Note the wealth of detail in Victorian architecture. The direction of the sunlight changes the effect throughout the day. Interesting details often pop up where least expected. Broadway traffic is only a block or two away but it's quiet in the district. There is much to discover.

Enjoy.

Otis W. Smith, of the East End Pharmacy, put in a handsome "Tom Thumb" soda fountain yesterday, and now the residents of the east end can get supplied with the latest drinks.

--Sedalia Daily Capital, May 18, 1895

Yardmaster O. E. Parsons, of the M. K. & T., well known in Sedalia, narrowly escaped a horrible death in the railroad yards early yesterday morning and barely saved his life but lost his right arm which was mangled beneath the car wheels.

Switch Engine No. 91 coupled onto a string of empties on the stock yards track and pulling them down past the switch, backed them up the main track. Mr. Parsons walked on the left side of the track just ahead of the first car, stepping on the ends of the ties. He evidently miscalculated the speed at which the cars were moving, for they struck him and knocked him forward on his face.

His head struck the rail and for a second it seemed as if his skull must be crushed by the advancing wheels. The tramps say the wheel actually pushed his head before it a foot or so when with his arm he pushed himself away.

He saved his life but lost his arm. The flange of the wheel caught it like a grip and both wheels of the truck passed over it crushing the member both above and below the elbow. He sprung to his feet and was caught by the tramps who had come to his assistance.....

The spot where the accident occurred was within one hundred yards of the place where Brakeman Glenn was killed early one morning last spring by falling between two cars while his train was in motion.

--Sedalia Daily Capital, September 27, 1895

CHAPTER 7

PASTOR BROWN'S EASTERN DREAM

It was the railroad part of a railroad town, a specialized neighborhood that thrived on defective locomotives and broken boxcars as much or more than it did on trains that worked. It was East Sedalia, a city within a city.

East Sedalia got its start, more or less, in 1866. This was the year that a Baptist minister named Edward T. Brown set out to enlarge the flock by recruiting "the brave and hardy western railroad men, if some means could be found by which to collect and centralize them in some permanent location."[74] To accomplish his goal, Reverend Brown subdivided his 40-acre East Sedalia farm into lots which he sold to railroad men

at prices they could afford. If they needed money to build, Reverend Brown lent it--until he ran out "and found himself reduced to the same straits as the humblest of his patrons." But the reverend had a good wife who helped the cause by taking in boarders and everything worked out pretty much as planned.[75]

Two railroads, the M. K. & T. and the Missouri Pacific, built elaborate machine shops and other repair facilities east of Engineer Avenue in the 1870s. At first hundreds but eventually several thousand men were employed to operate as well as maintain and repair the equipment: engineers, conductors, brakemen, firemen, switchmen, supervisors, foremen, mechanics, carmen, section hands, oilers, telegraph operators, clerks and laborers. Many of the workers and crews lived in East Sedalia, an area roughly bounded by Third Street, New York Avenue, 10th Street and Marvin Avenue. (Brown's original plat encompassed a smaller area.)

Many of the railroaders' houses remain, as does a fair sprinkling of the buildings where they shopped or entertained themselves.

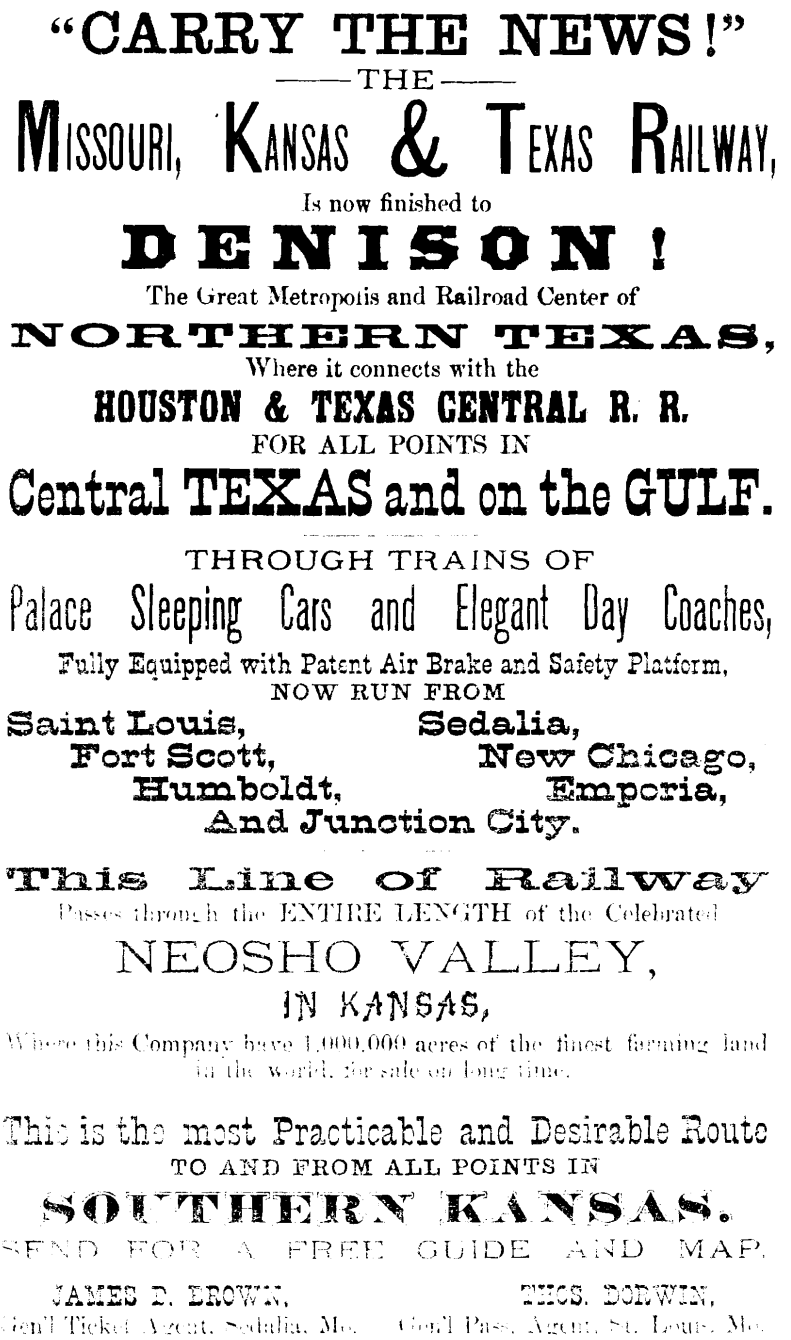
Both railroad systems erected depots in East Sedalia. The original Mo Pac station is gone but the old M. K. & T depot, on East Third Street, survives and is on the National Register. In its prime, perhaps a dozen passenger trains arrived and departed daily. It was a bustling community center for decades. It is a classic depot that, in 1985, stands virtually empty and all but abandoned by city and railroad alike.

There also was an M. K. & T. hospital in Sedalia. With the growth of railroading, company hospitals were a desperately needed fringe benefit. In addition to worn out and broken train parts, there were innumerable smashed human limbs to deal with because it took East Sedalians and anyone else who worked around railroads a long time to learn the right moves. On any given month during the mid-1890s, the local newspapers would likely contain six, eight, or a dozen accounts of assorted manglings. But once the hospitals were established, of course, many more patients were treated for such mundane ailments as "intermittent fever" than crushing.

By 1882, the neighborhood's population had reached approximately 3,000.[76]

The track has been taken up, but electric street cars used to run between Engineer Avenue and various points in downtown Sedalia.

The boom continued until 1894 when Sedalia (and especially East Sedalia) was jolted by the M. K. & T.'s decision to remove its general offices. But in 1903, the Missouri Pacific consolidated several of its smaller shops and expanded its facilities. This meant more jobs than ever. So long as the trains of two major railroads needed repairing, it seemed that Sedalians would get the job of repairing them.



Then in 1922, it all started coming apart for good. First there was a nationwide railroad strike, complete with scabs, broken families

and depleted ice boxes. The strike ended and things began to pick up a bit, but then the stock market crashed in 1919, and East Sedalia never was the same. As local historian Hazel Lang* put it, "It became sick with the strike and died with the depression and the decline of the railroads."[77]

So ingrained was the railroad industry in the minds of East Sedalians that even today, oldtimers are likely to mark stages in their lives according to events in local railroad history. When W. A. McVey, Absalom's great-grandson, tells you that he was born in 1900, he sometimes adds: "That was the year the M. K. & T. shops moved from Fifth Street to 20th Street."

East Sedalia's involvement with the railroads over many decades is a historic fact. Its houses and other buildings were erected to cater to the needs of railroad families. Since many survive, the neighborhood's past is inextricably part of its visible present.

Today most of the remaining commercial buildings lead a precarious existence as second-hand stores, craft shops or warehouses. Other than the M. K. & T. depot there seemingly is no National Register material here but as remnants of an important era, they are benchmarks all.

One of the oldest commercial structures is the ca. 1882 McEnroe Building at 1122 E. 3rd St. There were plenty of Irishmen in East Sedalia, and Patrick McEnroe was one of them. His two-story brick originally was a liquor store--he was an agent of the Schlitz Brewing Co.--and billiard parlor. McEnroe, one of the neighborhood's original residents, lived upstairs. Previously, McEnroe had been a general foreman and then a roadmaster for the M. K. & T.[78]

McEnroe's association with the building lasted from the 1880s until approximately 1900. The structure has had many occupants, the most recent being a decorative ceramics outlet, Crafts & Things.

It has a metal ceiling which is probably original. Other features include five chimneys and numerous arched windows and doors. The original storefront has been replaced.

The old Andrew J. Tillbery Hall at 501-503 S. Engineer occupies what was originally the social if not the geographic heart of East Sedalia. The present two-story brick building was erected in 1904. It replaced one or

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*Hazel Lang, the author of Life in Pettis County, is a native Sedalian currently living in a retirement community. There are people who will tell you to discount her book because it is "amateurish" (she was never trained as a historian) and it contains errors. But Hazel Lang never claimed to be a scholar. Her work essentially was a labor of love. It compiles accounts from several sources, some of which were inaccurate to begin with. It also contains numerous "reminiscences" (by older Sedalians) which may contain factual errors but nonetheless are invaluable reference sources. Life remains the most comprehensive collection of general Pettis County material around.

McEnroe Building
1122 E. 3rd St.

ca. 1882

more frame buildings which during the 1880s and 1890s housed the old Peter Scally & Son grocery store, a cigar-making facility owned by Ernest T. Behrens and a drug store operated by Otis W. Smith.

Smith moved his East Side Drug Store into the western half of the new (present) building and Willis Letts set up a grocery store on the other side.

Smith "does an especially large business among railroad men, making a specialty of the preparation of their tinctures," said the Portrait and Biographical Record of Johnson and Pettis Counties.[79]

Hazel Lang, a former resident of East Sedalia, recalled that the drug store had three small ice cream table and chair sets. Smith was fastidious and dignified "with his stiff white collar, his black bow tie and the black alpaca jacket he always wore in the store," she wrote.[80]

The second floor contained a large hall which was used for public and social functions including lodge meetings and weekend dances. It also provided office space for a doctor and a dentist.

Architectural highlights include the original storefront, paired arched windows and pressed metal ceilings.

Most recently the building has served as the Korner Used Anything Store.

Another commercial survivor is the old Lix Brothers Grocery Co., at 1000 E. 3rd St. Built in ca. 1887, this two-story brick structure is unusual because of its oriel window--a large bay window projecting from the upper level and supported by a corbel or bracket. The building has Italianate headers over some windows and its original, elaborate cornice clings to the narrow north facade. There is a pressed metal ceiling.

Another early tenant was John T. Byrne, who opened a general merchandise store in the early 1900s. Tony J. Turner, a tinner, used the building during the 1920s. Today the building is owned by Turner Sheet Metal Works, a heating and cooling contractor.

Easily the most interesting of East Sedalia's older buildings (other than the M. K. & T. depot!) is a two-story brick built by John Colaflower. The ca. 1895 structure at 734 E. 5th St. is no masterpiece, but Colaflower was an artist in brick and it showed whether he was building a simple cottage for his own small family or a great church.

Colaflower loved arches. In this case, what might otherwise have been a rather plain building ended up with several elegant arches--only two of which are visible from the street. These two, on the north facade, are raised above the surface like eyebrows and highlighted by small, thin sections of gray stone. The area enclosed by the span of each arch is filled with a decorative pattern. Stone lintels and lugsills are continued across the face of the building as belt courses. Brickwork around the four main upper windows is recessed and flares into the lower belt course.

The cornice also is made of brick. There are decorative brick brackets tapering steplike into the surface, with stone elaboration over the more complex corner and center elements.

The building's damp, low basement contains a lengthwise row of brick arches. The basement arches appear to provide only minimal support and seem unnecessary to the building's stability. Unfortunately, if they had a purpose other than ornamental, it has been misplaced. Both the basement and second floor are in poor condition. Rain washes in at will.

Today the first floor is J & W Used Furniture and Antiques.

It has been many years since the last tenant checked out of the old Falstaff Hotel, 540-544 E. 3rd St. Today the ca. 1905 building serves as a warehouse for the Associated Door Co. The entire section of city block where the building stands was part of the old Sedalia Foundry Co. complex during the 1880s.

The hotel rooms were on the second floor. The first floor had a saloon on the east side and a restaurant (Quincy Cafe; Nathan Edwards Restaurant; etc.) on the west side. Apparently, the hotel became the East Hotel for a period in the late 1920s before hard times hit. Then the second floor became a boarding house and the Quincy Cafe became a mainstay for several years.

Some interesting brickwork is involved in the windows, many of which are topped with flat arch radiating voissours of multiple bricks with raised keystones.

The East Sedalia area also includes a fair number of significant historic houses, three of which are described in Chapter Four, and two good older churches--Epworth United Methodist Church at 1124 E. Broadway and the First Assembly of God Church at East Sixth Street and South Summit Avenue. The previously described houses are at 1019 E. 3rd St., 1201 E. 10th St., and 720 S. New York Ave.

Charles Hoffman Building
(Built by Colaflower)
734 E. 5th St.
ca. 1890s

Note: Original photo is in Volume One.

CHAP. 7

Form 18

The community contains a quantity of narrow, two or three room "shotgun" style Folk houses.

But there is considerable variety too, with Victorian and Italianate styles appearing in profusion. A good example of an East Sedalia Italianate with a Victorian porch is the ca. 1890s house at 408 S. Engineer Ave. An early owner, perhaps the first, was Nelson A. Bradley, an engineer for the Missouri Pacific in 1898. Small, well preserved Victorian houses are found at 710 E. Broadway (an early owner was George E. McNeil, a surgeon for the M. K. & T. in 1897), and at 717 E. 9th St., the home of Mrs. Cynthia A. Bigelow, widow, in 1896. The large frame Victorian at 721 E. 9th St. was the home of H. Frank Yunker, an engineer for the M. K. & T., in 1891.

* * * * *

The railroads had their day and were the common denominator of East Sedalia society for many years. There has been a "slowdown in the industry" for so long that nobody imagines a comeback. When the Mo Pac's scaled down Sedalia shops are operating at their current normal level, approximately 100 workers are involved--barely a shadow of the old days.

You still can see trains in East Sedalia but the real trains are long gone, of course, as you'll hear, if you hang around Engineer Avenue very much.

Attorney to Absalom McVey: *"You bought one of these washing machines, didn't you, Mr. McVey?"*

McVey: *"I did."*

Attorney: *"And you have found it satisfactory, haven't you?"*

McVey: *"I knew it wasn't any account when I bought it but I didn't know how else to get rid of the salesman."*

--From an account of Absalom McVey's life

He said anything thats worth cuttin down a tree for
is worth doin right dont the lord love a 2 by 4
If you ask him how to do somethin hed say like noah built the ark
you got to hold your mouth right & never miss your mark

--Guy Clark

There was one peculiarity of the early builders worthy of mention, and that was their great dislike to building closets of any kind or description in their houses.

--Mrs. Lillian Faulhaber
A Sorosis Club paper read in ca. 1900

I can say that a building boom will shortly begin in Sedalia.

--Thomas W. Bast
Sedalia Morning Gazette, June 2, 1895

CHAPTER 8

THE BUILDERS

The earliest pioneers who settled in Georgetown had little choice: They cut down trees and built their own houses. If there were neighbors, construction likely was a community project called a "raising." A simple log house, with a group effort, could be built in a day.[81]

Georgetown's first house is said to have been built by George Heard in about 1837. Sedalia's first house is usually credited to George R. Smith in 1861. If it wasn't Smith, it almost certainly was Jacob Skinner who built Sedalia's first.[82] Absalom McVey built one

even earlier, in 1855, but it wasn't counted because it was outside the original city limits.[83]

The early houses built by Heard, Smith, Skinner and McVey were log-wall structures out of the folk building tradition known as Midland. Originating in Pennsylvania, New Jersey, Delaware and Maryland, the Midland house was constructed of logs hewn square and then placed horizontally to make solid wooden walls. Ends of the squared logs were notched to connect with the logs of adjacent walls.[84]

There was plenty of wood. While much of Pettis County was treeless prairie, the site of Georgetown was selected primarily because it was covered with a growth of timber.[85]

Shortly after platting Sedalia, Smith bought a tract of timberland on nearby Flat Creek and erected a sawmill. The mill produced the wood Smith used to build his original Sedalia house near what is now Seventh and Washington. The house, a simple side-gabled, hall-and-parlor National Folk type, survived for more than a century.[86]

While Smith and many other early settlers became fairly decent carpenters, Absalom McVey was good enough to become a journeyman. McVey came to Missouri from Maryland in 1836. Apparently, McVey became a pioneer to improve his health; a strange option, but a doctor in the East reportedly gave him only a year to live if he remained in Maryland. At the time, he was 32. McVey fathered seven children before coming to Missouri and a total of 24. He had three wives.[87]

By 1837, McVey had about as much carpenter work as he could handle in Georgetown. His work included making sash and doors for the new Georgetown courthouse. It was about this time that McVey wrote his wife, Mary, who had remained in Maryland, to express his sorrow at learning of a daughter's death. It was March, and McVey explained that he would not return east immediately. He cited outstanding obligations, a lack of funds and the difficult traveling conditions of early spring. He might return in April, he said, but it was clear that his heart wasn't in it. He wrote:

> I know not what to do for the best. I am perfectly satisfied that if we could sell to advantage at home, we could do

> much better here, although there are a great many disadvantages here, that we know nothing about in Maryland, but the State is rising and increasing in wealth, and population fast. The old settlers are moving out and the country is settling with wealthy and more intelligent people from the old States.[88]

But although he liked the possibilities he saw in the town that was growing around him, and in the land itself, the society was still typical of the frontier and McVey found much to despise in it. He wrote, in the same letter to Mary:

> Religion appears to be at a very low ebb.....The people are generally immoral. They hunt, gamble and work on Sundays as on other days, in fact moral darkness appears to cover the land, which is one great objection to this country, but they say it is improving very fast, in that respect. There are few or no carpenters in this town or country that know anything about work, and they are not willing to do as well as they can.....I can engage enough work for ten hands if I can stay. I have been solicited over and over to stay this summer.[89]

McVey fulfilled his obligations and then, in 1838, moved his family to Georgetown. Four months later his eighth child was born. Mary died a month after the child. Two months later, his two-year-old son died. McVey remarried the next year. His second wife was Hanna C. Burns. After Hanna died in 1855 (the year McVey built his first Sedalia house), McVey married Lucinda Allison.

McVey designed his own homes and several other houses, constructing them of brick as well as wood. His first house in Sedalia was located just northwest of what is now Sixth and Arlington. McVey owned 1,100 acres of prairie grass and farmland, a good-sized chunk of which was purchased by Smith and platted as Sedville,[90] in 1857.

Most of the earliest houses were built north of the Pacific Railroad tracks, with the business section extending along Main Street from Lamine to Vermont. As Mrs. Cameron Garrett, wife of an early resident recalled:

> Many of the houses at this time were made of boards set straight up and down and stripped (board-and-batten) to keep out the wind and it was more than frequent that we had the excitement of somebody's house or store furnishing us fire works, and as we had no water works then the fire lasted till the last sliver was burned.[91]

Many early houses were located along both sides of Jefferson and St.Louis Streets. Virtually the entire town occupied the area bounded by

Moniteau Street on the west, Massachusetts on the east, Jefferson on the north and Second Street on the south. Of the Sedalia houses built by 1865, fewer than 20 remained by July 1, 1882. It was expected that the town would develop north and east, but instead the growth was southward.[92]

Although wood was the most popular material used in early construction, the courthouse at Georgetown was built of brick. One of the pioneer brickmasons has been partially identified as John D. H_____s.* H_____s apparently set the courthouse bricks. That building does not exist today.

One of the earliest builders about whom a good deal more is known was German-born Frederick George Dean. Dean and his wife Dora were among the original settlers of Georgetown. The Deans moved to the newly-platted Sedalia in 1860, and found plenty of work. Sons Rudolph Dean and Daniel Dean also became contractors, as did a grandchild, Harold F. Dean, a great-grandchild, Richard Dean, and a great-great grandchild, Richard Dean, Jr. Today the Dean Construction Co., still located in Sedalia, claims "Quality since 1860."[93]

Unfortunately, no record has been kept of the houses and other buildings erected by various Deans. But it is known that members of the Dean family have been contractors for some of Sedalia's most significant structures, including the Heard House at 200 W. Broadway, the Yeater House at 624 W. 7th St., and St.Patrick's Church at Fourth and Washington.

Rudolph F. and Daniel H. Dean began working together as contractors soon after 1900, building at least four other houses included in the present survey: 1604, 1608 and 1609 S. Moniteau Ave., and a nearly identical house (to the one at 1609 S. Moniteau Ave.) at 421 W. Broadway. Rudolph lived in the house at 1604 S. Moniteau Ave., and Daniel lived in the other three, in the sequence listed. The Deans also are believed to have built the brick house at 1016 W. Broadway.

Prior to 1900, the Deans specialized in brickwork. (The frame Yeater House at 624 W. 7th St., ca. 1891, is an exception.) After 1900, the Deans continued building brick structures but began building houses of wood and other materials as well, according to Richard Dean, Jr., a vice president of today's company. During the 1930s, Dean Construction Co. built apartments in several other states, including Florida and "coast to coast." Beginning

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* The last name was not completed in an account by Judge Henry Lamm, no doubt because of the context in which it appeared: Judge Lamm was discussing a bricklayer who allegedly "did so much profane 'cussin' while laying the walls that the house got an unfortunate name or twist at its very birth, like Tristam Shandy, but this may not be so."[94]

in the 1950s, the company increasingly specialized in commercial construction. Today, commercial work remains the firm's primary activity.

By the time Rudolph and Daniel Dean were building houses, the procedure had become increasingly sophisticated, of course, with specialists hired for various functions. Most contractors limited their activity to following the plans of an architect. Eventually Sedalians could have their houses tailor-made from designs created by local architects.

Another contractor of note was Edward Hurley, an Irishman who came to Sedalia in 1872, by way of St. Louis. Hurley's specialty was brick, like the Deans, and he was prime contractor for some of Sedalia's most memorable architecture. His credits include the Sedalia Public Library, the Lamy Manufacturing Co. building, the Hurley Block downtown, and the Hurley House (which he didn't actually design) at 501 S. Grand.[95] Rudolph F. Dean worked with Hurley during the 1890s prior to forming a construction company with his brother, Daniel.

Another brick contractor of high regard was John T. Colaflower. Colaflower's accomplishments included the old Broadway Presbyterian Church, the Hoffman Building downtown, his own interesting residence at 1201 E. 10th St., and a two-story brick building at 734 E. 5th St. Colaflower settled in Sedalia in 1879, and operated a brick plant with his father prior to becoming a full-time contractor.[96] It is believed that Colaflower also designed at least some of his own buildings.

Additional contractors and the specific buildings with which they are associated include: Frank Hardin, 420 S. Park Ave.; Jerome Moyer and J. C. Warren, 711 W. Broadway; J. C. Warren, 1010 W. 7th St.; William P. Cousley and Hartsber, 724 W. 3rd St.; C. M. Woodward, Immanuel Evangelical & Reformed Church; Livers & Pullman, Sacred Heart Catholic Church; Dugan & Hutchinson Co., Sacred Heart Grade School; and the names Ilgenfritz, Jacob and Schwartz were among the contractors involved in construction of the First Methodist Church. The masonry contractor for at least the stone porch of the Cassidy House at 706 W. 5th St. is known to have been Richard Ryan.

In most cases, however, the names of contractors and architects have not been passed along to the current owners. The monumental job of seeking the answers is the construction notices of early newspapers was beyond the scope of the present research, but it is true that any number of builders' careers lie buried in deteriorating volumes of bound newsprint. The Sedalia

Public Library has an extensive collection of original Sedalia newspapers--there were several different publishers--but months of careful reading and indexing would be required. This source was tapped but briefly.

Names of contractors and builders who may have been hired to build structures in the survey are contained in the various city directories. The following is a selected sampling over a period of 37 years:

1867: G. B. Douglas ("Carpenter").

1873: Abbott & Cousley, Charles P. Becker, F. H. Burgan, I. M. Clark, Huff & Woodard, R. Hulland, Lindsey & Abbott, Lowry, Beckley & Co.("Architects and Builders").

1883: Nicholas Burmester, William P. Cousley, Joe T. Davidson, P. S. Dusenbury, C. H. Elliott, Gottfried Hermann, G. B. Murray, Peffley Bros., James M. Quinn, W. W. Rentch, Samuel Stahl, John Todd and J. D. Tomlinson ("Carpenters, Contractors, and Builders").

1889: Bryson & Taylor, George W. Burr, William P. Cousley, Edward Hurley, W. H. Moss & A. P. Crowell, W. R. Munger, and Samuel Stahl ("Contractors and Builders").

1892: George W. Burr, John Colaflower, Edward Hurley, Mode & Stewart, and Samuel Stahl ("Contractors and Builders"); T. J. Cowan and H. H. Dix ("Stone Contractors").

1898: J. S. Driver, Edward Hurley & Co., J. C. Pittman and D. Roderick ("Brick Contractors"); G. H. Altemueller, H. W. Anderson, J. Bryson, J. W. Clum, W. S. Corley, H. E. Crouse, Dickinson & Bowlsby, R. S. Dilley, A. C. Hamilton, G. S. Hartman, J. R. Heldman, A. J. Hogan, Edward Hurley & Co., T. H. Johnson, M. M. Lain, G. W. Lilly, M. Meyers, W. H. Moss, G. B. Murray, S. H. Olmsted, W. H. Paris, C. C. Red, C. T. Rennison, J. Salisbury, C. M. Sheets, A. W. Smith, G. F. Smith, L. C. Smith, L. C. Steavenson, J. T. Taylor, C. J. Trueman, G. W. Underhill, J. C. Warren, I. H. Winters, G. F. Williams and Woodward & Hammond ("Contractors-Carpenters"); T. Ahrens, B. F. Mundhink, T. W. Porter, B. Reulman and Reynolds & Height ("Contractors-Stone").

1904: L. S. Chaffee, J. W. Clum, S. R. Damron, Dean Brothers Construction Co., Richard S. Dilley, A. J. Hogan, W. H. Mason, Jerome Moyer, F. S. Sargent, W. E. Taylor and J. C. Warren ("Contractors and Builders").

Architects were listed separately from contractors in the city directories at least as early as the 1880s. In 1883, architect Charles R. Manning was

alone in Simmons & Kernodle's Pettis County and Sedalia City Directory. But by 1892, Gazette's Business Directory of Sedalia, Missouri, listed as architects Thomas W. Bast, W. S. Epperson, J. J. Franklin and W. W. Walling. In 1898, W. H. McCoy's Sedalia City Directory for 1898-99 listed Bast, A. P. Crowell, Epperson, H. M. Roe and Van Dyke & Strong. In 1904, Hoye's Sedalia City Directory listed Bast, Edward A. Strong and J. Frost Waddell.

Other Sedalia architects working during the period 1875-85 include M. Bakker, E. J. Payn, George Masters, the McClure Brothers and Bradshaw & Bradshaw.

Thomas W. Bast was a prolific architect who came to Sedalia in 1889 and, by 1895, reportedly had designed more than 150 buildings and residences. Bast, who was born in Wright City, learned carpentry from his father, David A. Bast. He studied architecture at night in St.Louis and worked as a carpenter by day, eventually becoming "master of the art of architecture."[97]

Although Bast's reputation was associated with Victorian styling ("Bastonian," it was affectionately called), he also may have designed some of the Eclectic Prairie style dwellings on Broadway. Known Bast designs include the Hurley House at 501 S. Grand Ave., the Carter House at 800 W. 7th St., and the Immanuel Evangelical & Reformed Church (United Church of Christ) at Fourth and Vermont. He is believed to have designed the Van Dyne House at 1108 W. Broadway and the Hurlbut House at 1012 W. Broadway. Also, it was Bast who designed the modifications to the porch at the Lamm House, 1303 S. Osage Ave. Bast himself lived at 902 W. 7th St., a ca. 1899 Victorian frame, from approximately 1913-1935.

More is heard about Bast today than any other Sedalia architect, but Bast was but one of several talented architects working in the city during the decades around the turn of the century.

W. S. Epperson designed such masterpieces as the Cassidy House at 705 W. 6th St., the Glass House at 117 W. 7th St. (today the Ewing Funeral Home), St. Patrick's Church at 415 E. 4th St., and probably even the Nationally Registered Harris House at 706 W. 5th St.

Apparently, the Cassidy and Harris floor plans were very similar. (The heavily-altered Cassidy House today no longer resembles the Harris House and it is necessary to compare old photographic postcards or Sanborn-Perris maps to discover the striking similarities.) Research for the National Register nomination of the Harris House indicated it was built in 1895 for Joseph Imhauser, the same year that the Cassidy House and the Glass House were under construction. Apparently, it was possible to mass-produce even masterpieces!

Other noted Sedalia architects include Edward A. Strong, designer of the Stanley House at 711 W. Broadway and the Sacred Heart Grade School at West Third and South Vermont, and Clifford H. Johnson, designer of the Pehl House at 1016 W. Broadway.

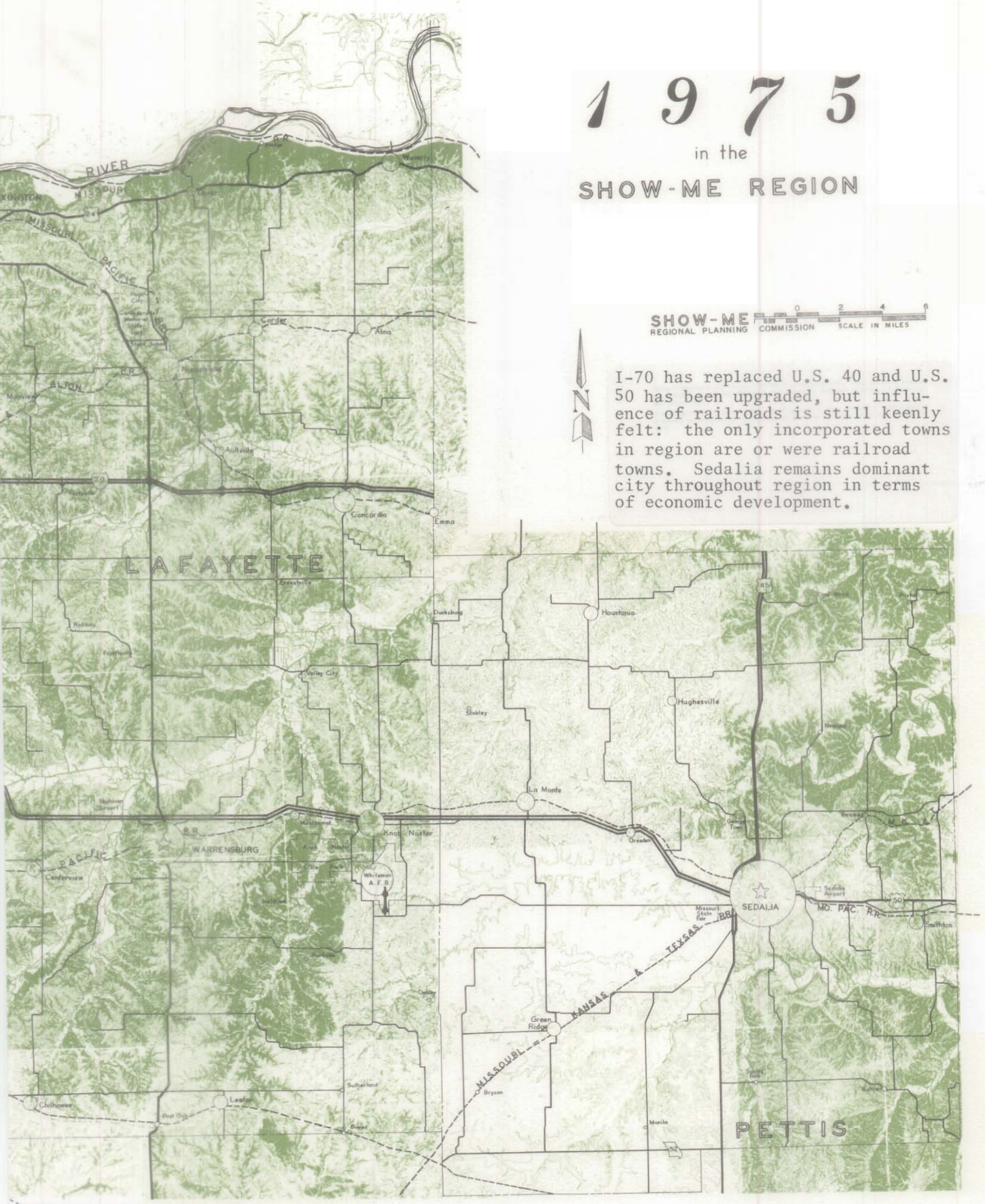
Specialists and out-of-town architects were sometimes hired to design the churches. The spectacular Sacred Heart Church at West Third and South Moniteau was designed by A. Druiding, a Chicago architect. The First United Methodist Church hired Bullard & Bullard of Springfield, Ill., to design its magnificent stone edifice at Fourth and Osage.

Despite the display of considerable talent and imagination, there probably were no truly great architects or contractors practicing their art in Sedalia. But these largely anonymous builders of a city have demonstrated in their works many of the qualities of individuality and resourcefulness that sparked the building of a nation. Though they can never return for an encore, the products of their ingenuity may still be enjoyed by all who will but look.

1975

in the

SHOW-ME REGION



Architecture is the art which so disposes and adorns the edifices raised by man for whatsoever uses, that the sight of them may contribute to his mental health, power and pleasure.

--John Ruskin

They are finding that tangible and satisfying links to the past are provided by structures, shopping streets, and residential and industrial areas in their cities and towns that have survived from earlier periods.

--U.S. Department of the Interior

CHAPTER 9
A FINAL NOTE

In a world where change (the only constant) is increasingly computer-enhanced, the worth of a single old house or building is often overlooked. The value of old buildings, of course, is that they serve as reminders of how we got from there to here. Because links to the past are links to ourselves, it can be argued that we break them only with great peril.

Or does it matter? One can't go around breaking biological links without the gravest of peril (extinction, maybe). But is it possible to make an equally serious case against the severing of cultural links, particularly in connection with old buildings? Perhaps there really is no peril and it isn't logical for some men to fight for old buildings while others rev up the bulldozers.

Some have tried to make a case: "As the physical reference points of our lives disappear one after the other, so do our ties with the past," said Larry K. Hancks and Meredith Roberts, Kansas City historians. "A people without a past could easily become a people without roots or values, a continent adrift in an uncertain future."[98]

This may be news to the residents of suburbia. But assuming it is valid to fear that some quality of humanity may be lost, how much is it worth to have 50 Queen Annes in Sedalia as opposed to 25? Or one? Or none? How much is it worth to have a past that is readable in buildings? After all, the time to decide such things is now. While there is still a choice.

Since the past is the past in any case, it is what we make of it from the available record--including buildings--that constitutes our

perception of history. History is only an interpretation of the past, not the past itself. How difficult it is to remember this!

The author's personal opinion is that the old structures should be saved, and as many of them as possible. To the author, the old buildings have qualities of honesty and charm that their contemporary replacements lack. To the author, it is reassuring to know that the old buildings are physically out there--even if he never gets around to actually visiting them.

Sedalia is fortunate in having both diversity and quantity in its historic neighborhoods. True, much has been lost through simple attrition. Even the George R. Smith House was razed recently, by city order. But the gems are likely to be preserved for posterity. The Harris House, the Heard Houses, the Yeater Houses should survive because they obviously are special. They have more going for them than the past per se.

The worth of entire blocks of vintage but average buildings, however, is the subject of no one's concern. Yet it is the quantity of old brick rather than the occasional masterpiece that best reflects our architectural past. If it is decided that it is important to save the houses and buildings as links, this is where the stand must be made--on Main Street, so to speak, where the past is most representative of our heritage.

Nationally, hundreds of thousands of average older buildings from the past century are poised on the threshhold of oblivion. Hundreds of thousands of these vintage structures already have been reduced to rubble. A building by Louis Sullivan or a house by Frank Lloyd Wright will certainly be defended to the death, but what of a building designed and built by Sedalia's John Colaflower?

Colaflower, a Sedalia original, is not exactly assured of a place in architectural or even local history. His brick cottage survives at 1201 E. 10th St. But the Broadway Presbyterian Church he built is gone. The top three stories have been removed from the originally five-storied F. E. Hoffman Building that Colaflower built in downtown Sedalia. The interestingly arched (inside as well as outside) building he erected at 734 E. 5th St. is rapidly deteriorating. Who will pay to save it?

Ultimately, historic concerns may be irrelevant when it comes to the restoring or razing of the typical older structure.

The practical argument is usually more persuasive. A sturdy older building is (or can be) more energy efficient than a thin-walled new one. Plus costs of labor and materials involved in restoration and remodeling

are usually much less than those involved in tearing down and starting over. A new building will in many cases be worn out long before the energy dollars it "saves" equal the cost of its construction!

Unfortunately for many buildings, and therefore unfortunately for us all, current owners often cannot afford to maintain much less renovate. The question of which buildings to save and which to condemn often takes care of itself. Once a building becomes dangerous, it is usually too late for anything. Our society makes no special provision for the preservation of its aged architecture.

No money is available from the state or federal governments for restoration of property that is merely old. Restoration, renovation, preservation are essentially private matters. But local governments can help by showing a new appreciation for the old. Contemporary standards and building codes can be applied to old buildings on an individual basis, with allowances made to avoid sacrificing architectural qualities. Local governments can zone to protect rather than to jeopardize or eliminate. Local governments can designate historic districts. By showing an official respect for old buildings, by treating the past as a nonrenewable resource rather than as one more disposable, local governnments make it easier for the preservation ethic to develop.

The psychology of the heart is such that the distant often is endowed with greater significance than the familiar. Lexington has its Civil War structures but Sedalia has a unique concentration of Victorian towers...and literally hundreds of perfectly fine, common old structures that deserve to be around and that we deserve to have around for a long, long time.

They say a carpenter's known by his chips.

--Jonathan Swift

APPENDIX

Note: For a more comprehensive description of recommended rehabilitation practices than is contained in pages 113 through 126, the reader may find the answers in The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Revised 1983).

FOOTNOTES

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74. Demuth, op.cit., p. 109.
75. Ibid.
76. Ibid.
77. Lang, op.cit., p. 725.
78. Portrait and Biographical Record, op.cit., p. 445.
79. Ibid., p. 343.
80. Lang, op.cit., p. 673.
81. Meyer, op.cit., p. 239.
82. Lamm, op.cit., p. 17.
83. "General George R. Smith, Man of Action," unidentified Sedalia newspaper, scrapbook of Mrs. Ruth Eppenauer. Probably based on Demuth, op.cit.
84. McAlester, op.cit., p. 82.
85. "General George R. Smith, Man of Action," op.cit.
86. Ibid.
87. "Maryland Pioneer McVey Had Big Role in Sedalia," unidentified Sedalia newspaper, scrapbook of Mrs. Ruth Eppenauer. Probably based on Demuth, op.cit.

88. "Maryland Pioneer McVey Had Big Role in Sedalia," op.cit.

89. Ibid.

90. "General George R. Smith, Man of Action," op.cit.

91. Mrs. Cameron Garrett, op.cit.

92. "General George R. Smith, Man of Action," op.cit.

93. Richard Dean, Jr. Interview, December 1984.

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HISTORICAL INVENTORY
City of Sedalia

INDEX

Inventory Sheet No.	Date	Address
101	1903	1604 S. Moniteau
102	1896	1608 S. Moniteau
103	1914	1609 S. Moniteau
104	1880s	423 S. New York
105	1880s	720 S. New York
106	1883	916 S. Ohio
107	1915	1200 S. Ohio
108	1898	1220 S. Ohio
109	1870s	2402 S. Ohio
110	1894	1222 S. Osage
111	1882	1303 S. Osage
112	1890	1319 S. Osage
113	1889	400 S. Park
114	1905	420 S. Park
115	1902	1001 S. Vermont
116	1897	1005 S. Vermont
117	1908	1318 S. Warren
118	1880s	620 S. Washington
119	1885	E. Broadway & S. Ohio (Calvary Episcopal Church)
120	1896	W. Fourth & S. Vermont (United Church of Christ)
121	1911	400 N. Lamine Ave. (Taylor Chapel United Methodist)
122	1896	E. Sixth & S. Summit (First Assembly of God Church)
123	1926	1124 E. Broadway (Epworth United Methodist Church)
124	1923	412 N. Osage Ave. (Ward Memorial Baptist Church)
125	1889	W. Sixth & S. Osage (Community Church of Sedalia)
126	1888	W. Fourth & S. Osage (First United Methodist Church)
127	1910	415 E. Fourth St. (St.Patrick's Catholic Church)
128	1893	W. Third & S. Moniteau (Sacred Heart Catholic Church)
129	1907	W. Third & S. Vermont (Sacred Heart Parochial School)
130	1911	1612 S. Harrison Ave. (Jesus' Name Apostolic Tabernacle)

NOTE:

While the above list identifies 130 of Sedalia's significant buildings, it is more advisory than absolute. Perhaps 100 of the structures should be on any historic/architectural inventory, but the others are more or less negotiable.

In other words, approximately 30 of the buildings listed above could be replaced by a different 30 without greatly diluting architectural quality or historic interest. True precision would have required fairly detailed inspection of possibly 75 or 80 properties, an undertaking beyond the scope of the present research.

In some cases, the researchers were biased toward the inclusion of interesting oldtimers seemingly in danger of falling by the wayside within the next few years. At least one house on the inventory already is condemned.

Also, the current survey deliberately does not include any downtown (other than churches) buildings.

Owners of listed houses are invited to submit additional information, corrections etc., to Show-Me Regional Planning Commission, P.O. Box 348, Warrensburg, Missouri 64093.