

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

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

1. Name of Property

historic name Smith, Dr E. Sanborn, House

other name/site number King House

2. Location

street & town 111 East Patterson Street N/A not for publication

city or town Kirksville N/A vicinity

state Missouri code MO county Adair code 001 zip code 63501

3. State/Federal Agency Certification

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

Mark A Miles DEC. 15, 2008
Signature of certifying official/Title Mark A. Miles/Deputy SHPO Date

Missouri Department of Natural Resources
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

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

5. Classification

Ownership of Property
(check as many boxes as apply)

Category of Property
(check only one box)

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

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

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Function
(Enter categories from instructions)

DOMESTIC/Single Dwelling

Current Function
(Enter categories from instructions)

DOMESTIC/Multiple Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH & EARLY 20TH CENTURY REVIVALS
Colonial Revival

Materials
(Enter categories from instructions)

foundation Concrete
walls Brick
 Stucco
roof Asphalt
other Wood

Narrative Description

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

See continuation sheet(s) for Section No. 7

Smith, Dr E. Sanborn, House
Name of Property

Adair County, Missouri
County and State

8. Statement of Significance

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

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

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

Property is:

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

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

9. Major Bibliographical References

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

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

Areas of Significance
(enter categories from instructions)

ARCHITECTURE

Period of Significance
1925

Significant Dates
1925

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

Cultural Affiliation
N/A

Architect/Builder
Abt, Ludwig. Architect

Geoghegan, W. M. Builder

See continuation sheet(s) for Section No. 8

Primary location of additional data:

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

Still Osteopathic Museum, Kirksville, Missouri
King Foundation, Kirksville, Missouri

See continuation sheet(s) for Section No. 9

Smith, Dr E. Sanborn, House
Name of Property

Adair County, Missouri
County and State

10. Geographical Data

Acreage of Property Less than one acre

UTM References

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

1 1/5 5/3/5/5/1/5 4/4/4/8/5/5/2
Zone Easting Northing

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

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

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

Verbal Boundary Description

(Describe the boundaries of the property.)

Property Tax No. N/A

Boundary Justification

(Explain why the boundaries were selected.)

X See continuation sheet(s) for Section No. 10

11. Form Prepared By

name/title Cole Woodcox
organization Truman State University date 25 September 2008
street & number 616 East Harrison Street telephone 660.785.4119
city or town Kirksville state MO zip code 63501

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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

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

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

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

Property Owner

name/title King Foundation, c/o Jack Schrader, Secretary
street & number 202 Pershing Building, Truman State University telephone 660.785.4171
city or town Kirksville state MO zip code 63501

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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**Smith, Dr E. Sanborn, House
Adair County, Missouri**

SUMMARY

Constructed in 1925, the Dr E. Sanborn Smith House at 111 East Patterson Street in Kirksville, Adair County, Missouri is a two and one-half story brick and stucco house designed in the Colonial Revival style by noted regional architect Ludwig Abt of Moberly, Missouri. The house is eligible for listing in the National Register of Historic Places and is locally significant under Criterion C in the area of ARCHITECTURE. Sitting on two lots, the Smith House is T-shaped. The broad, main façade runs east-west parallel to Patterson Street and displays strict symmetry. The three bay organization is carried directly up from the basement fenestration to the attic where three evenly spaced dormers rise above the south slope of the side-gabled roof. The stem of the house's T shape forms a secondary, north-south axis which dominates the rear elevation. The east façade features a sun room and the west has a pantry extension from the kitchen and a bay window set on brackets off the dining room. Abt increased the building's interest with brick and faux half-timber detailing. The Smith House is an exceptional local example of the Colonial Revival style. Moreover, the house retains most of its historic features after eighty-three years of continuous use. Exterior and interior alterations have been minimal and the Smith House possesses the integrity expected for listing in the National Register of Historic Places.

ELABORATION

Site Located three-quarters of a mile south of the Adair County Courthouse Square, the main commercial district in Kirksville, the Smith House sits on the north side of East Patterson Street. The house occupies two tree-covered lots that gradually slope to the southwest over a run of 120 feet along the southern boundary and over a run of 180 feet along the western boundary.

When erected, the Smith House stood in a largely residential neighborhood. The Grim-Smith Hospital at 114 East Patterson Street and the Grim-Smith Annex at 201 East Patterson Street were the only non-domestic buildings in the immediate area. However, with the growth of Truman State University since the house's construction, the Smith House is currently the sole remaining residence for five blocks on the north side of Patterson Street. Truman State University buildings now line that side of the street and the university surrounds the Smith House on three sides – parking lots on its west and north sides and a large flower garden on the east side. Nevertheless, the house's generous site creates a buffer between it and the larger university buildings. In addition, eighty-three year old oak trees surround and screen the house, preserving the character of its original landscape.¹

¹ An undated planting map exists among Abt's 1924 plans for the house in possession of the Special Collections Department, Pickler Memorial Library, Truman State University, Kirksville, Missouri. The landscape plan shows several of the extant trees. None of the present shrubs are original. Nevertheless, existing shrubs are in the

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Exterior of 111 East Patterson Street

South Elevation (see Figure A and Photo 1) The main entrance to the house faces south directly onto Patterson Street and the Grim-Smith Hospital. The elevation is divided into three strongly articulated bays beginning with the basement and rising up two and a half stories. The superstructure rests on a reinforced concrete foundation consisting of five-foot by nine-inch walls capped with ten courses of red brick set in running bond with a single course, the eleventh, set in Flemish bond. Above this eleventh course is a single course of soldier bricks that form a visual and textural break between the basement and the first floor. The fenestration for the basement consists of five rectangular casement windows with two glazing bars dividing the window into three lights; thereby establishing at grade level a motif of “threes” that the house repeats across its exterior composition.²

The first floor is brick laid in a running bond and holds three blind arches, all five feet and five inches wide. These equal units contain a dining room window, the front door, and a living room window. The arched openings for the dining and living room feature tripartite windows – 8/8 sash windows set in wooden mullions that divided the large center sash windows from four-paned sidelights. This three-part division is echoed in the window apron where headers set in stucco duplicate the windows’ treble organization. A cut stone sill separates the window apron from the windows. A stucco tympanum is the final element of the blind arches. Both the tympana for the dining and living rooms are surrounded by a single rowlock arch and prominently display a brick rhomboid.

The focal point of the south elevation is the front door. Four steps set between brick piers rise from the sidewalk up to the concrete porch. The piers display two original wooden planter boxes with vertical end posts and diagonal bracing that mirror the faux half-timbers on the second floor and in the dormers. The door furniture rests on a cut stone threshold. The original eight-light, wooden screen door shields a red oak door with twelve beveled-lights. The door is set between sidelights. The same stucco tympanum and brick rhomboid design from the window openings appears above the door. This is shielded by a semi-circular hood, approximately two feet deep, supported by two brackets. The soffit has a slight bed molding where it meets the brick wall of the house and an unadorned frieze with a cornice on the archivolt. The original porch light hangs from the center of the hood. An original metal mail slot is to the right of the front door.

The second story is rendered in stucco with faux half-timbering to suggest an underlying structural framework. An eight-inch wide, wooden bottom plate demarcates the second from

locations of original shrubs as per the landscape plan.

² A sixth window exists in the basement, but this is a later, glass block infill of the original coal chute on the west façade.

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the first floors. Tripartite windows with 8/8 sash and sidelights are set immediately above the dining and living room windows. A smaller pair of 6/6 sash windows and a window box are above the front door. Vertical and diagonal faux half-timbers further subdivided the three bays into smaller units and create a strong rhythm across the Patterson Street façade. There are no diagonal timbers in the final bays thereby imparting a well-defined stop at the façade's corners.

As a transition between the second story and the attic, rafter lookouts support the soffit and echo the half-timber's rhythm on a smaller scale. The attic story is dominated by three dormer windows. The central dormer is the largest with paired 3/1 windows. This division of the upper sash into three lights repeats the fenestration at the very bottom of the house where the basement has three-light windows. The dormers on either side of the central dormer are smaller and hold 8/8 sash windows. All three dormers' tympana are stucco with faux half-timbering whose posts and quarter-circle diagonal members recall the blind arches on the first floor. The gables are slightly bell cast with wide eaves. The side-gabled roof has asphalt shingles and galvanized iron gutters and downspouts.³

Attached to the main body of the house is a three-sided, one-story sun porch. Brick piers capped with cut stone define its corners. These support a wooden architrave, unadorned frieze, simple box cornice and flat roof. Originally a Colonial Revival-styled balustrade stood atop the cornice line, but this was removed years ago.⁴ Pairs of 6/6 sash windows divided by wooden mullions are on the south and north elevations; the east elevation holds five 6/6 sash windows separated by four mullions.⁵ Window boxes made of cypress, original to the 1924 design, are set on brick corbels beneath each of these three bands of windows.

East Elevation (see Figure B and Photo 2) Because of the building's T-shape, there are two east elevations – that of the main block and the other for the ell.

The same basement and first floor features noted above continue on this elevation, as does the second floor's stucco treatment. Unlike the main façade, however, there are no diagonal faux half-timbers on the east elevation. The basement level on the east elevation has a single three light window. The first floor, by contrast, has four glazed openings. Three of these -- a bifold door between the living room and sun porch and two square casement windows on either side

³ The existing shingles are taupe. The 1924 plans and specs call for green asphalt asbestos shingles with a single row of four-inch red shingles along the ridge. The house made a unified but bold color statement.

⁴ See Ludwig Abt, Plans for the Dr E. Sanborn Smith House, 16 October 1924. Special Collections Department, Pickler Memorial Library, Truman State University, Kirksville, Missouri. The balustrade strengthened the house's Colonial Revival appearance but was removed in the sixties as shown in private photographs (King Foundation).

⁵ Abt's plans and a 1925 photograph of the house during its final stages of construction show that the porch was originally just screened. However, later photographic evidence of the Smith House (in possession of the King Foundation) proves that the porch had been enclosed by the early thirties.

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of the brick chimney – are enclosed by the sun porch. The fourth is a single 8/8 sash window in the north-east corner of the house's main block. This window rests on a cut stone sill.

The second and third stories of the main block display stucco and faux half-timbering. Paired 8/8 sash windows separated by wooden mullions are on either side of the brick chimney which rises from the first floor through the second and third floors without breaking the barge board in the gable. The chimney records a decorative distinction between the second and third floors: a course of soldier bricks then a course of rowlock brick make a subtle division on the chimney between these two floors. The chimney then continues up in a running bond and finishes with a row of soldier bricks, a four-inch concrete cap and two projecting tile flue liners. A single 8/8 sash window is set on either side of the chimney. Four curved brackets, suggestive of triangular knee braces, decorate this façade. They are placed in line with the faux half-timbering – two brackets at the corners of the second story where the gable begins its rise and two mid-way up the slope at the third story.

The east elevation of the ell continues the same features from the other sides. Since the basement does not extend to the ell, there are no windows at grade level. On the first floor, the fenestration pattern consists of two 8/8 sash windows and two sets of 4/4 sash windows with wooden mullions. The second floor windows are in strict alignment with the first floor windows.

North Elevation (see Figure B and Photos 2 and 3)

The house's T-shape results in three north elevations – the large central part of the ell and two shorter sections on the main block of the house. Moving from east to west, these are:

- 1) the north elevation of the eastern part of the main block contains three simple openings: a three light window in the basement; an 8/8 sash window on a cut stone sill set almost in the interior angle of the main block and ell; paired 4/4 sash windows also set almost in the interior angle formed by the two wings.
- 2) the north elevation of the ell. Because this is the garage there is no basement and no windows at the first floor, only an expanse of brick. At the second and third floors elements found on either elevations are repeated, namely the stucco and faux half-timbering. Two tripartite window units dominate the second story. These are 4/4 sash windows of equal size divided by two wooden mullions, thereby carrying Abt's three-part compositional scheme from the main elevation onto even this the least public of the house's façades. A single 4/4 sash window is set high in the gable end of the third story. The same curved decorative brackets appear along the barge board -- at the corners of the second story, at the midway point in the third story, and a fifth is set at the apex of the gable.
- 3) the north elevation of the western part of the main block manifests the same cement, brick, stucco and faux half-timber elements seen on the other façades. This elevation

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has three openings: a three light rectangular window at the basement level; small, paired 3/3 light sash windows on a cut stone sill placed near the first-story's interior angle formed by the main block and ell; and paired 4/4 windows at the second story, again set close to the building's interior angle.

West Elevation (see Figure A and Photo 3) Once more, because of the structure's plan, this elevation contains two parts – the west elevation of the ell and the west elevation of the main block. Beginning with the former, the principal feature of the west elevation is the original quinpartite garage door on the first floor. The lower two-thirds of each panel display crossed diagonal timbers, echoing a chief decorative element of the house's exterior. The upper third of each panel holds a four light window. All five original panels are hinged; the center three open into the garage. A row of soldier bricks are set above the garage opening and the space between the garage and the second floor displays a large rectangular decorative panel created by soldier bricks set against the running brick bond. The second story of this façade has two sets of paired 4/4 sash windows.

In marked contrast to the symmetry of the south façade, the western elevation of the main block of the Smith House is its most complicated, irregular façade. By and large, the third and second stories replicate the east elevation at these levels. The third story has an 8/8 sash window set high in the gable; the second story has two sets of paired 8/8 sash windows. Five curved brackets connect the exterior walls and faux half-timbers to the bargeboards – two at the corners of the second story, two at the mid-point of the barge board's slope, and one in the apex of the gable. The arrangement of elements at the first floor, however, differs from the other elevations. To begin, a stucco and faux half-timber bay projects from the dining room. Supported by curved wooden knee braces, this bay contains paired casement windows of 3/3 lights, faux half-timber end posts, vertical and diagonal timbering, brackets at the eaves and a pent roof. A six light glass block window is set at the basement level under the projecting bay. Moving north along this elevation, the next element is a set of narrow, 2/2 sash windows set on a cut stone sill. Continuing north, the most dominant feature is the stucco enclosed pantry. Abt's 1924 blueprints for the house show that originally this space was filled with nothing more than an open well staircase going down to the exterior basement door and a straight-run staircase up to a landing outside the kitchen door. The porch may have been suggested during a later design stage for the house or added during construction. Nonetheless, the pantry is original – a 1925 photograph of the house in its final stages of construction clearly shows the pantry on the west façade.⁶ The pantry includes a flat-roof, stucco walls with original vertical and diagonal faux half-timbers, a 1/1 window on its western elevation, lattice work at the basement level (which screens the exterior staircase and basement door) and a concrete, cast stone foundation. The north elevation of the pantry has a straight-run staircase of five stairs, a screen door and wooden door with 1 light, and a shallow bay that juts out from the main

⁶ 1925 photograph of the Smith House in possession of the King Foundation.

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volume of the pantry. This stucco bay has a pent roof, exposed rafter tails, vertical timber posts, and one curved bracket on its base. On the underside/floor of the bay is a drain. This bay held the ice-box and the drain conducted melted ice out and away from the house. While the pantry's stucco and faux-half timbers are in sympathy with the main block, its foundation is different. The pantry's lack of structural integration with the main house has resulted in slight settlement damage to the pantry's foundation and to the main house's exterior brick walls and mortar work immediately around the pantry

Interior of 111 East Patterson Street

Basement (see Figure C) The basement is unpretentious but designed to maximize access to and provide ample space for the completion of its vital functions. This floor has two entrances: one via a straight-run staircase that opens directly to the driveway on the west and the second by means of a straight-run staircase that connects the first floor's back stair hall to the basement's main room. This room, a laundry room, extends across the entire north side of the house. Two wooden posts on concrete footings, together with the wall between the coal room and furnace room, each carry a split girder running north-south across the basement to support the load from the parallel staircases that constitute the house's core for three floors. A door in the eastern wall leads to a cold storage room. The west end of the laundry room has an original incinerator, an original laundry chute that runs from the second floor to the basement and a historic set of wood and metal racks for storing all the window screens for the house during the winter and all the storm windows during the summer. The interior walls, separating the laundry room on the north from the furnace and coal room on the south, are made of structural clay tile. All of the basement doors and their hardware are original. Four of the five doors are wooden battens secured by two rails; the fifth is a conventional door with a hanging stile, shutting stile, rails, three horizontal panels and a three-light window.

First Floor (see Figure C and Photos 4 and 5) At the first floor level, the Smith House is fundamentally a central hall plan. The front door opens into an entrance hall that has a prominent open-well staircase with an open string and two tapered balusters to a tread. The dining room and living room are set on either side of the staircase. A large mirror is attached to a wall on the staircase's half-space landing.



To the right or east side of the entrance hall, a wide opening leads to the living room. The living features original light fixtures on the ceiling and wall sconces on either side of an exposed brick fireplace and its tile hearth. Built-in oak bookcases with double doors, each with eight lights, flank the fireplace and carry the mantel across most of the east wall. Square windows are above the bookcases. Two

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glazing bars and a transom divide each window to create 3/3 lights. The coat of arms of Castilla y León and original sconces are set into the chimney breast.⁷

A bifold door with ten beveled lights opens onto the rectangular sun porch where an original light fixture (blue birds in flight painted on white glass) harmonizes with the view through the windows of trees and shrubs outside.

Returning to the hallway, the double doors on the west wall lead to the dining room with a nook in the west wall intended to hold a sideboard. This recess creates the extension carried on brackets visible on the west exterior elevation. Original sconces are on either side of this extension. A door in the north wall leads into a breakfast room with a linen closet and floor-to-ceiling built-in cabinet. This room, in turn, is separated from the kitchen by a swinging door with a beveled rhomboid glass. The kitchen has been reconfigured for a new stove and refrigerator, however, the eight and a half foot tall, floor-to-ceiling built-in cabinet along the north wall is original. In the 1924 design it appears in the northwest corner of the kitchen whereas now it occupies the northeast corner, the original site of the stove. The built-in cabinet includes a small, hinged opening on the counter to a chute that runs from this cabinet to the incinerator immediately below in the basement. The kitchen has its original light fixture, a white glass globe with blue Delft scenes – windmills, canals, etc. The south wall is almost entirely occupied with doors – to a small pantry, to a cupboard, to a drop-down ironing board, to the laundry chute, to the breakfast room. Directly off the kitchen is a second pantry with a big built-in cupboard and a niche for the original ice box. The drain to carry melted ice away from the house is set in the floor. A small bathroom with a one-inch hexagonal vitrified tile floor, a servant's staircase that joins the main staircase at the level of the landing, the stairs to the basement, a maid's room, and stairs to the large, attached garage complete the first floor plan. The garage, probably the first attached garage in Kirksville, has a concrete floor five inches thick and poured in six-foot wide strips.⁸ The walls of this room are made of structural clay tile set in running bond in contrast to the brick walls of the rest of the house. Two windows are set high up in the east wall and a five panel door is in the west wall.

The first floor has nine and a half foot ceilings and the second floor eight foot ceilings. The interior finishes in the main spaces on both floors consist mostly of painted plaster walls with plaster ceilings and wood trim (baseboards, crown molding, windows and doors and their surrounds). The entrance hall displays the greatest amount of red oak – some wood paneling, the door surrounds, frame for the mirror, the staircase's string, treads, risers, newel posts,

⁷ This metal coat of arms was part of the spoils of war. Dr Smith's uncle was a Rear Admiral in the US Navy who served in the Spanish-American War and brought the crest back from an attacked Cuban cruiser. Smith had it installed above the living room mantel. See "Dr Smith Maps Goals For State Board of Health", *Kirksville Daily Express*, 1 February 1937, 4.

⁸ By contrast, the basement's concrete floors are only three and a half inches thick.

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balusters, and handrail, etc. Floors in the living room, entrance hall and dining room are red oak. Those throughout the rest of the house are yellow pine with the exception of the bathrooms on both floors which have one-inch hexagonal vitrified white and blue tiles placed in a rose design and set in cement mortar. The hardware throughout the house is original. The principal rooms have glass doorknobs; the kitchen and bathrooms have white porcelain ones. The secondary spaces – breakfast room, bathrooms, closets -- on both floors have simpler baseboards and crown molding. Some rooms in the house retain their original light fixtures.⁹



Second Floor (see Figure D)

The tight arrangement of closets, bathrooms, and linen cupboard produces a clear axis running east to west across the second floor. The bedrooms occupy the four corners of the main block on this floor and a sleeping porch takes up the entire ell. Each room has a walk-in closet and easy access to a bathroom. The master bedroom, in the southwest corner has an en suite bathroom with a tiled shower. The two bedrooms across the hallway, in the southeast and northeast corners, share a half-bathroom. Both the sleeping porch and bedroom in the northwest corner, have access to the largest bathroom on this floor, located between these two rooms. Retractable stairs in the ceiling give access to the attic while keeping the hallway in front of the main bathroom clear of obstruction.

Third Floor (see Figure D)

The attic of the Smith House is unfinished but impressive in its size. The wythe of structural ceramic tile that forms the masonry core for the house is visible, as are the pulleys for the folding attic stairs and the pine posts, rafters, collars and roof deck. The third floor contains two rooms. One that runs uninterrupted the length of the main block and the second, separated by a wall and door, that covers the entire ell. Eight windows illuminate this floor of the house.

⁹ Light fixtures replaced before 2006 are in the entry hall, dining room, master bedroom and sleeping porch. Original light fixtures replaced with generic pieces in 2008 are in the upstairs hall and living room.

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INTEGRITY AND CONCLUSION

The Dr. E. Sanborn Smith House demonstrates exceptional integrity. The roof, stucco, brick, foundation, interior plaster, hardware, wood work, floors, ceramic tiles and finishes are in excellent condition. Many original lighting and bathroom fixtures remain. The sole changes to the house are the addition of coping placed on the brick piers on either side of the front steps in the thirties; the removal of a wooden roof balustrade on the sun room in the sixties; the relocation of elements in the kitchen (viz., stove and refrigerator) during the same decade; and the replacement of some original lighting fixtures.

An outstanding example of Ludwig Abt's skills, the Dr E. Sanborn Smith House demonstrates a well-thought out plan conducive to informal living. The landscaping, exterior, interior and finishes remain true to the architect's vision for the house. The Smith House is locally significant as an important example of a prominent regional architect's residential work in North Central and Northeast Missouri. The house is significant in the evolution of early-twentieth century domestic design in Kirksville, Missouri. And it is significant as a notable local example of the Colonial Revival style.

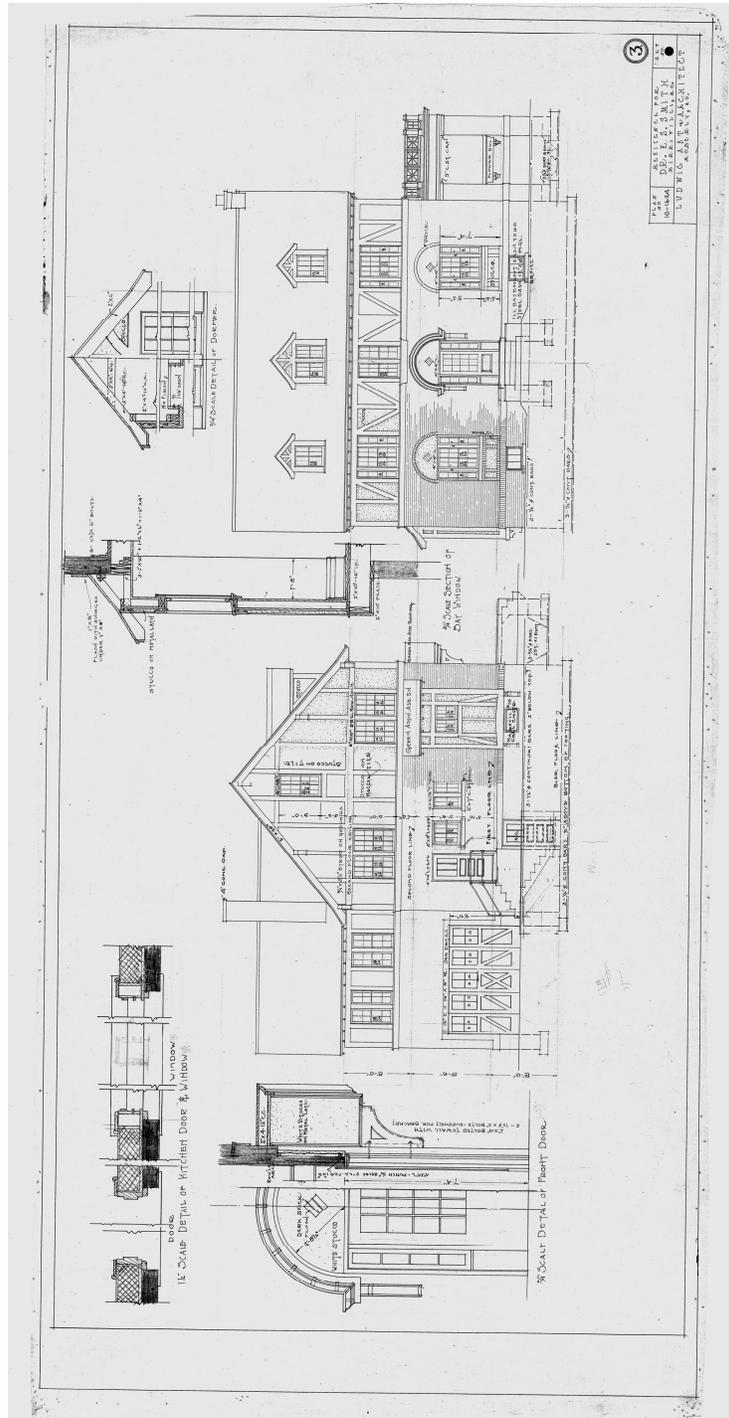
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National Park Service

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**Smith, Dr E. Sanborn, House
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Figure A: West (side) and South (front) Elevations, 1924.



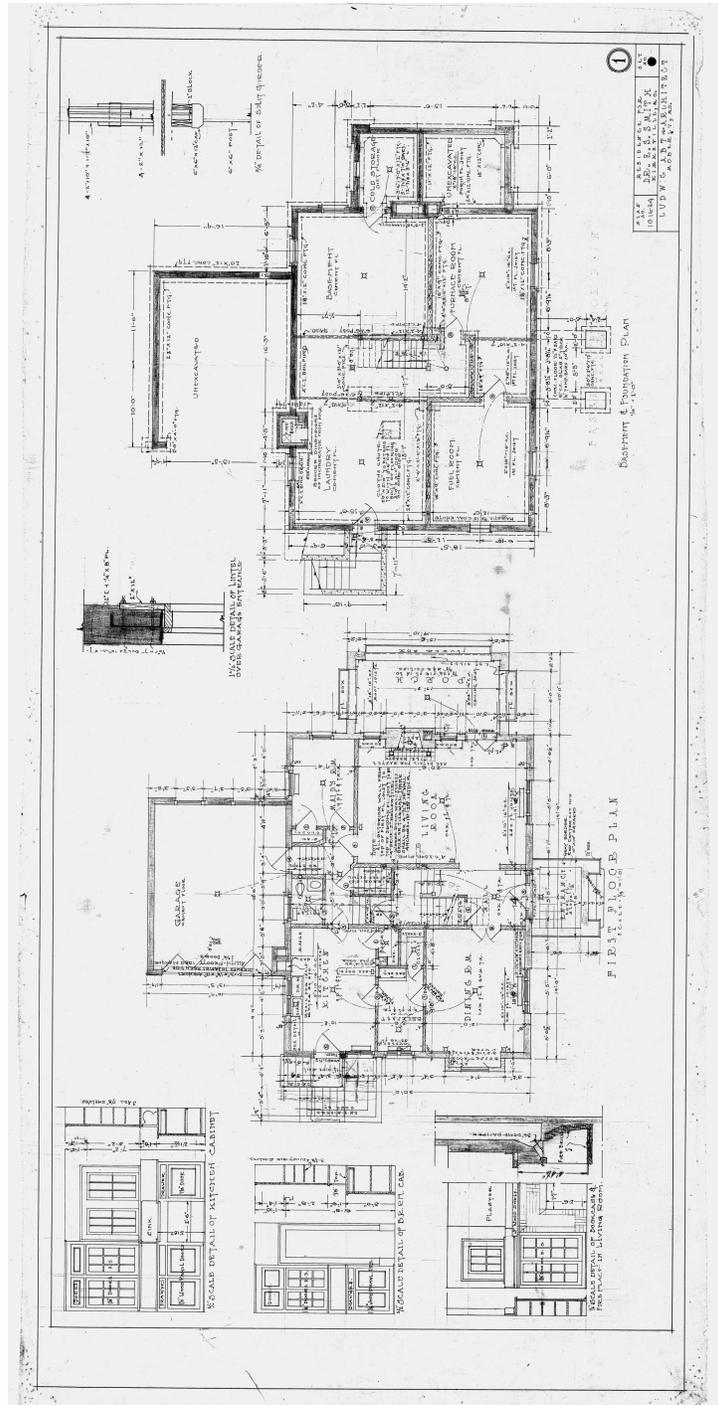
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Figure C: First Floor and Basement Plans, 1924.



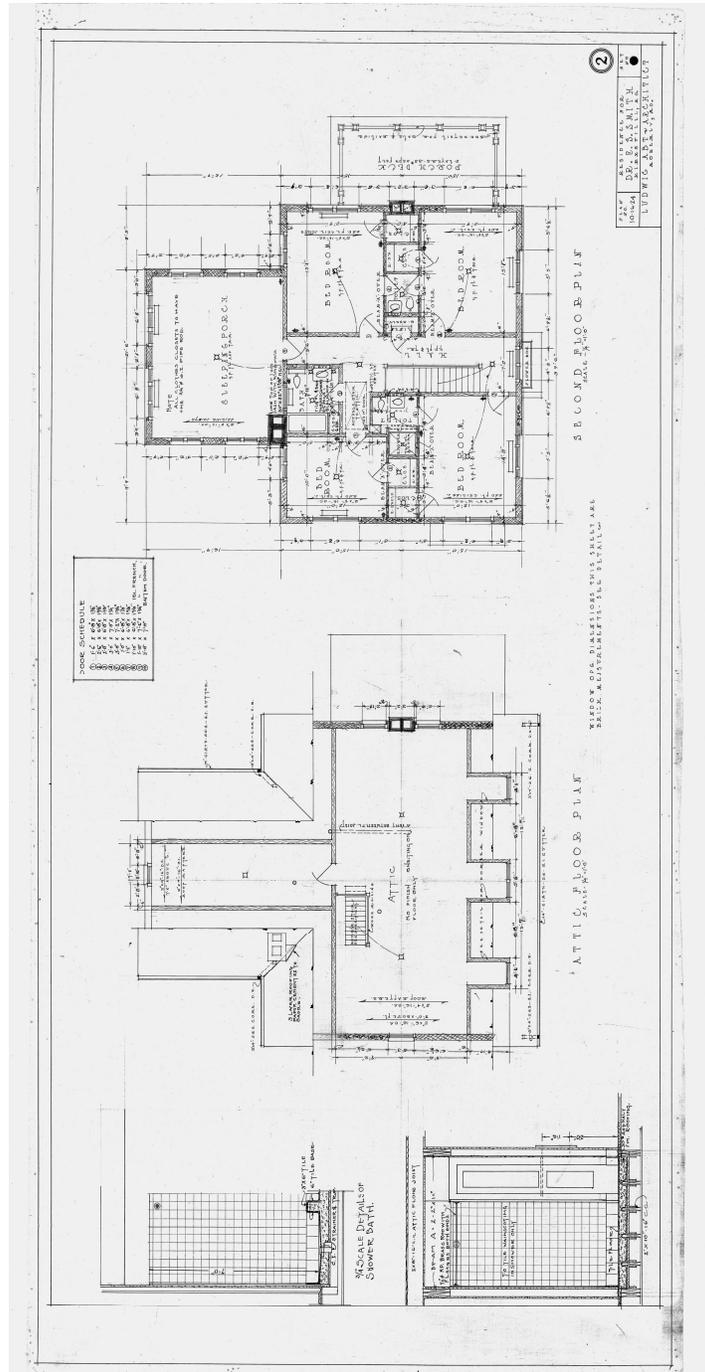
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Figure D: Second Floor and Attic Plans, 1924.



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STATEMENT OF SIGNIFICANCE

Summary Three key reasons make the Dr E. Sanborn Smith House at 111 East Patterson Street, Kirksville, Adair County, Missouri locally significant under National Register Criterion C for the area of ARCHITECTURE. First, it is an outstanding example of work by Ludwig Abt, a leading regional architect. This Colonial Revival house is in excellent condition and demonstrates the architect's solution to an early-twentieth century design requirement – adjusting buildings to an emergent car-based culture. Second, the Smith House makes a crucial contribution to understanding an early-twentieth century shift in Kirksville from large, high-style houses to residences that, while more modestly scaled, continued to put national architectural trends on view in this rural Missouri town. And third, the Smith House is a superb local example of the Colonial Revival style. The period of significance is 1925, the date of the house's construction and the approximate mid-point in this local shift from large to more modestly scaled homes.

ELABORATION

The Smith House in the Context of its Architect

The Dr E. Sanborn Smith House is a noteworthy example of the domestic designs of Moberly architect Ludwig Abt and is a rare local example of a 1920s middle-class house with a built-in garage – no other known example exists in Kirksville from this period.

Ludwig Abt (1882-1967) was a German-born and educated architect. He immigrated to the United States at the age of twenty and worked in a number of American cities in the construction industry, specifically as “a craftsman, estimator, superintendent and engineer.”¹ He returned briefly to Germany to study the use of reinforced concrete. When he returned to the United States, he went to Kansas City, where he worked with the practice of Sanneman and Van Trump for a year. Then in 1911, Abt and his wife moved to Moberly, Randolph County, Missouri (51 miles south of Kirksville), a prosperous railroad hub for North Central Missouri, where he opened and maintained his own architectural office until 1952 when he entered into partnership with Moberly architect Jay Cleavinger.

Abt was a prolific designer and his work has already been recognized by the National Register of Historic Places – viz., the gymnasium/auditorium section of the Moberly Junior High School (NR listed, 01/04/08).² Advertisements for his services read: “Ludwig Abt, Architect, Ideas Furnished”.³ In view of the variety of structures he produced, there was a great demand for his

¹ See “Ludwig Abt Dies: Noted Architect”, *Moberly Monitor-Index*, 12 January 1967, 1-2 and “Obituaries”, *Mid-West Contractor*, Vol. 1128, 25 January 1967, 60.

² Erected in 1917, this section of the Moberly Junior High School is located at 101 North Johnson Street in Moberly, Missouri.

³ Quoted in “The Fourth Street Theatre”, 22 August 2008, <http://www.4thstreettheater.org/history.html>

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versatile ideas. His houses, churches, schools, commercial buildings, hospitals, government offices, and depots constitute important parts of the built environment throughout the Northeast and North Central regions of Missouri. Because of the quantity, quality and range of his buildings, Abt's contribution to twentieth-century architecture in Missouri is considerable.

By the time he received the commission for the Smith House in Kirksville in 1924 Abt had a well-established reputation in the area as an architect. Much of his work during the nineteen tens focused on a variety of commercial, ecclesiastical and educational designs.⁴ The bulk of his domestic oeuvre was built from the late-teens to the thirties and three of his early houses merit attention in relation to the Smith House nominated here.



The first is a dark red, pressed brick house constructed in 1916 for John C. and Margaret O'Keefe. Not only was the O'Keefe House one of Abt's earliest residential plans, it remained one of the largest throughout his career. This massive Colonial Revival house, located at 811 South Fifth Street in Moberly, Randolph County, Missouri was built for one of the four men who owned the O'Keefe Brothers Grocery Company, a wholesale grocery.⁵ As a design, the house displays components that Abt returned to often: a two and a half story, three bay, central plan house with a sun porch on one side of the main elevation balancing a porte cochere on the other side. Abt took the form and plan of this 1916 house in Moberly and altered the scale and materials for the Smith House in Kirksville. Although Abt's work is hardly formulaic, the pedigree of the Smith House is clear. It derives from the O'Keefe House – two and a-half stories, three bays, central plan, the main floor windows set in blind arches ornamented with stucco and masonry rhomboids, tripartite windows on the second floor, paired windows over the main entrance, side-gabled roof, three dormers. While both houses have a sun porch, there is no porte cochere at the Smith House. The absence of this element

⁴ E.g., his work for the Fourth Street Theatre at 110 North Fourth Street in Moberly, for Sacred Heart Catholic Church at 1115 Locust Street in Columbia (both buildings date from 1914) and for the abovementioned gymnasium/auditorium section of the Moberly Junior High School (NR listed, 01/04/08) built in 1917 at 101 North Johnson Street in Moberly.

⁵ In addition, the O'Keefe Brothers also owned the just-mentioned Fourth Street Theatre, designed by Abt. As a family their residences constitute an impressive architectural presence along South Fifth Street. Two of the four brothers' houses are the sole buildings along the west side of the 600 block of South Fifth (one of these being the Burkholder-O'Keefe House – NR listed, 09/25/89) and John C. O'Keefe's house occupies the entire west side of the 800 block of South Fifth.

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points toward an exceptional part of Abt's 1924 design for the Kirksville house – an attached garage.

As with many upper middle and middle class homes of the period, the O'Keefe House has a detached garage. In fact, the O'Keefe's garage can easily be mistaken for a carriage house because of its size and remote location from the main house. As patrons' primary means of locomotion shifted in the early-twentieth century, architects had to move from designs that accommodated horses and carriages to those that stored a car. The initial solutions were straightforward. Architects utilized an already familiar form – a separate building for cars. Abt used this at the O'Keefe House. In short, this early effort at working with a new design constraint shows that Apt employed a conventional solution: put modern technology inside a familiar, old-fashioned shape. However, the second Moberly house to be mentioned in this section illustrates his attempts at integrating garage and house.

Built for Allen E. Richardson in 1919, the house at 649 West Logan Street in Moberly, is one of Abt's first known efforts at incorporating automobile storage with the main house. His solution is uncomplicated and retains his familiar organizational strategy: the sun porch at one side of the main elevation is balanced by the mass of an anticipated porte cochere on the other side. But, the expected porte cochere materializes only as a form here. Instead, Abt enclosed its volume to create something new to him: an attached, one-car garage, effectively uniting house and automobile. Nonetheless, it is a clumsy resolution given the scale of the house, the sun porch, the tiny garage and the sleeping porch teetering atop that garage.⁶ Thus, while car ownership might mark the Richardsons' social class, storing that car in a small, functional garage appears more like an ungainly concession than an elegant design solution. Furthermore, no interior door is included in the garage's design – one had to park the car, exit the garage and enter the house either through the front or back door.

The third house in this discussion was erected for Leo Eisenstein in 1924, the same year Apt produced the plans for the Smith House in Kirksville. The Eisenstein House at 630 West Logan Street in Moberly demonstrates resourcefulness. What appears to be a cottage is actually a two story house. The lack of dormers, jerkinheaded roof and wrapped roof edge delay any immediate perception of the second story. The small attached garage, however, is immediately noticeable.⁷ Nonetheless, the roof line, treatment of the roof edge and placement of the garage windows at the same line as the living room window sills gracefully join the garage and house. Abt had learnt how to merge the house with a garage. And, with an interior door, the owners could access the house from inside the garage.

⁶ Abt allotted 10 x 13.2 feet for the garage. See Ludwig Abt, Plans for Allen E. Richardson Residence, #173. Collection Number WUNP5916. Western Historical Manuscript Collection. Ellis Library, University of Missouri, Columbia, Missouri.

⁷ The garage measures 7 x 14 feet. See Ludwig Abt, Plans for Leo Eisenstein Residence, 1924. Collection Number WUNP5916. Western Historical Manuscript Collection. Ellis Library, University of Missouri, Columbia, Missouri.

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As many architects do, Abt appears to have thought of houses in terms of discrete but interlocking units. By the time he drew up the plans for the Smith House in October 1924, such an approach let him tinker with pieces of the design in order to accommodate the necessity of not only *housing* the patron's automobile but of making it easily *accessible*. As pointed out earlier, the Smith House retains the overall organizational strategy that Abt had used eight years before in the O'Keefe house – a three bay, central hall plan. At the O'Keefe House, however, he placed a second-story sleeping porch over the first-floor sun room. And he balanced the mass of these two elements with the porte cochere on the opposite side of the house. Eight years later with the plan for the Smith House, Abt rotated the porte cochere element to the rear of the house, thereby producing a familiar T-shaped plan; he enclosed it to create an attached two-car garage;⁸ then set a second-story sleeping porch above that garage. Back at the main elevation, he retained the sun porch and introduced a shallow, projecting bay carried on brackets in the dining room on the opposite side of the house. The result gives the main elevation of the Smith House a tighter, more stream-lined appearance. Moreover, integrating the garage with the ell of the Smith House is both more efficient and visually appealing than his earlier solution at the Richardson House and on a larger scale than at the Eisenstien House. Abt seems to have understood the aesthetic and practical resonance of putting the garage in the rear ell. In point of fact, he used a variation on the Smith House plan when he designed his own house in Moberly in 1925, the following year.⁹ Not only did he place the garage in the rear wing of the house but, because his lot sloped into a shallow gully, he set it below the house in the wing's basement.

The Smith House constitutes an important example of Abt's work by demonstrating his attention to quality, craftsmanship and visual appeal even in a modestly scaled residence for a middle-class patron. Moreover, the house manifests his ability to produce a polished solution to automobile storage, an important new variable for early-twentieth century architects. Thus, the Smith House offers both a rare instance in Kirksville of Abt's work and of a nineteen-twenties attached garage.¹⁰

The Smith House in the Context in Local Residential Architecture

Middle class domestic architecture in Kirksville changed considerably between 1908 and 1940. It moved from the uniformly large Queen Anne, Stick and Romanesque styled houses favored in

⁸ It measures 16.9 x 21.6 feet, ample even by contemporary standards.

⁹ Located at I Holman Road, Moberly, Randolph County, Missouri.

¹⁰ None of the six houses discussed in the next part of this section and erected in Kirksville during the nineteen tens and twenties had an attached garage. All had detached garages, including the England House, built for a banker and constructed the year before the Smith House being nominated. The Smith House's attached garage remained a local anomaly for years. The next examples in Kirksville on a similar scale do not occur until the Laughlin House (1937), built for a doctor, which features an attached three-car garage, and the Truitt House (1940), built for a car dealer, with its double garage.

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the late-Victorian period to a range of revival or eclectic styles and more modest sized homes. Two houses reflect the start of that change. Both were constructed for Kirksville doctors associated with the American School of Osteopathy (ASO, now A.T. Still University). The first building, a Neoclassical house with a full-façade porch, was built in 1908 for Dr Warren Hamilton at 614 West Pierce Street, one block southwest of the ASO. The second was erected in 1914 for Dr Charles and Anna Still at 218 South Osteopathy Street, directly across the street from the ASO.¹¹ This large, centered-gable, Colonial Revival house is almost a direct copy of the Charles L. Merry House (5236 Cherry Street, Kansas City, Jackson County, Missouri), built in 1912 and designed by the Kansas City practice of Sanneman and Van Trump.¹²



Hamilton House (1908)



Still House (1914)

The high style of the Hamilton and Still Houses represent a distinct break from the massing and favorite late-Victorian styles traditionally associated with middle and upper-middle class houses in this rural town. These two houses are the summit of early-twentieth century domestic architecture in Kirksville. Both residences appear to set the standard by which new houses in Adair County would be measured. It was, however, an architectural standard that was almost impossible to duplicate because of local socio-economic reasons. The owners of these two houses had substantial incomes, a financial condition that was uncommon for most residents in Kirksville. Concomitantly, other houses built in Kirksville for upper-middle and middle-income patrons during the twenties and thirties are handsome, but modest by comparison. Instead of imitating these two large Revival-styled mansions, subsequent homes in Kirksville reflect a development found elsewhere throughout the United States in the early twentieth century -- having architects design comfortable, conveniently arranged spaces for a more informal approach to living while still exhibiting enough high-style to appeal to middle-income home owners.

The Smith House nominated in this form was built, roughly, at the mid-point in the

¹¹ "Dr Charles Still's House", *Kirksville Journal*, 2 July 1914, 5.

¹² Although the architect for the Still House in Kirksville remains unknown, an attribution to R.H. Sanneman is not unreasonable. A) the Colonial Revival house is very high style and it mirrors the Merry House in many respects; B) Still's livestock and coal business ventures extended to Kansas City and he went there often; C) Sanneman designed extensively in Kirksville: A.T. Still College of Osteopathy and Surgery (1922), Kirk Building (1922), Travellers Hotel (1923), Ophelia Parish (1923), Pickler Memorial Library (1924). Although the architect is unknown, in all probability Sanneman also designed the Grim-Smith Hospital (1910) in Kirksville. See "Notes", *Kirksville Daily Express*, 11 October 1909, 1; "Drs Grim and Grim to Build New Hospital", *Kirksville Journal*, 23 June 1910, 1; "Grim Bros New Hospital", *Kirksville Journal*, 1 September 1910, 1.

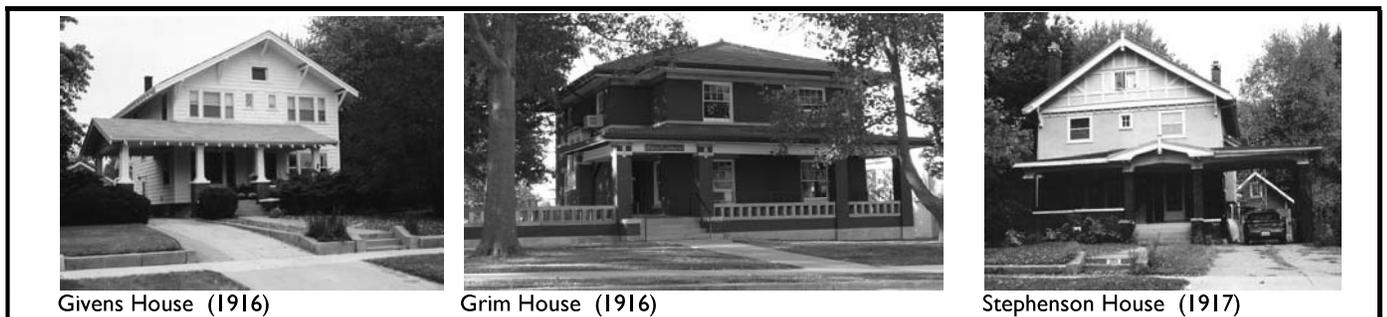
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construction of such comfortable early-twentieth century houses in Kirksville. As mentioned earlier, the Hamilton and Still Houses signaled a marked shift from large eclectic late-Victorian houses, chiefly Queen Anne, to houses in either Revival, Arts and Craft, Prairie or eclectic styles. While not as grand as the Hamilton or Still Houses, any number of early-twentieth century homes in Kirksville did follow the lead of those two residences and avoided Queen Anne unruliness. These smaller, middle-class houses are more tightly massed than late-Victorian homes in town. At the same time they may have appeared more welcoming since they reduced the scale of the luxurious Hamilton and Still Houses which had just opened Kirksville to early-twentieth century revival styles.

The local architectural context for the Dr E. Sanborn Smith House is created by comparably sized homes erected by patrons from a similar social class. The notable examples include the Charles and Teata Givens House (715 East Harrison Street), a two and a-half story, front-gabled Arts and Craft structure built in 1916. Also constructed that year is, the two-story house erected for Dr Edward and Alta Grim (214 East Patterson Street) – an asymmetrical building with just enough Prairie details to prevent it from being mistaken for a four-square. Despite being built for a successful Kirksville doctor, this pressed brick residence is in no way as grand as the Still House erected just two years before.¹³ Another important local example is the Bret Harte and Mable Stephenson house (723 East Harrison Street) constructed in 1917, an Arts and Craft design with enough Tudor Revival detailing to produce an eclectic approach.



The mixed styles apparent in the teens continued into the twenties, when the Smith House was built. For instance, the George W. England House (316 South Franklin Street) is a two-story brick home built for a banker in 1924, the same year as the design for the Smith House being nominated. And like the Smith house it mixes stylistic details – the England House is basically a four-square shape that has borrowed several Mission Revival elements. The second home in this local context built by a wealthy Kirksville doctor is the Dr John V. McManis House (708 East Harrison Street). Constructed in 1929, the McManis House is a handsome but befuddled building -- rendered in brick, stucco and dressed stone it suggests Craftsman influence but the eaves are boxed and the roof line shambling.

¹³ In addition, the Grim House was constructed by one of Dr Smith's business partners as well as standing across the street from the house being nominated.

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Construction of houses continued in Kirksville during the Depression. However, while most new residences continued to display accurate Colonial and Tudor Revival styles, they were smaller and not built on the scale of the houses just mentioned.¹⁴ The last big, architect-designed, revival-style house in Kirksville came just after the Depression in 1940 -- the Archie Truitt House (1005 East Normal Street) designed by Irwin Dunbar, a local architect, for a Buick car-dealer and his family on a large, wooded lot. However, rather than signaling a return to the days of grand revival houses like those of Drs Hamilton or Still, or even to modest revival houses such as those discussed in this section, the Truitt House was the last hurrah before Kirksville's domestic architecture compressed into the ranch houses favored during the post-War era.

As part of a pattern in early-twentieth century middle-class domestic architecture, the Smith House offers an excellent local example of patrons seeking a comfortable setting for casual living. As one historian has noted: "Whether the houses were of a formal traditional style or an interpretation of the more regional vernacular styles, the early decades of this century nurtured a new American way of living, much less formal than the English. There was a search for a comfortable rural life on farms...where gardening and sports became a part of our lives."¹⁵

Less grandiose than homes constructed by Kirksville doctors a decade before, the Dr E. Sanborn Smith House stands at a mid-point in the thirty-two years of a local development that extended from the Neoclassical Hamilton House (1908) to the Tudor Revival Truitt House (1940). The Smith House flawlessly reflects the shift in scale away from these two large houses and toward a more comfortable way of living. In addition, the Smith House's mix of Colonial Revival elements with patterned brickwork, decorative half-timbering with stucco infill -- components more typically seen on later Tudor Revival houses -- demonstrates a common feature in Kirksville middle-class residential architecture during this period: a free mix of stylistic details applied on one house.

The Smith House in the Context of Local Colonial Revival Houses

Propelled by waves of nationalism following the 1876 Centennial Exhibition in Philadelphia, the Colonial Revival style became a popular alternative to the architectural excesses of many late-

¹⁴ The notable exception is the Laughlin House (1937) discussed in the next part of this section.

¹⁵ John Milnes Baker, *American House Styles*, New York City: Norton, 1994, 117.

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Victorian building designs. However, the first instances of the Colonial Revival style seen in the United States during the 1880s and '90s "were rarely historically correct copies [and] were instead free interpretations with details inspired by colonial precedents."¹⁶ Eighteenth-century American roof, cornice, window and door details were often increased in scale and then applied to simplified Queen Anne designs. As the twentieth century began, however, the Colonial Revival style shifted as "architects began to produce more 'authentic' houses" that were more historically precise in their detailing, proportions and plans.¹⁷ Colonial Revival styles reigned over American domestic design for the first third of the twentieth century.¹⁸ Residential neighborhoods were dotted with symmetrical façades featuring an accentuated front door balanced by double-hung sash windows with multiple lights. A one-story wing, either opened or enclosed, with a flat roof seemed compulsory for the main elevation.¹⁹ Architectural historians Virginia and Lee McAlester note that more exact Colonial Revival designs emerged after 1900 because of the increased distribution in books and trade periodicals of photographs and measured drawings of eighteenth-century American colonial architecture.²⁰ The effect of these publications on architects and clients' understanding was such that "Colonial Revival houses built in the years between 1915 and 1935 reflect these influences by more closely resembling early [Colonial] prototypes than did those built earlier or later."²¹

Around ten houses constructed in Kirksville during the twenties and thirties drew on the Colonial Revival style. From these ten, this nomination briefly offers three representative examples in order to create a spectrum on which to set the Smith House. All three show the style's principal characteristics as well as some of its possible variations.



¹⁶ Virginia and Lee McAlester, *A Field Guide to American Houses*, New York City: Alfred A. Knopf, 1984, 326. Vincent Scully notes that the house designed by McKim, Mead and White for the Misses Appleton in Lenox, Massachusetts (1883-1884) inaugurated a return to colonial classicism, but that design is still a fairly picturesque treatment of eighteenth-century architecture. See Vincent Scully, *The Shingle Style*, New Haven: Yale University Press, 1953, 142-143. The same firm's house for H.A.C. Taylor in Newport, Rhode Island (1885-1886) is a more historically based Colonial Revival design and manifests many of the stylistic traits discussed in this section.

¹⁷ John Milnes Baker, *American House Styles*, New York City: Norton, 1994, 120.

¹⁸ See Baker, 117 and McAlester, 324.

¹⁹ See McAlester, 321-323.

²⁰ E.g., *The American Architect and Building News* series "The Georgian Period" (1898) and the *White Pine Series of Architectural Monographs* (1915). See McAlester, 326.

²¹ McAlester, 326.

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Constructed a year after the Smith House, the David and Ella Stephenson House (1926) at 704 East Harrison Street is a textbook Colonial Revival house: white clapboard with corner boards, side-gabled roof, two stories, strict symmetry, portico with curved underside supported by thin columns, fanlight and sidelights and a one-story side porch.²² The Stephenson House also manifests some of the immediate markers of a Revival house rather than an original: broad windows and narrow shutters, paired windows in the center of the second story (a feature no actual Colonial house used), a wide roof overhang. These points notwithstanding, the Stephenson House established an alternative trend. Many succeeding homes in Kirksville were less exuberant in their mix of stylistic details than the eclectic nineteen-twenties and thirties' houses mentioned in the previous part of this section. Later Kirksville homes, such as the abovementioned Truitt House, offered correct approaches to revival styles.

The Laughlin House at 706 South Halliburton Street was built in 1937 and constitutes the apogee of Colonial Revival styled houses in Kirksville.²³ Designed by Bonsack and Pearce of St Louis for Dr George M. and Blanche Laughlin, this five-bay, two-story brick house shows many of the properties that typify the Colonial Revival style – side-gabled roof, symmetrical main elevation, Adam-inspired entry porch and doorway featuring an elegant semi-circular portico with Corinthian columns, fan-shaped overlight, sidelights, flat arches with brick voisoirs, stone skewbacks and keystones.²⁴ Although the Laughlin and Smith Houses are similar in scale and quality of workmanship, the former clearly sets the local standard for this style.

The last house for this spectrum, the C.C. Thompson House, possesses the anticipated stylistic features: side-gabled roof, central door framed by pilasters, overlight, single-story porch off the living room. The white-clapboard Thompson House, however, is a mail-order version of the Colonial Revival – it suggests rather than mirrors the Colonial. The elevations and plans for the Thompson House appeared in *Good Housekeeping* in June 1936. Dubbed the “New American” House by the magazine, the plans for this model house could only be sold to “registered architects”.²⁵ Mrs C.C. Thompson of Kirksville entered into correspondence with *Good Housekeeping* in November 1936, had local architect A.L. Bartlett purchase the plans (complete with its detached garage balancing a tea pavilion at the other end of the rear terrace), and construct the home with some modifications to its mass produced design.²⁶

The Dr E. Sanborn Smith House shares traits with all three of these Colonial Revival houses.

²² The architect for the Stephenson House is unknown.

²³ The construction of the Laughlin House in 1937 coincided with the apotheosis of the Colonial Revival style in the United States -- the opening of Colonial Williamsburg in Virginia that same year.

²⁴ This house also incorporated a feature not seen in Kirksville since the Smith House built twelve years before: an attached garage, this time for three cars.

²⁵ Helen Koues. “Good Housekeeping New American House”. *Good Housekeeping*, June 1936, 52-55. Better known for estates in Florida and New York, Dwight James Baum (1886-1939) drew up this set of designs for *Good Housekeeping*.

²⁶ Personal Correspondence. Helen Koues to Mrs C.C. Thompson, 12 November 1936.

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Less grand than the Laughlin House and more sophisticated than the Thompson House, the Smith House is a splendid illustration of the Colonial Revival style. In a local context, it demonstrates both expected and unique stylistic elements. Despite the emphasis on symmetry the Colonial Revival style was flexible enough to accommodate a number of variations. One critic writes “The Georgian and Adam styles form the backbone of the [Colonial] Revival, with secondary influences from Postmedieval English or Dutch Colonial prototypes. Details from two or more of these precedents are freely combined in many examples so that pure copies of colonial houses are far less common than are eclectic mixtures.”²⁷ The Dr E. Sanborn Smith House prominently displays such an eclectic mix. It shows several of the style’s key elements: side-gabled roof of moderate pitch, three bay façade, projecting hood to emphasize the front door, sidelights, both paired and triple windows, and a one-story side porch topped with a balustrade.²⁸ However, while the Smith House shares these traits with other Colonial Revival houses in Kirksville, those houses present more restricted interpretations of the style. Instead, Abt’s design for the Smith House draws from the Craftsman and Tudor Revival traditions -- exposed rafter lookouts, decorative half-timbering, stucco infill between the timbers – while still faithfully capturing the spirit of a Colonial house. Not only is the Smith House an excellent local example of one of the nation’s most popular styles in domestic design, it also illustrates that style’s skill at freely mixing traditions while keeping them unified by emphasizing symmetry.

Some architectural critics in the nineteen tens praised Colonial Revival residential designs because they represented a “good common sense livable house”.²⁹ In elevation and in plan the Smith House uses the Colonial Revival style to unite good materials, simple forms and balanced, efficient arrangements. Although it includes other design traditions, Abt’s plans for the Smith House manifest precisely what these same architectural critics admired about Colonial Revival facades: they are “so quiet and so simple as to have the charm that goes with all restrained work.”³⁰ The Smith House forms an integral part of the Colonial Revival style in Kirksville. It also distinguishes itself from its local context. Its design does both in a quiet, restrained way.

²⁷ McAlester, 324.

²⁸ See McAlester, 324.

²⁹ Baker, 118.

³⁰ Baker, 118.

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The Smith House As Part of the Grim-Smith Medical Complex

The Smith House was constructed as part of the Grim-Smith medical complex, a collection of six medical and residential buildings built by three M.D.s -- Drs Edward and Ezra Grim and Dr Smith.³¹ Their hospital and practice provided an unambiguous alternative in regional health care to the hospital run by the proprietary osteopathic medical school across town.³² In 1924, the Grim Brothers approached Dr E. Sanborn Smith, a specialist in pediatrics from Macon, Missouri, to join them in expanding their Kirksville hospital. Smith agreed to become their partner and bought two lots immediately across the street from the enlarged and renamed Grim-Smith Hospital in April 1924.³³ The Smith family commissioned Ludwig Abt to design their new house at 111 East Patterson Street, orienting it not toward Marion Street, as dictated by the length of their lots, but astride the lots so that it intentionally faced Patterson Street and the hospital where Dr. Smith worked until his retirement in 1948. Due to the lack of integrity, the hospital complex as a whole no longer conveys its historic connection and thus is not eligible for National Register listing. Nevertheless, as a comfortable, Colonial Revival styled home, the Smith House is still locally significant under Criterion C: ARCHITECTURE.

THE RESIDENTS OF 111 EAST PATTERSON STREET

111 East Patterson Street has had three owners. Dr Smith lived in the house from 1925 until his death in 1950 and Mrs Emily Frey Smith lived there from 1925 until 1968. Upon Mrs.

³¹ See Figures E and F. The complex consisted of the Foncannon House (where Dr Ezra Grim lived. Built in the 1880s), the Grim-Smith Hospital (1910. The Hospital closed in 1996), the Nurses' Home (1924), the Dr Edward Grim House (1916). On the north side of the Patterson Street were the Dr E. Sanborn Smith House (1925) and the Hospital Annex (1925). Two of the six structures have been razed -- the Foncannon House in the late 1940s and the Hospital Annex in 2002. The other four buildings in the complex remain.

³² The hospital for the American School of Osteopathy (ASO, now A.T. Still University) was built in 1905 and the Grim Bros. Hospital in 1910. The latter was remodeled, expanded and renamed Grim-Smith Hospital in 1924-1925.

³³ Warranty Deed. Ezra C. Grim, grantor and E. Sanborn Smith, grantee, 14 April 1924, *Deed Record Book* 105: 501, Adair County Recorder's Office, Kirksville, Missouri.

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Smith's death in 1969 the house passed to her daughter, Emily Smith King. Boyd and Emily Smith King moved into the Smith House in 1946, when Mr King began his coaching career in Kirksville. Thus, except for a few years during the thirties and forties, Mrs King lived in the house she grew up in until a few months before her death in December 2006. The house then went to its third owner, the King Foundation, a charitable trust Emily Smith King created.

Dr E. Sanborn Smith and Emily Frey Smith

Born in Kansas, E. Sanborn Smith (1875-1950) grew up in Macon, Macon County, Missouri. Despite a long family tradition that connected him with the Navy (his uncle was a Rear Admiral in the US Navy), he decided to become a doctor and attended the University of Maryland, where he obtained his M.D. degree. He graduated in 1900 and did graduate work at the University of Chicago and at Harvard School of Medicine. He was a commanding officer in the 102nd Division of the U.S. Army during World War I, in addition to being a major in the Medical Officers Reserve Corps. He practiced at Massachusetts General Hospital (1919) and the Boston Floating Hospital (1922) and returned to Macon in 1923, when the Grim brothers invited him to become partners with them in the expansion of their hospital in Kirksville. He was passionate about sailing (an opportunity rarely afforded in landlocked Adair County) and was a member of the Missouri State Board of Health from 1929 to 1940, in addition to serving as its president for a number of years during which he championed mobile obstetric and pediatric clinics across Missouri and the expansion of the state's "visiting nurse" program to provide better health care in underserved areas. He retired from the Hospital in 1948 and spent his last two years in ill health before dying in the house at 111 East Patterson Street, where he had lived for twenty-five years.

Emily Frey Smith (1875-1969) was born on 25 July 1875 in Washington D.C. and grew up in a family with four brothers. She married E. Sanborn Smith in Georgetown, Washington D.C. on 14 October 1903. The couple had two children, a daughter who died in infancy and Emily M.F. Smith born in 1912. From 1925 until three months before her death in January 1969, she lived in 111 East Patterson Street. She was active with the Daughters of the American Revolution, the local Episcopal church and a local women's literary and social organization.

Boyd King and Emily Montague Frey Smith King

William Boyd King (1914-1990) came from Monroe County, Missouri and married Emily Smith, the daughter of Dr and Mrs Smith, on 17 April 1938 in Macon, Macon County Missouri. A 1932 graduate of Hannibal High School, he attended what is now Truman State University, was a successful athlete, earned a BSE degree in 1937 and went on to earn an MA from the University of Missouri – Columbia after which he coached basketball in Virginia, North Carolina, Illinois and Missouri. At the end of World War II he was appointed head basketball coach at Truman State University and directed the program for 25 years until his retirement in 1971. He led the team to win seven Missouri Intercollegiate Athletic Association

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championships and he was inducted into the Missouri Basketball Hall of Fame in 1989.

Born in Macon, Missouri, Emily Montague Frey Smith King (1912-2006) was thirteen years old when she and her parents moved into 111 East Patterson Street. A graduate of what is now Truman State University, she also obtained a master's degree in journalism from the University of Missouri. She was popularly known as "Mrs Coach" because of her passionate support for her husband's career and because she herself was a keen competitive sports enthusiast. As part of an agreement with the nurses training program associated with Grim-Smith Hospital, Mrs King received health care support from numerous Truman State student nurses; through the care of those student nurses she was able to remain in the Smith House until just before her death in 2006.

CONCLUSION

After the death of Mrs King in 2006 the ownership of the Dr E. Sanborn Smith House passed to a local charitable trust, the King Foundation, which she established. Since 2008 it has been rented to a religious organization for office space and housing. The King Foundation is well aware of the building's history and neither plans nor has knowingly authorized any changes to the historic fabric of the interior or exterior.

The symmetrically organized main façade and many exterior details suggest that the Smith House is a traditional Colonial Revival style, but the mix of building materials and some of the detailing imply Arts and Craft and early Tudor Revival designs. As a representative example of an early-twentieth century, middle-income home in a small rural town, the Smith House demonstrates a comfortable, well-organized arrangement for informal living while projecting quality workmanship and the symbols of its owner's professional status as an M.D. In addition, this residence represents one of the best examples of Ludwig Abt's resolution to the predicament of efficiently joining a house and its garage. The Smith House is the only documented local example of an attached garage dating from the nineteen-twenties. It may be the first of its kind in Kirksville. The design and integrity of the Smith House clearly demonstrate its local architectural significance and solid connections to domestic design trends in Kirksville.

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Smith, Dr E. Sanborn, House
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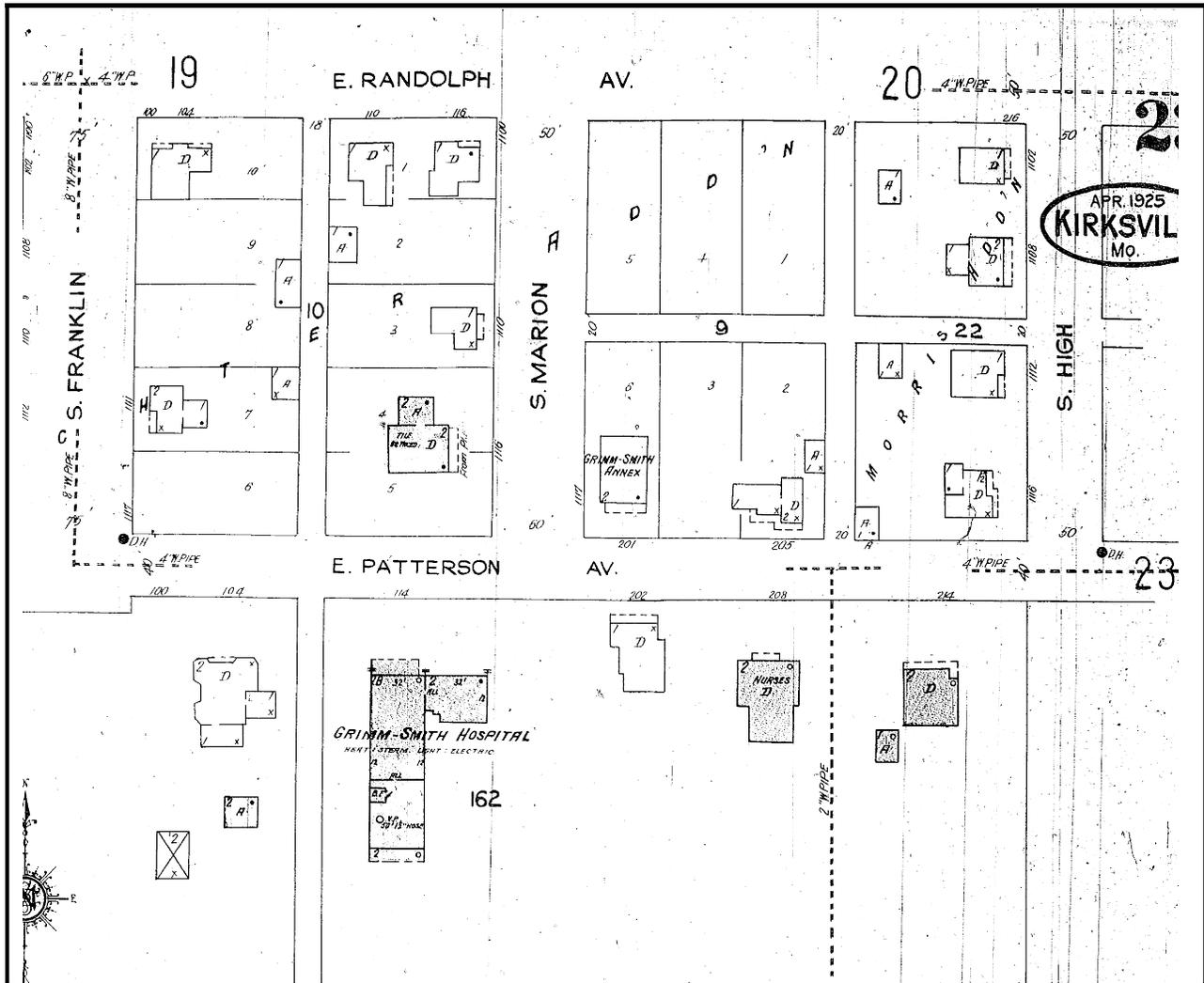


Figure E. The six buildings of the Grim-Smith Complex.

Four are on the south side of East Patterson Street: the Focannon House (104 East Patterson); the Hospital (114 East Patterson); the Nurses' House (208 East Patterson); and Dr Edward Grim's House (214 East Patterson). Sarah Focannon, a relative of Mrs Ezra Smith, lived at 202 East Patterson between the Hospital and Nurses' House. Two buildings in the Complex are on the north side of the street: the Smith House (111 East Patterson) and the Annex (201 East Patterson).

Source: *Insurance Maps of Kirksville, Missouri*, New York City: Sanborn Map Company, 1925, 23.

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**Smith, Dr E. Sanborn, House
Adair County, Missouri**

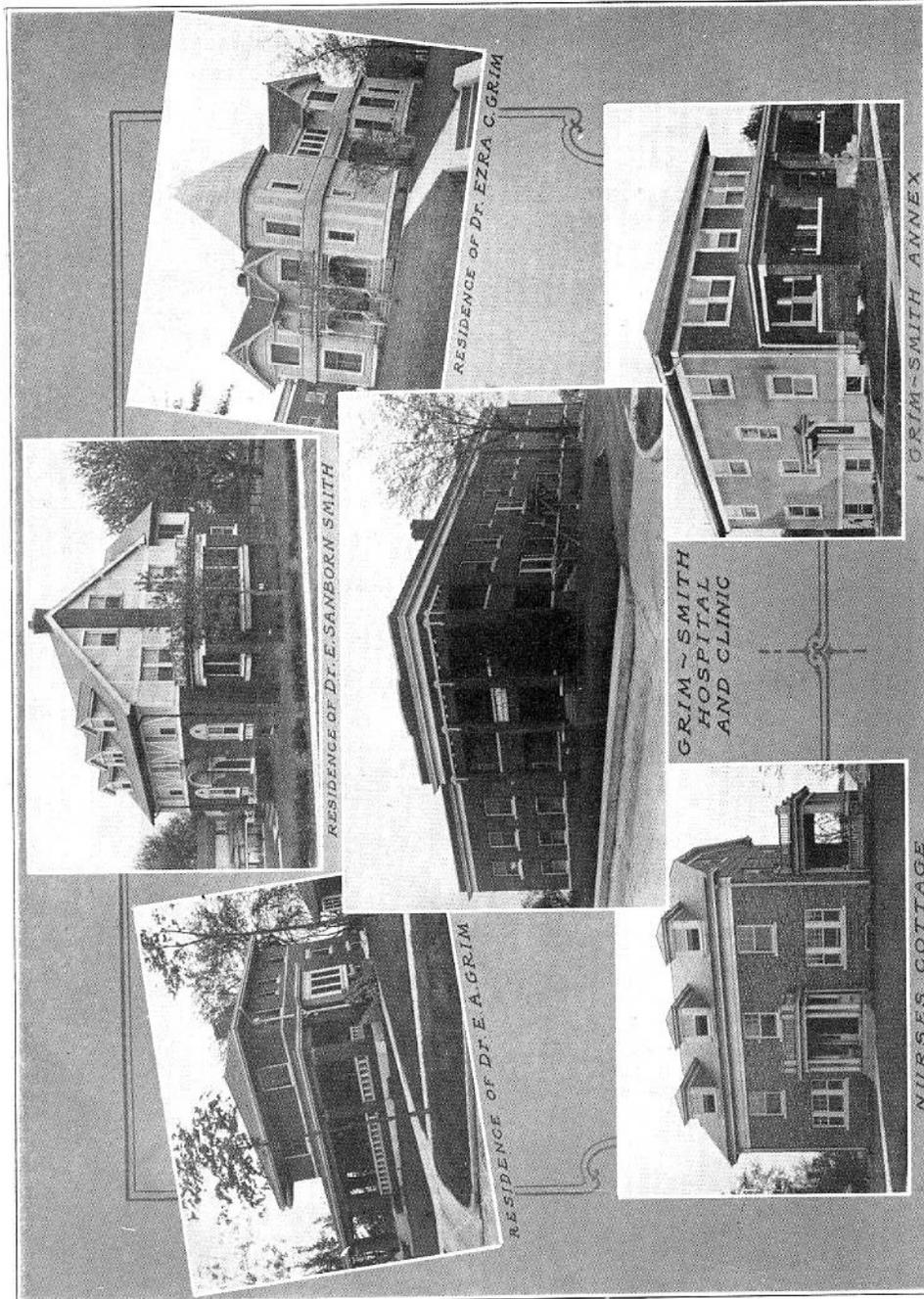


Figure F. The six buildings of the Grim-Smith Complex in 1928.

Source: *Photographic Description of Kirksville Missouri*, Kirksville, MO: Kirksville Chamber of Commerce, 1928, 15.

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**Smith, Dr E. Sanborn, House
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VERBAL BOUNDARY DESCRIPTION

All of lots 4 and 5, Block 10, Richter Addition, a subdivision laid out in the southern part of Kirksville, Adair County, Missouri.

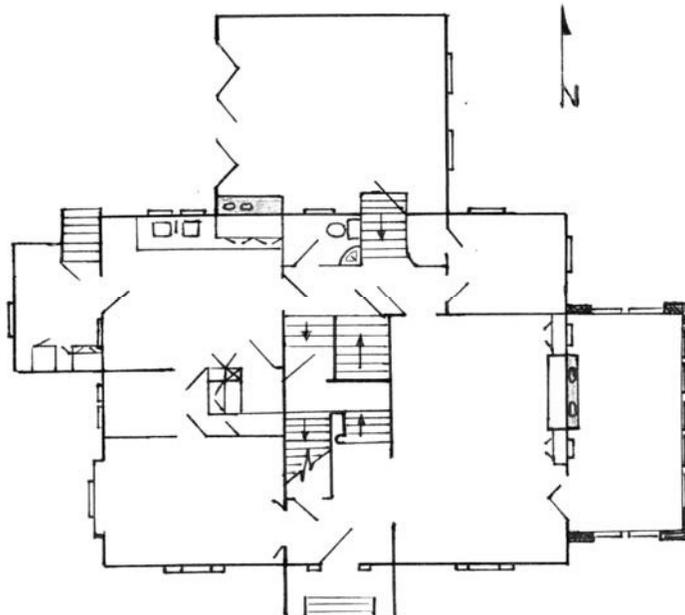
BOUNDARY JUSTIFICATION

This nomination includes the two lots historically associated with the Dr E. Sanborn Smith House since their purchase by Dr Smith in April 1924.

PHOTOGRAPHIC INFORMATION

Photographer: Cole Woodcox, Kirksville, Missouri
Date of Photographs: September 2007
Location of Original Images: Cole Woodcox
616 East Harrison Street
Kirksville, Missouri 63501

Number	Description	Camera direction
1.	South Elevation, Patterson Street façade	North
2.	East Elevation	Southwest
3.	West Elevation	Southeast
4.	Interior, Entrance Hall	Northwest
5.	Interior, Living Room	Northeast



DR. E. JANBORN SMITH HOUSE

111 EAST PATERSON STREET, KIRKSVILLE

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