

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

Historic name Webb, Elijah Thomas Residence

Other names/site number E. T. Webb Residence

Name of related Multiple Property Listing N/A

2. Location

Street & number 4 S. Liberty St.

N/A	not for publication
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City or town Webb City

N/A	vicinity
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State Missouri Code MO County Jasper Code 097 Zip code 64870

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 at the following level(s) of significance:

national statewide local

Applicable National Register Criteria: A B C D

 D. J. ANCSHPO 6/2/20
Signature of certifying official/Title Date

Missouri Department of Natural Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain): _____

Signature of the Keeper Date of Action

Webb, Elijah Thomas Residence
Name of Property

Jasper County, Missouri
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property
(Check only **one** box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

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

<u>Contributing</u>	<u>Noncontributing</u>	
1	1	buildings
		sites
	1	structures
		objects
1	2	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Domestic: single dwelling

Current Functions
(Enter categories from instructions.)

Domestic: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Late Victorian: Queen Anne

Materials
(Enter categories from instructions.)

foundation: Stone: limestone
walls: Brick

roof: Stone: Slate
other: Metal: copper, steel, zinc
Wood

NARRATIVE DESCRIPTION ON CONTINUATION PAGES

Webb, Elijah Thomas Residence

Jasper County, Missouri

Name of Property

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 old or achieving significance within the past 50 years.

STATEMENT OF SIGNIFICANCE ON CONTINUATION PAGES

Areas of Significance

Architecture

Period of Significance

Circa 1891

Significant Dates

Circa 1891

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: **Webb City Area Genealogical Society**

Historic Resources Survey Number (if assigned): _____

Webb, Elijah Thomas Residence

Jasper County, Missouri

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10. Geographical Data

Acreage of Property Less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

(see figures page 11 figure 2 Lat/Long Google Map)

1 37.145903 -94.465497 3 _____
Latitude: Longitude: Latitude: Longitude:

2 _____ 4 _____
Latitude: Longitude: Latitude: Longitude:

UTM References

(Place additional UTM references on a continuation sheet.)

_____ NAD 1927 or _____ NAD 1983

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (On continuation sheet)

11. Form Prepared By

name/title Donald C Freeman (primary) and April Scott, Missouri SHPO; Clarence A and Imogene Wade, original author, 1988

organization _____ date 01/13/2020

street & number 4 S. Liberty Street telephone (417) 629-4161

city or town Webb City state Missouri zip code 64870

e-mail c-freeman2@hotmail.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Photographs**
- **Owner Name and Contact Information**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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.460 et seq.).

Webb, Elijah Thomas Residence

Jasper County, Missouri

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Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log:

Name of Property: Webb, Elijah Thomas Residence
City or Vicinity: Webb City
County: Jasper State: Missouri
Photographer: Donald C. Freeman
Date Photographed: 10/12/2019

Description of Photograph(s) and number, include description of view indicating direction of camera:
Photo Key is found on Figure 7

- 1 of 25: Facade (east) elevation, facing west
- 2 of 25: Façade (east) and North elevations, facing southwest
- 3 of 25: North elevation, facing south
- 4 of 25: North and West elevations, facing southeast
- 5 of 25: West and South elevations, facing northeast
- 6 of 25: South elevation, facing north
- 7 of 25: Front porch ventilation screen east side elevation facing west
- 8 of 25: Front porch north pediment sunburst, stick and ball gallery facing south
- 9 of 25: Front porch (inside) stick-and-ball gallery and grille facing south
- 10 of 25: Front porch steps and shaped side wall rails (with tooling) facing west
- 11 of 25: Polygonal bay tower (bullnose bricks and faux quoins) facing southwest
- 12 of 25: Battered wall foundation, Northwest corner, facing southeast
- 13 of 25: Rusticated stone foundation, West elevation, facing northeast
- 14 of 25: Belt course of foundation showing hand tooling, West elevation, facing northeast
- 15 of 25: Window sill showing hand tooling, West elevation, facing east
- 16 of 25: Cornice, East elevation, facing northwest
- 17 of 25: Interior, entry vestibule encaustic tile
- 18 of 25: Interior, stair hall main staircase facing northwest
- 19 of 25: Interior, stair hall staircase stick and ball and sunburst details facing northwest
- 20 of 25: Interior, stair hall parquet wood carpet details
- 21 of 25: Interior, music room parquet wood carpet details
- 22 of 25: Interior, lady's parlor parquet wood carpet details
- 23 of 25: Interior, men's parlor parquet wood carpet details
- 24 of 25: Interior, dining room parquet wood carpet details
- 25 of 25: Interior, gas/electric light fixture

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Figure Log:

Include figures on continuation pages at the end of the nomination.

- 1 of 21: Elijah Thomas Webb Residence, photo circa 1895 taken facing southwest
- 2 of 21: Site Map with Non-Contributing Resources Identified
- 3 of 21: Contextual Map
- 4 of 21: Webb Residence, 1906 Webb City Sanborn Map
- 5 of 21: Current Floor Plan, First Floor
- 6 of 21: Current Floor Plan, Second Floor
- 7 of 21: Photo Key
- 8 of 21: Front Door and Storm Doors
- 9 of 21: Rear Porch
- 10 of 21: Typical First Floor Trim, Windows and Baseboard
- 11 of 21: Typical First Floor Trim, Door and Picture Rail
- 12 of 21: Typical Second Floor Trim, Baseboard and Door
- 13 of 21: Typical Second Floor Trim, Door and Picture Rail
- 14 of 21: Patio Area and Non-Contributing Garage, taken facing west
- 15 of 21: Non-Contributing Garage West and South Elevations, taken facing northeast
- 16 of 21: Elijah Thomas Webb Residence, photo circa 1909 taken facing southwest
- 17 of 21: The Aylor House, 128 N. Webb, Webb City, built circa 1890
- 18 of 21: 16 South Pennsylvania Street, Webb City, built circa 1900
- 19 of 21: 304 West 3rd Street, Webb City, built circa 1900
- 20 of 21: 221 West Second Street, Webb City, built circa 1891
- 21 of 21: 1328 West Daugherty Street, Webb City, built circa 1895

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Webb, Elijah Thomas Residence
Name of Property
Jasper County, Missouri
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N/A
Name of multiple listing (if applicable)

Summary

The Webb Residence at 4 South Liberty Street in Webb City, Jasper County, Missouri, is eligible to the National Register for Historic Places under Criterion C: ARCHITECTURE as an excellent example of a Queen Anne style dwelling. The three-story brick dwelling was constructed circa 1891 for Elijah Thomas Webb, a banker and son of Webb City founder John Webb. The home is located along a major thoroughfare in a residential area populated by other late 19th and early 20th century dwellings with some commercial buildings nearby. The home exhibits several elements of the Queen Anne style, such as a complex roof, asymmetrical plan, a polygonal tower, porches decorated with Eastlake-inspired spindlework, and pressed metal details on the gables and cornice that reflect influences of the Eastlake and Italianate styles. Influences of the Richardsonian Romanesque style are evident in the battered limestone foundation. The interior has maintained the typical layout of a late 1800s single-family Queen Anne style dwelling and the Eastlake style of ornamentation is continued through the heavily detailed main staircase and first-story wood flooring. A second story sleeping porch was added circa 1914, and minor additions like storm windows have occurred, which have little impact on the integrity of the Webb Residence. The lot has a garage (n/c building) and octagonal gazebo (n/c structure), both added in the 1990s, but these resources are located on the lot in such a way that they are not readily seen and their proportions and appearance do not detract from the residence. The Webb Residence has retained aspects of location, setting, feeling, association, design, materials, and craftsmanship.

Setting

The Webb Residence is prominently situated at the southwest corner of Broadway Street/Old Route 66 and South Liberty Street (figure 3, photo 2). The neighborhood is a mix of residential and commercial properties. Many of the residential properties were built in the late 19th/early 20th century. The building is centered on a square lot, its façade on the east elevation along South Liberty (figure 2). An AT&T substation building is directly across South Liberty. A cobbled alley along the west boundary separates the Residence's lot from the Central United Methodist Church and rear parking lot. Webb's barn/carriage house once stood where the church now stands (visible to the right of the Residence in figure 1), but were demolished when Webb donated the land to the church (then referred to as Methodist Church, South) circa 1907.¹ A grassy lot separates the Webb Residence from the rest of the dwellings along South Liberty, which are smaller one and two story front gable wood frame buildings with modest details influenced by Late Victorian styles.² The Downtown Webb City Historic District (listed 7/18/2014), which includes the individually listed Middle West Hotel listed 9/16/1982), is two blocks east of the nominated property. The Webb Residence's lot is bordered by a low, ornate iron fence mounted on a limestone base (photo 2). This fence continues south along South

¹ "Joplin, MO-The removal of the buildings from the lots belonging to E.T. Webb..." *The American Architect and Building News* 92, 1907, HathiTrust Digital Library, accessed January 15, 2020, <https://babel.hathitrust.org/cgi/pt?id=iau.31858033422704&view=1up&seq=713>.

² Webb had four houses designed by architect C.W. Stine built to the south of the Residence circa 1914 along South Liberty; one of those houses occupied the grassy lot on the south side. Don Freeman, Interview with Patty Freeman, Webb City Area Genealogical Society, May 2010.

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Liberty, ending at the north edge of the block's southeast corner property. This fence replaced the original wood split rail fence sometime after 1909 (figure 16). The current public concrete sidewalks along South Liberty and Broadway meet the fence's limestone base on the north and east elevations and appear to follow the historic sidewalk layout. These sidewalks and a narrow grassy strip with some saplings between the sidewalks and curbs are located outside of the nominated property's boundary. Within the boundary, a concrete walkway follows the historic pathway that cuts through the flat, shallow lawn from the public sidewalk along South Liberty to the façade's stone steps and a narrower concrete walkway that branches to the south and curves around the house's southeast corner to the south elevation's porch. There is a small tree just south of the walkway and a mature tree to the southeast near the fence. The house has many shrubs along the base of the facade (east elevation) and north elevation that obscure the foundation. The yard is grass with the exception of an area at the south elevation treated with non-historic pavers forming a patio area between the south elevation porch, non-historic gazebo, and the inside ell of the non-historic garage (figure 14). The east end of the patio area features a small, round coy pond and a small pergola just to the north of the gazebo. Both features are non-historic.

Historically, the Webb Residence's lot included single story outbuildings located near its south and west boundaries. Around 1895, there was a 1-story outbuilding south of the house (just visible to the left of the Residence in figure 1). By circa 1909, it had been replaced by an east-west oriented, narrow, rectangular 1-story greenhouse with a gabled, glass panel roof (figure 16). A small, rectangular 1-story office was just off the southwest corner of the residence, butting against or joined to the greenhouse (figure 4). The greenhouse is no longer extant (loss date unknown). In the 1990s, the existing 1-story ell-shaped garage was built at the lot's southwest corner, incorporating the office structure into its north wing (figure 2, photo 5). An octagon gazebo was also built in the 1990s, sited just south of the residence and east of the garage (figure 2, photo 6).³ The garage and gazebo are considered non-contributing due to their construction dates and will be described in more detail below.

Exterior

(photos 1-16)

The Webb Residence is a large three-story, brick, Queen Anne residence with a highly detailed exterior that exhibits influences of other late 1800s styles, including Romanesque, Italianate, and Eastlake (photo 2). The building's form is irregular. The roof is hipped with lower cross gables. The body consists of a rectangular front-gabled mass running east-west, two opposing asymmetrical cross gables on the north-south axis, and a polygonal tower just north of center on the façade (figure 2, photo 2). The elevations have many projecting and receding wall planes. The historic slate-clad roof mirrors the form's irregularly through a variety of hips, gables, and dormers and varying ridge heights. The walls are clad in red brick laid in running bond with buff brick incorporated at the outside corners to create the illusion of quoining (photo 8 and 11). Radius bullnose bricks have been laid at all outside vertical corners (excluding the tower's corners) and door and window openings to create rounded corners, adding a unique visual

³ Garage, gazebo, pergola, cobbled surface, and pond was installed during the Wades' ownership in the 1990s (co-authors).

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detail to the exterior (photo 15). All windows are original, constructed of wood, and most are one-over-one, double-hung sashes unless otherwise noted. The windows have limestone lintels and lug sills. The faces of the sills have a finely dimpled finish bordered by a chiseled margin (photo 15). This treatment is repeated on the limestone belt course that caps the battered foundation. All windows have aluminum storm windows that were installed in the 1980s. The battered, rough-faced limestone foundation rises over five feet above grade, capped with a 12-inch tall limestone belt course with a chamfered top corner (photo 12). The façade features the original one-story porch that wraps the northeast corner (photo 2). There is also a one-story porch with similar detailing on the south elevation's western-most bay. An enclosed "sleeping porch" was built over the one-story rear porch during alterations performed in 1914 (photo 6). Much of the exterior ornamentation on the roof, such as gable end details and the cornice, are made of metals painted with a dark brown, yellow ochre, and white color scheme. Materials and details discussed below are original unless otherwise described.

Roof

Most of the roof's planes are broken by three to four courses of scalloped shingles laid approximately one-third of the distance from the slope's ridge, creating a variation in texture (photo 5). All ridges and hips are capped in metal ridge roll painted white. The original block cresting that was historically installed along the ridge rolls have been stored in the attic, and several peaks feature either an original scroll-shaped block finial or a tower finial on the complex peaks (figures 1 and 16, photo 1). Two internal chimneys extend from the slope on either side of the south gable's ridge. Both red brick chimneys are rectangular and feature brickwork of projecting piers, corbelling near the top, and inverted corbelling at the base. The piers of the north slope's chimney, which is fully visible to the public, extend for most of the shaft's height (photo 4). The south slope's chimney is equal in height to the north chimney, but only the top third of the shaft – the section visible from the street – displays similar detailing. The remaining lower section is an unadorned rectangular shaft (photo 6). A cross-gabled cupola is perched on the east-west ridge just east of center. It has two narrow one-over-one windows on each elevation. The pedimented gables are clad in pressed metal sheets with a diamond shaped shingle painted yellow ochre and bordered by white metal cornices with accenting stripes of brown. White pressed metal brackets with yellow ochre accents at the edge of each corner and between the windows span the height of the cupola's walls (photo 2). The roofline features an Italianate-inspired pressed-metal cornice that contains the built-in copper gutter system. The ornate cornice is detailed with white brackets and yellow ochre rosettes and scrolls over the dark brown background (photo 16).

Foundation

The foundation rises over five feet above grade, constructed as a rusticated battered wall with rough-faced limestone (photo 12 and 13). The 12-inch tall belt course consists of tooled limestone with a chamfered top corner (photo 14). The fenestration along the foundation generally aligns with the fenestration on the upper levels. The basement windows are more deeply recessed due to the battered wall element feature at this level. The rough-faced limestone blocks under the windows have been shaped to provide the opening and a smooth out-sloping sill (photo 12).

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Façade (East Elevation)

The façade's dominant features are the two-story polygonal tower with a conical roof and the highly detailed, one-story covered porch that wraps from the south corner of the tower's east bay to the façade's north recessed bay that holds the front entry. The cupola can be seen, partially hidden by the large jerkinhead gable-on-hip that spans the southern half of the façade (photo 1). Two one-over-one windows are centered in the gable with a narrow 1x1 transom in the top quarter of the gable wall. The roof's slate shingles have been applied to the wall on either side of the windows and includes the three-course band of scalloped shingles at the mid-point. The eave is boxed with a simple, white cornice. The transom is flanked by yellow ochre and brown sunburst quarters. The window architraves, cornice, and sunburst quarters are some of the details that are made of pressed tin. The first and second level of the south bay each have one wide one-over-one window (photo 16). There are two narrow windows in the battered foundation that are situated in line with the bay's other windows. The five-sided, two-story polygonal tower projects from the south bay's plane, sited just north of the façade's center (photo 1, 2, and 16). The conical roof is capped by a metal finial with scrolls and ball-capped post. Both levels have a one-over-one window centered each side. The façade's north bay is also the north elevation of the cross gable, recessed slightly from the south bay's plane (photo 1, 2). The entry way is centered on the first level of this bay, covered by the wrap-around porch. There is no fenestration on the second level of this bay. The original front doorway is a pair of oak-paneled doors with heavy beveled, cut, etched, and glue-chip finished windows. There is a 1x1 transom above and a pair of replacement wood screen doors which feature stick-and-ball details framed just below the center and in the brackets at each corner (figure 8).

The one-story front porch is an ell shape, encompassing the tower, making a right angle at the northeast corner, and receding west to meet the front entry bay. The porch is highly adorned with Eastlake style details and continues the brown/yellow ochre/white color scheme of the roof's details. The cross-gable porch roof is clad in slate. It is hipped at the south end, meets the building at the west end, and features two highly decorated gables near the ell's outside corner (photo 2, 8, 16). Both gables are clad in pressed tin details: raking cornices with alternating white and brown surfaces and a large, yellow ochre half sunburst centered on a brown background. The porch's roofline is skirted by a white and brown wood cornice with a built-in copper gutter. The roof is supported by wooden posts at each corner and on either side of the porch entry. The bottoms of the posts are square and the center third are decorated with turned details such as beads, coves, and tapers, with a large knob near the top of the turned section (photo 7). The upper third is faced with detailed brackets that extend to the cornice. The porch's entablature features stick-and-ball spindlework, a frieze detailed with rosettes, and corner brackets with fretwork cut to mimic the house's sunburst motif (photo 8, 9). The balustrade consists of wood top and bottom rails painted brown and thick turned balusters painted white with an elongated, beaded knob and square bases and caps. Both the grey deck and light green ceiling consists of medium-width tongue-and-groove boards (photo 11). The porch is set on battered piers constructed with limestone in the same manner as the house's foundation. The voids between the piers have been finished with white lattice (in-kind material replaced in 2012) framed by the original moon-gate arches and sunbursts in the upper corners

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(photo 7). The porch is accessed from the walkway off South Liberty via a set of solid limestone steps with original shaped, margined, and dimpled limestone side walls (photo 10).

North Elevation

The north elevation faces Broadway/Old Route 66 and displays the variation in planes incorporated into the design of the Webb Residence as well as the various roof profiles and the cupola (photo 2, 3). The façade's projecting tower and north face of the wrap-around porch is visible on the east side. The cross gable is the eastern-most bay and projects the farthest north. The gable end is capped with white and yellow ochre metal block finial scroll shape. The gable end wall is clad with the roof's slate and includes two courses of scalloped shingles near the peak. Positioned just above a small pent roof is a band of three one-over-one windows separated by pressed tin architrave elements painted white with yellow ochre accents. The eaves are boxed with metal raking cornice painted white. The bay's fenestration is evenly spaced along three vertical lines. The second story features two one-over-one windows with the westernmost opening holding a third one-over-one window with a square, fixed stained-glass window in the transom. This is located in a stairwell landing, its lintel in line with the other two windows, and its sill in line with the lintels of the first story windows. The original stained-glass window features a white "W" near the top. On the first story, the easternmost window is a fixed single light window. It is half as tall as the one-over-one window next to it, and their lintels align. The westernmost window is a fixed single light. It is half as tall as the center window, and their sills align. The three one-over-one basement windows vertically align with the upper story windows.

The central bay of the north elevation recedes approximately two feet from the eastern bay and is capped by a pyramidal section of the roof supporting the cupola (photo 3 and 4). This bay's fenestration is also organized into three vertical lines. The second story has a one-over-one window in the eastern and western columns, but none at center. The first story has three one-over-one windows, and the basement, barely visible behind shrubbery, also has three one-over-one windows that align with those of the upper stories.

The westernmost bay of the north elevation recedes considerably, creating a west elevation on the central bay (photo 4). This narrow wall has a single one-over-one window for both stories and the basement. The westernmost bay has two evenly spaced vertical lines of windows. The second story has two one-over-one windows. The eastern window of the first story is a fixed single light that is half the height of the western one-over-one window. The lintels of these two windows align. The basement has two one-over-one windows that align with those of the upper stories.

West Elevation

The west elevation is the single wide bay of the building's main east-west mass. The roof ends over the bay with large jerkinhead gable-on-hip similar to that on the façade, but less detailed (photo 4 and 5). The peak is capped with a white and yellow ochre metal block finial scroll shape. The gable end wall is clad in the roof's slate shingles with three courses of scalloped shingles along the midline. The eaves are boxed with pressed metal cornice painted white and

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Name of multiple listing (if applicable)

brown. There is a band of three one-over-one windows seated above a narrow pent roof and separated by white tin architrave elements. The bay has three vertical lines of windows, but there is a wider space between the middle and southern column. The second story supports three one-over-one windows, and the middle window has an air conditioning unit in it. The northernmost window on the first story is a fixed single light unit that is half the height of the neighboring one-over-one window. Its lintel aligns with the lintels of the middle and southernmost one-over-one windows. The basement has two one-over-one windows aligned to the northern and middle windows of the stories above. The narrow side of the first story rear porch and overhanging second story enclosed sleeping porch are also visible. An original moongate with replacement lattice work is in the space between the foundation and porch's battered limestone corner pier.

South Elevation

The south elevation has three bays that are partially obscured from the street by the garage and gazebo, making this the most obscured elevation (photo 5, 6). The façade's tower and porch would be visible when the front yard's mature tree was not leafed out. The westernmost bay is the recessed south wall of the house's main mass. The roof slope over the bay has a gabled dormer set approximately one-fourth of the way up the slope. The dormer's end peak is capped with a white and yellow ochre, scroll-shaped metal block finial. The eaves are boxed with the white and brown painted metal cornice. Most of the dormer's face is taken up by a centered one-over-one window flanked by inoperable one-over-one windows set in a white, pressed metal moongate arch and architrave elements appointed with yellow bullseyes. Yellow bullseyes are also placed in each of the gable's corners on a brown background.

The face of this westernmost bay is occupied by a rectangular first-story porch and a second-story enclosed sleeping porch (photo 6, figure 9). This rear porch is a less ornate version of the front porch with smaller posts. The Eastlake detailing of the front porch has been repeated on the rear porch with the use of stick-and ball spindlework, sunburst motif brackets, and the balustrade. The rear porch's stone steps are shaped and detailed similar to those of the front porch. Both the kitchen and the breakfast room are accessible from the porch. A single door near the west end of the porch opens to the kitchen. The breakfast room is accessible via the single door at the east corner of the porch. Both doors are oak and have etched sceneries on the glass with panels and sunburst on the lower half. They have single light transoms and screen doors similar to those of the front entry. Between the doors, there is a narrow one-over-one window with a limestone sill that provides light into the servants' staircase. Its upper frame meets the porch ceiling and occupies the upper half of the wall. To the east of it is another narrow one-over-one window with a limestone sill. It provides light into the breakfast room and spans most of the wall between the porch floor and ceiling. The space under the deck between stairs and the battered corner pier at the southwest is filled with a simplified version of the moongates of the front porch: lattice (replaced in-kind) with an original semi-circular arch and smooth-faced corner infills. The under-deck space to the east of the stairs is where the stairwell and basement door is located.

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The second story sleeping porch was added circa 1914. It is enclosed in a band of windows and a flat roof as seen today (photo 6, figure 9).⁴ The one-over-one windows occupy the majority of the wall height and are set on a wood framed knee wall with brown inset panels. The windows are separated by wood mullions with narrow brown inset panels. The enclosed porch has three windows on the west wall, four on the south wall, and two on the east wall. With the sleeping porch extending past the front edge of the first story porch, additional posts were added for support. These posts are cast iron columns with basic beading details at the caps and bases. The two central posts rest on the stone stair walls. The two corner posts rest on short, cylindrical stone. Rear porch's entablature is continued along the three sides of the overhang.

The south elevation's central bay is the end of the cross-gable. It is the farthest projecting bay on this elevation and features a detailed gable end and two evenly spaced vertical lines of windows. The gable end features the Residence's typical block finial scroll and raked cornice details. A one-over-one window with white metal architrave is flanked by a pair of fixed single light windows that align along the sill and fall just short of the center window's lower sash height. They are also trimmed with white pressed tin architrave elements and are topped with metal quarter sunbursts painted yellow. A single large, yellow bullseye is set above the center window and clusters of large and small yellow bullseyes occupy the gable end's lower corners over a brown background. The second story, first story, and basement each have two one-over-one windows that are vertically aligned.

The easternmost bay recedes slightly from the middle bay and is capped by a polygonal turret dormer set near the roofline. The segmented conical roof comes to a peak capped with a white, tin segmented conical finial with a cluster of yellow scrolls and ball-capped post. The three visible sides feature a one-over-one window on the center face with a small fixed single light window that aligns with the center window's upper sash. The detailing of this roof feature differs from that of the other features. The windows are trimmed in white pressed metal with doubled yellow horizontal beads in line with the windows' upper frames, doubled yellow beads on either side of the center window, and doubled horizontal beads that create the illusion of plinth blocks. The field under the fixed windows have yellow quarter sunburst panels. The one-over-one windows of the bay are arranged in two evenly spaced vertical lines with two windows each on the second story, first story, and basement level.

Interior

The interior layout of the Webb Residence is typical of homes in the late 1800s and the Queen Anne style, which exhibited a distinct separation between formal spaces suitable for receiving visitors and private spaces for family life and household functions.⁵ The Residence's façade

⁴ Sleeping porch addition date is estimated based on construction dates of other houses Webb had built nearby circa 1914, which all have sleeping porches of similar design and materials. Interview with Patty Freeman.

⁵ Kenneth L. Ames, "Meaning in Artifacts: Hall Furnishings in Victorian America," in *Common Places: Readings in American Vernacular Architecture*, ed. Dell Upton and Michael Vlach (Athens: University of Georgia Press, 1986), 244-245.

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entry opens to the vestibule and a separate stair hall, which historically functioned to receive visitors yet maintain separation between them and the rest of the spaces. The stair hall and the first floor rooms immediately accessible from this hall – the music room, parlors, and dining room - are designed as formal areas for hosting company. The flooring and woodwork are of high quality – and expensive - materials and craftsmanship. Meanwhile, the woodwork and flooring in the kitchen and breakfast room in the rear of the house are less ornate and more utilitarian. The same is true of the private rooms of the second story, which make use of cheaper materials and simpler workmanship for the flooring and painted woodwork. The home's walls are finished with lathe and plaster and many of the rooms are treated in highly detailed and colorful reproduction wallpapers that represent patterns and materials used in the late 1800s.⁶ The use of Eastlake ornamentation on the exterior is continued throughout the woodwork and wood flooring of the interior.

First Floor
(Photos 17-25, figure 5)

The pair of oak-paneled front doors opens to a small vestibule with an encaustic tile floor, wide baseboards, and an intricate and colorful wallpaper (photo 17)⁷. Another set of swinging paneled oak doors with beveled, cut, etched, and glue-chip finished windows then lead into the stair hall.

The stair hall has a large, ornate oak staircase with a landing. The transom of the landing's window holds the only stained glass window in the residence, and features a "W" for Webb. The stairs well is encased in oak-panels and wainscoting (photo 18). The square newel post is large and ornate with carved inserts and low reliefs. The balustrade is a unique post and beam style construction with machine-produced sunburst, stick-and-ball, and rosette detailing (photo 19). The treads and risers are also quarter-sawn oak. There is a "secret door" that opens under the stair landing to reveal a coat closet, and a five-panel oak door with transom under the second flight of stairs that opens to a powder room. The walls of the stair hall have a wainscoting of Lincrusta - an embossed wall covering - chair rail, and picture rail with Bradbury and Bradbury wallpaper above. The floor is finished with a parquet wood carpet in a geometric design with red and white oak, walnut, and ebony woods (photo 20)⁸. Six doorways lead out of the stair hall giving easy access to the other rooms on the first floor. The parlor and dining room doorways are decorated with oak stick-and-ball fretwork grilles, which are not original to the interior.⁹

⁶ The house's Lincrusta and wallpapers are reproductions of late 1800s wallpapers that were applied during the Wades' ownership (co-authors).

⁷ Encaustic tile consists of colored clays combined to produce a decorative pattern. The color, therefore, is not on the surface like a glaze, but found throughout the tile. Cyril M. Harris, *American Architecture: An Illustrated Encyclopedia*, 1st ed. (New York: W.W. Norton & Company, 1998), 114.

⁸ Wood "carpet" is a variation on parquetry that utilized thinner, square-edged pieces of wood nailed through the face to the subfloor. "The Terwilliger Manufacturing Co." in *"Sweets" Indexed Catalogue of Building Construction For the Year 1909*, Architectural Record Company, Chicago: Architectural Record Co., 1909), 715.

⁹ Current doorway grilles were installed during the Wades' ownership (co-authors).

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The first floor has 10'-10" ceilings. Most of the woodwork is stained quarter-sawn oak and includes picture rail, chair rail, and 10" baseboards (figures 10 and 11). The vertical window casings extend down to plinth blocks, framing detailed stools and paneled oak skirts. Several doorways have transoms for better light and ventilation, and the doors and windows are capped with rosette corner blocks and a top casing carved with dentils.

The music room, located in the façade's tower, is entered through a pair of nine-panel oak pocket doors that are 8'10" high and 6'8" wide. There is a beautiful false fireplace of walnut with stick and ball spindles and three beveled glass mirrors. The door, window, and picture rail trim are primed and painted, unlike other woodwork on this floor. The floor is done with a combination of maple and oak to create a parquet wood carpet design that forms a pinwheel design (photo 21). Bradbury and Bradbury wallpaper and plain white ceilings finish this room's decor.

A lady's parlor is located in the southeast corner of the house, accessible through the music room via a single massive nine paneled oak pocket door that is 8'10" high and 4' 7 1/2" wide. It is also accessible from the men's parlor to the west via a pair of pocket doors. The entry from the stair hall and transom frame are open, as the door and transom were unfortunately removed in the 1970s.¹⁰ The pattern for the parquet wood carpet in this room is a double wedding ring design created with red and white oak and maple woods (photo 22).

The gentleman's parlor, accessible through the west pocket doors of the lady's parlor, is also accessible from the stair hall to the north. The door and transom from the stair hall is non-extant for this room as well.¹¹ This room has a corner fireplace with a quarter-sawn oak mantel, three beveled mirrors, and maroon glazed tile surround. The shallow firebox was suitable for burning coke. The floor in this room has a log cabin pattern for the parquet wood carpet design in red oak and walnut woods (photo 23). In both parlors, the doors, windows, picture rail, and baseboard trim are quarter-sawn oak. Bradbury and Bradbury wallpaper and plain white ceilings give the final touch for both rooms.

The last formal room off the stair hall is to the west: a spacious formal dining room, entered via another set of massive oak pocket doors. A built-in china cabinet with cherry shelving is hidden behind two solid paneled oak doors at the room's southeast corner. The parquet wood carpet design of the floor for this room is a basket weave pattern with red and white oak, maple, and walnut woods (photo 24). The finish of the walls are Bradbury and Bradbury wallpaper and plain white ceilings.

The kitchen occupies the west end of the first floor and is accessible from the dining room to the east, breakfast room near the southeast corner, and servants' stairs and rear porch to the south. It has been remodeled, and the cabinetry is a modern quarter-sawn style with a historic appearance. The floor is treated with stained 3" oak plank flooring. The walls are clad with

¹⁰ Pages included with the property abstract indicate that in the 1970s, the executor of a previous owner's estate had sold fixtures from the house. Jasper County Title & Guarantee Company, "Abstract of Title," 1891.

¹¹ Ibid.

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vertical bead-board wainscoting and Bradbury and Bradbury wallpaper and the ceiling is painted white.

The breakfast room is accessible from the south wall of the dining room through a five-panel oak door with transom, and through an entry near the kitchen's southeast corner. The floor is finished with stained 3" oak plank, the walls are clad in bead-board wainscoting, picture rail, and wallpaper, and the ceiling is white. The room also has a door to the rear porch on the west wall. The rear entry doors have etched sceneries on the glass with panels and sunburst on the lower half.

The servants' stairs are located on the south wall of the kitchen. They are narrow and enclosed, with no ornamentation. The treads are painted hardwood.

Second Floor and Attic (Figure 6)

The second floor can be accessed by the main staircase or the back staircase/servant's stairs. There is a long L-shaped hallway running along the east-west axis (figure 6). The ceilings on this floor are 10'-8" high, and the walls are trimmed with painted picture rail and 9" baseboard on all walls (figures 12 and 13). Eight doorways lead off this hall. All of the doorways have working transoms that help with air circulation and light penetration into the hall. Doorways and windows are trimmed in smooth, painted casings with bullseye corner blocks. The windows have the same paneled skirts as found under the first floor windows, but they are painted. All flooring is a pumpkin-colored stained pine. The woodwork and trim are painted white, the walls are wallpapered, and the ceilings are white.

The east end of the second floor supports a closet in the northeast corner and a bedroom in the façade's tower. The bedroom has a built-in closet, and the tower's five windows provide plenty of light.

The room at the southeast corner and the room to the west are bedrooms with a shared built-in closet. The second room has a corner fireplace with a quarter-sawn oak mantel with tile and three beveled mirrors with carved sunbursts. A small room accessible to the west of this bedroom was likely a small nursery. In the 1990s, the north half was converted into a bathroom and is decorated with fixtures and trim that replicate the details of the original bathroom in the back hall of this floor.¹² The south half became part of the sleeping porch, also accessible through a door on the bedroom's west wall. It is now used as a sun porch and is well lit by the bands of windows on all exterior walls.

The three doors on the north side of the hall are for a bedroom just west of the main stairs and the attic staircase. The bedroom has three windows and a closet in the space created by the attic staircase. The servant's room is located in the northwest corner across from the servant's stairs. It is the smallest room, with barely enough space for a small bed and dresser. It has a small built-in closet, and is well lit by three windows.

¹² Bathroom installation was completed during the Wades' ownership (co-authors).

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Across the hall, in the southwest corner, a door opens to the original bathroom, decorated with vertical bead-board wainscoting and outfitted with a pull-chain toilet, sink, and ball-and-claw foot tub.

The full-size attic is unfinished and used for storage. Another steep staircase leads to the cupola, with approximately thirty square feet of floor space. Poised almost sixty feet above the ground, it offers a commanding view of the surrounding city and the countryside across the horizon. Double hung one-over-one sashes help the heat to radiate out of the attic and help keep the house cool during the summer.

The original lighting for the Webb Residence was combination gas/electric fixtures with ornate filigree brass, milk glass candles, and etched light shades. The size of the fixture was determined by the room size, so the fixtures varied from room to room. The Webb Residence is fortunate to have these fixtures in most rooms in the house (photo 25).

Basement

The Webb Residence's basement is accessible from the exterior access via limestone steps on the south elevation under the rear porch. The interior access is via a wood staircase under the servants stairs at the south end of the kitchen. It is divided into eight rooms including a small bathroom. The largest room is the laundry room at 12' x 16' and contains a three-bowl sink with cast iron legs. It originally included a laundry stove for heating the water. The home was originally heated by a mammoth-sized, coal-fired, single-line steam boiler system but is now heated with a modern gas-fired boiler. Although the boiler is new, it still uses the original single-line system plumbing and radiators. The boiler room also has the clean out for the flues to the chimneys. The house has not been modified for air conditioning and uses window units for cooling. All the rooms have concrete floors with plastered walls and ceilings. Foundation wall construction is stone and cement approximately two feet thick. The interior walls have brick archways for maximum load-bearing support.

Non-Contributing Resources

(Photos 5-6, figure 2, 14-15)

The two non-contributing resources on the property are the ell-shaped, one story garage (building) and the octagonal gazebo (structure). Both were added in the 1990s, which is why they are considered to be non-contributing. The garage has a gable roof with brown composite shingles and light beige vinyl siding with a narrow lap profile (figure 14 and 15, photo 5). Its construction incorporated the 1-story office building structure (extant by 1906) into its north wing. The narrow brick chimney of the office structure rises from the roof ridge. A small, gabled cupola on the east wing has small four-light windows on the north and south sides, echoing the house's cupola. The one-over-one windows are placed in a regular pattern around the structure. A modern garage door decorated to mimic carriage house doors provides auto access to the alley on the west elevation. A person door is located on the east side of the north wing and at the inside corner of the ell. The gazebo has steep, octagonal roof clad in composite

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shingles and capped with a finial decorated in scrolls and a spiral motif (photo 6). The Eastlake porch details have been replicated for the posts, balustrade, and entablature.

Integrity

The Webb Residence was built for Elijah T. Webb circa 1891, and, it has undergone few alterations, and has retained a large majority of its machine-made ornamentation. The circa 1914 sleeping porch addition occurred while Webb owned the property, located on the south elevation, the least visible side of the home. Its scale and appearance is sympathetic to the residence, allowing it to blend with the rest of the house. In the 1980s, aluminum storm windows were installed. Their narrow profile frames do not obscure the appearance of the original wood windows. The 1-story greenhouse that was present by 1909 is no longer extant (loss date unknown), and the 1-story office, present by 1906, was incorporated into the non-contributing 1-story garage that was built in the 1990s. The non-contributing gazebo was also added in the 1990s. While the purpose of the outbuildings have changed, the current gazebo and office/garage have retained approximate siting of the previous office building and greenhouse, remaining in the back corner of the lot and keeping a size and massing that does not draw focus from the Webb Residence. The interior has suffered minor loss of some doors and transom panels, a small bathroom was added on the second floor in the 1990s, and the kitchen has been remodeled for modern use, but it has retained its layout, spatial feel, and workmanship of a late 1800s single-family home.

The alterations have been minor and have not negatively affected the Webb Residence's ability to convey its appearance as a single-family dwelling designed in the Queen Anne style. The building has retained integrity in design, materials, workmanship, location, association, feeling, and setting. It is an excellent example of a Queen Anne style dwelling built in the late 1800s in Webb City.

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Statement of Significance

Summary

The Webb, Elijah Thomas Residence at 4 South Liberty Street is located along a major thoroughfare approximately three blocks west of downtown Webb City in Jasper County, Missouri. It was designed and constructed by an unknown architect and builder for local businessman Elijah Webb circa 1891, which is the Residence's period of significance. It is locally significant under Criterion C: ARCHITECTURE as an excellent example of the Queen Anne style in Webb City. The character-defining features of the style evident in the Residence's design include the asymmetrical plan, complex roof, tower, one-story wrapping porch, and a heavily textured appearance. The only exterior alteration to the home is the addition of a second story sleeping porch on the less visible south elevation in 1914, the loss of a greenhouse (loss date unknown) and the construction of a gazebo and detached one-story garage in the 1990s, both sited to be hidden from most public views by the Residence. It is one of the most intact examples of the style in the area, retaining the majority of its character-defining features, including the elaborate Eastlake-inspired spindlework of the porches and the heavily detailed pressed-metal work that clads the cornice, cupola, turret, and gable ends (figure 1 and photo 2).

Elaboration

History of the Webb Family and Founding of Webb City

Elijah Thomas Webb was born August 24, 1851, in Overton County, Tennessee. Elijah was the eldest of four children born to John C. Webb and Ruth Davis Webb. John Webb and his extended family made the pilgrimage to southwest Missouri in 1856 to start a new life farming the fertile lands of Missouri and for a short time, made their home at the head of Turkey Creek, approximately 6 miles southeast of present-day Webb City. In February, 1857, he secured two hundred acres of land from the government and began farming. No sooner had John begun to settle into domestic life, that the Civil War broke out. The war required John to leave his family and farm and serve under General Sterling Price for the Confederacy. During this time, Elijah had to step in and assume the duties of head of the household. Upon the ending of the war, John returned and increased his land holdings to three hundred twenty acres, not knowing that his investment of a few hundred dollars would soon become his family legacy, the town of Webb City, Missouri.¹³

In June 1873, the first discovery of lead in the area was made by John Webb while he was plowing a corn field, and the Webb family's fortunes soon turned. John first attempted to mine the lead himself. After approximately a year, he leased the land for mining and concentrated on real estate interests and building Webb City. On September 11, 1875, John recorded the plat of Webb City, and by December 8, 1876, the town of Webb City was incorporated as a city of the

¹³ Malcolm G. McGregor, *The Biographical Record of Jasper County Missouri* (New York: The Lewis Publishing Company, 1901), 71.

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fourth class.¹⁴ This chain of events would eventually bring in several lines of the railroad system to the town including the Missouri Pacific, Kansas City, Fort Scott & Memphis, and St. Louis & San Francisco lines.¹⁵

In 1877, Elijah had reached the age that he was able to further his education and enrolled to attend a three-year course at the University of Missouri in Columbia. Upon graduation from this institution, he went on to complete his academic endeavors at the Gem City Commercial College in Quincy, Illinois. After returning home, he secured a position as deputy county collector for Jasper County in Carthage Missouri, for two years. Though other opportunities were presented, Elijah chose to work with his father to develop interests in Webb City, and on June 2, 1882, they organized the Webb City Bank. Unfortunately, John fell ill and on April 13, 1883, he passed away. This left Elijah in control of the bank and his portion of the lead and zinc-rich land inherited from his father's estate.¹⁶

In 1883, Elijah was treasurer of Webb City, on the school board, and was elected as a director of the Joplin College of Physicians and Surgeons, just to name a few of his business affiliations.¹⁷ He married his first wife, Emma Isabella Hayden, in May 1883 and had one child, Ernest Clay Webb, born July 4, 1887.¹⁸ By 1891, he was President of Webb City Bank, part owner of Webb City Lumber Company, one of three stockholders of the Webb City Water Works Company, and numerous other business ventures.¹⁹ He divorced his first wife in May 1891 and married Mayme Corpeny in October 1892.²⁰ They had one child, Grace Webb, in 1895.²¹ Webb's business interests and mineral-rich land holding contributed to an estimated net worth of three-hundred thousand dollars.²² This wealth and success would afford Elijah the freedom to construct the high-style Queen Anne residence that would display his status as one of Jasper County's elite capitalists.

History of the Webb Residence

The exact construction date and the architect is unknown. The construction date is considered circa 1891 based on the purchase history of the lot. The abstract for title contains the Warranty Deed with Date of Instrument June 11, 1891, and Date of Filing June 22, 1891, as the purchase of Byers and Balls Add Lots 17, 18, and North ½ of 19 from Grantor J.M. Burgner to Grantee

¹⁴ Mills and Company, *The History of Jasper County, Missouri*, (Des Moines: Mills & Company, 1883), 649-650.

¹⁵ Jonathan Lethem, *Historical and Descriptive Review of Missouri* (Kansas City: 1891), 1:24.

¹⁶ Howard L. Conrad, ed., *Encyclopedia of the History of Missouri: A Compendium of History and Biography for Ready Reference* (New York: The Southern History Company, 1901), 6:415-416.

¹⁷ Mills and Company, 446-448, 611.

¹⁸ "Marriage Announcements," *Carthage Press*, May 24, 1883; "Missouri Birth & Death Records Database," Missouri Digital Heritage, Secretary of State John R. Ashcroft, accessed October 15, 2019, <https://s1.sos.mo.gov/records/archives/archivesdb/birthdeath/Detail.aspx?id=62554&type=Birth>.

¹⁹ Lethem, 1:25, 27.

²⁰ *Carthage Press*, May 1891, October 1892.

²¹ Conrad, 6:416.

²² *The Carthage Press*, May 1891

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E.T. Webb.²³ It is reasonable to assume that Elijah would have worked closely with a professional to design and build his stately home, as Mr. Webb is listed in other building projects, such as schools and public buildings that utilized architects. Among the Sanborn Fire Insurance Maps available to the preparers, the first map that covers the Webb Residence's area of town in detail is the 1906 map set. On page five, the Webb Residence is depicted with a wood-frame office and a greenhouse to the southwest of the house, and the road along the north of the lot (Broadway today) is named "W. Joplin" (figure 4).²⁴

The residence remained in Elijah's name until 1938. During Elijah's ownership, the second story sleeping porch was added in 1914. It has had six other owners, including Howard Webb (relation unknown) from 1949 to 1974. It had always been used as a single-family dwelling with the exception of the period of Howard Webb's ownership. He used the Residence as a multi-family dwelling, but there is no evidence that any related alterations had taken place during that time. In the 1980s, storm windows were installed over the original wood windows. In the 1990s, a small room on the second story was converted to a bathroom. These additions have been minor and have not adversely effected the integrity of the building.

Queen Anne Style

Virginia Savage McAlester wrote in *A Field Guide to American Houses* that the Queen Anne style was a very common style in residential construction between 1880 and 1910, the era in which Webb City was experiencing an industrial, commercial, and residential boom. McAlester says that "during this period, rapid industrialization and the growth of the railroads led to dramatic changes in American house design and construction."²⁵ Use of dimensional lumber in framing replaced the standard use of timbers. This allowed exploration of irregular building plans and more complex components. Designers and architects of Queen Anne style dwellings did not adhere to strict guidelines like their predecessors of previous eras and styles. They freely explored new technologies and materials, adapting and blending characteristics of prior and concurrent styles. Building components and their myriad options were widely advertised to the public through an increased amount of pattern books and building material distributors' catalogs. Due to developing technologies and materials, mass-production, and the increasing reach of rail lines, the level of ornamentation that had previously been prohibitively expensive or inaccessible due to location was now inexpensive and readily accessible to a wide segment of the nation's population.²⁶ This included the various pressed metal and turned wood details that were applied to the Webb Residence in high volume.

Character-defining features of the Queen Anne style include an irregular or asymmetrical plan and a steeply-pitched, multi-ridged roof that reflects the complexity of the irregular plan. The exterior is treated with devices such as elaborate and frequent fenestration; recessed and

²³ Jasper County Title & Guarantee Company, "Abstract of Title," 1891.

²⁴ Sanborn Fire Insurance Maps, Webb City, 1891, 1893, 1900, 1906, University of Missouri Digital Library, accessed January 8, 2020, <https://dl.mospace.umsystem.edu/mu/islandora/object/mu%3A139008>.

²⁵ Virginia Savage McAlester, *A Field Guide to American Residences*, rev. ed (New York: Knopf, 2017), 314-315.

²⁶ *Ibid*, 314-315.

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projecting planes; variation in cladding patterns and materials; heavy application of machine-made ornamentation, and strong color schemes to create a heavily textured appearance. The windows generally have single lights sashes and may have stained glass panels. The doors often have a large glass pane in the door's upper half. Queen Anne dwellings also frequently have a full tower or upper story turret and at least one single story covered porch that encompasses some or all of the façade and wraps around to one or both side elevations.²⁷

The Webb Residence displays many excellent examples of the character-defining features of the Queen Anne style, including the incorporation of character-defining features adopted from other late 1800s styles such as Italianate, Romanesque, and Eastlake. Typical of the Queen Anne style, the Webb Residence's plan is irregular, and the roof is complex, supporting many ridges, hips, gables, and dormers, and it appears textured through the use of slate shingles separated by bands of slate with scalloped ends. Much of the decorative details at and above the roofline – cornice, ridge rolls, finials, gable-end cladding, and window architraves - are executed in pressed metal, one of the newer mass-produced building materials available through mail order catalogs that could take on motifs common among late 1800s styles.²⁸ The two-story brick building features a polygonal tower on its façade and a heavily ornamented wrapping porch. All elevations express texture through projecting and receding bays, a semi-regular and dense fenestration pattern, variations of brick and stone cladding and fenestration framing materials; and a contrasting brown/yellow ochre/white accenting color scheme. The use of characteristically Italianate features is displayed by the cupola and the elaborately detailed bracketed cornice.²⁹ The battered, rusticated limestone foundation, wide limestone belt course, and deeply set fenestration borrow from the Richardsonian Romanesque style, giving the dwelling a feel of a heavy, grounded mass.³⁰ The elaborate detailing of the porches, which are repeated in the cornice and gable and dormer ornamentations, are influenced by the Eastlake style of ornamentation, also referred to as a Spindlework subtype by McAlester.³¹ The Webb Residence's porch embellishments include heavy, turned roof supports with tapers and knobs; heavy use of turned balusters and spindles in the balustrade and entablature; brackets with decorative cutouts; and lattice along the base. While the Eastlake style of ornamentation dealt primarily with wood, the influence has carried over to the metal panels of the residence's gable-end walls, which are not decoratively carved wood panels, but pressed metal panels.³²

²⁷ Ibid, 345-350.

²⁸ Sheet iron, sheet steel, and stamped zinc ornamentation were developed in the mid-1800s, reaching their peak of popularity between 1890 and 1910. The ease of manufacture, direct shipping, and the materials' abilities to take on shape and detail of the popular styles while being less expensive and lighter than wood or masonry made the materials attractive. Advances in magazine and catalog printing in the promotion of the materials to a wider audience. Pamela H. Simpson, *Cheap, Quick, and Easy: Imitative Architectural Materials, 1870-1930* (Knoxville: University of Tennessee Press, 1999), 32-41, 46.

²⁹ McAlester lists a square cupola, overhanging eaves, and a cornice that includes decorated brackets on a deeply set, ornamented trim band. McAlester, 283-284.

³⁰ The Richardsonian Romanesque style features the use of brick with rough-faced stone and the appearance of a squat, sculpted, solid object. Lester Walker, *American Homes: The Landmark Illustrated Encyclopedia of Domestic Architecture* (New York: First Black Dog & Leventhal Publishers, Inc., 2014), 156; McAlester, 388, 394.

³¹ McAlester, 346.

³² Eastlake is a style of ornamentation characterized by detailing executed by machines such as lathes and saws, usually in wood, and heavy application of these decorated elements. John J.-G. Blumenson,

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This Eastlake style ornamentation continues on the interior, most evident in the wood staircase's carved panels and stick-and-ball spindles.

Queen Anne Style in Webb City

Webb City's founding and initial growth occurred in the late 1800s, when the Queen Anne style was popular. Several of Webb City's Queen Anne residences from that boom period have survived along with the Webb Residence. The surviving buildings are clad in wood or masonry and display various decorative detailing subtypes of the Queen Anne style as defined by McAlester.³³ These five local examples are described below.³⁴

The Aylor House, 128 N. Webb, is listed on the National Register as part of the Downtown Webb City Historic District. Built circa 1890, it is a two and one-half story brick Queen Anne residence. The building has some similarities to the Webb Residence, such as a visible stone foundation, sills and lintels. The Aylor House exhibits more Richardsonian Romanesque influences, such as corbelling at the roofline and more decorative brick work. The Aylor has an asymmetrical floor plan, steeply pitched roof, and porches, but these features are more restrained than those of the Webb Residence (figure 17).³⁵

16 South Pennsylvania Street is a two and one-half story buff brick residence that, like the Webb Residence, has a polygonal tower, varying planes, a complex roof, and a front porch. This home, however, exhibits features of the Free Classic Queen Anne subtype, which incorporated classical design elements that were gaining popularity at the turn of the 20th century with a revived interest in historical styles.³⁶ The posts are smooth columns with ionic capitals, the balustrade is constructed of smooth, square elements, and the smooth, wide frieze is capped by dentils. It is likely that the enclosed second story on the left side of the photo is a later alteration, as is the attached second story deck (figure 18).

304 West 3rd Street, built circa 1900, is a two story Queen Anne home with an ashlar stone foundation and wrapping porch with some spindlework elements. The home's appearance has been altered by the installation of vinyl siding, soffit, and faux shutters. The porch's posts and cornice consists of turned elements, but the balusters are smooth square posts. The integrity of the porch's components are questionable, and it may be a reconstruction using modern materials and profiles (figure 19).

The Queen Anne residence at 221 West Second Street, built circa 1891, is a two and one-half story clad in narrow clapboards. This example does not have a tower, but exhibits an

Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945, 2nd ed. (New York: W.W. Norton & Company, 1981), 58-59.

³³ McAlester's decorative detailing subtypes are Spindlework, Free Classic, Half-Timbered, and Patterned Masonry. McAlester, 346.

³⁴ Approximate construction dates are from a conversation between co-author Donald Freeman and Webb City historian Jeanne Newby, January 13, 2019.

³⁵ Terri Foley, *National Register of Historic Places Registration Form: Downtown Webb City Historic District, Jasper County, Missouri*, (NPS: 2014).

³⁶ McAlester, 346.

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asymmetrical plan, complex roof with many gables, a large wrapping porch, and a cutaway window bay. This home is also decorated in the Free Classic subtype, with less textured walls, pedimented porch entry and gables, ionic columns on stone piers, and modillion cornices. This home has retained much of its historic characteristics, and much like the Webb Residence, is an excellent example of a Queen Anne style and its subtype (figure 20).

The Queen Anne style residence at 1328 West Daugherty is a two and one-half story, vinyl-clad dwelling with an asymmetrical plan, complex roof, and wrapping porch. The main structure does not have a tower, but it is expressed in the one story round gazebo incorporated into the porch. Some additions have been made, such as enclosing a rear porch/entryway and the single-story space at the left of the house. The home currently displays a mix of influences from the Free Classic and Spindlework subtypes. The porch columns are smooth with minimal detailing at cap and base, and overall there is less ornamentation. The Spindlework influence is evident in the fan designs and fish scale in the gable ends and the porch's turned balusters. Like the Webb Residence, several of the roof peaks sport finials. Unfortunately, the house has been reclad in vinyl, including the gable ends, and it is not clear what, if any, historic exterior ornamentation has remained (figure 21).

Based on these examples, the Webb Residence is one of the few high-style Queen Anne single-family dwellings in Webb City that have retained integrity and exhibit such strong influences from Richardsonian Romanesque, Italianate, and Eastlake styles. Many of the extant Queen Anne residences are of the Free Classic subtype. The Aylor house exhibits Richardsonian Romanesque influences only. It also appears to be the only Queen Anne dwelling with such a high volume of pressed metal embellishments.

Conclusion

The Webb Residence is eligible to the National Register for Historic Places under Criterion C: ARCHITECTURE. It has retained its integrity of design, workmanship, materials, location, association, setting, and feeling. It is locally significant as an excellent example of a Queen Anne style dwelling in Webb City, Missouri.

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Area Genealogical Society Collections.

Webb, E.T. Residence, c. 1909. Photograph. Webb Family Collection.

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Verbal Boundary Description

The nominated property is located on BYERS AND BALLS ADD LOTS 17 & 18 & N ½ LOT 19. The property is bounded by Broadway Street on the north, Liberty Street on the east, and adjacent property lines on the south and west (figure 4)

Boundary Justification

This boundary reflects the property lines that have surrounded the Webb Residence since circa 1892.

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Figure 1: Elijah Thomas Webb Residence, photo taken circa 1895 facing southwest. The east wall of an outbuilding (non-extant) can be seen in the background just left of the house. The barn/carriage house can be seen to the right in the background (non-extant).



Source: 1895 Webb City Souvenir Album, Photographer unknown, Webb City Area Genealogical Society Collections

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Figure 2: Webb Residence Site Map, 4 S. Liberty, Webb City, Jasper County, Missouri
Lat/Long: 37.145903, -94.465497. Non-contributing (n.c.) resources identified: Garage and Gazebo.



37°08'45.3"N 94°27'55.8"W
37.145903, -94.465497

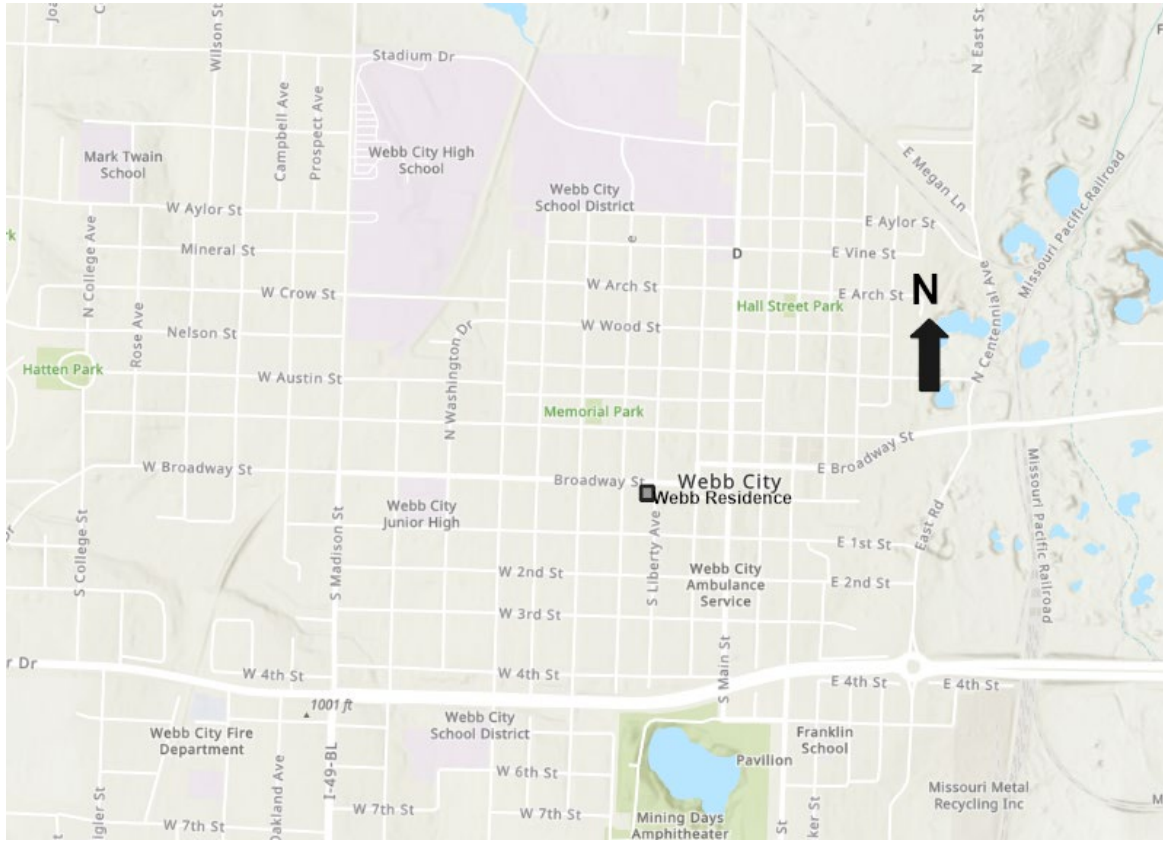
Source: Google Maps, accessed 14, October 2019

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Figure 3: Webb Residence Contextual Map



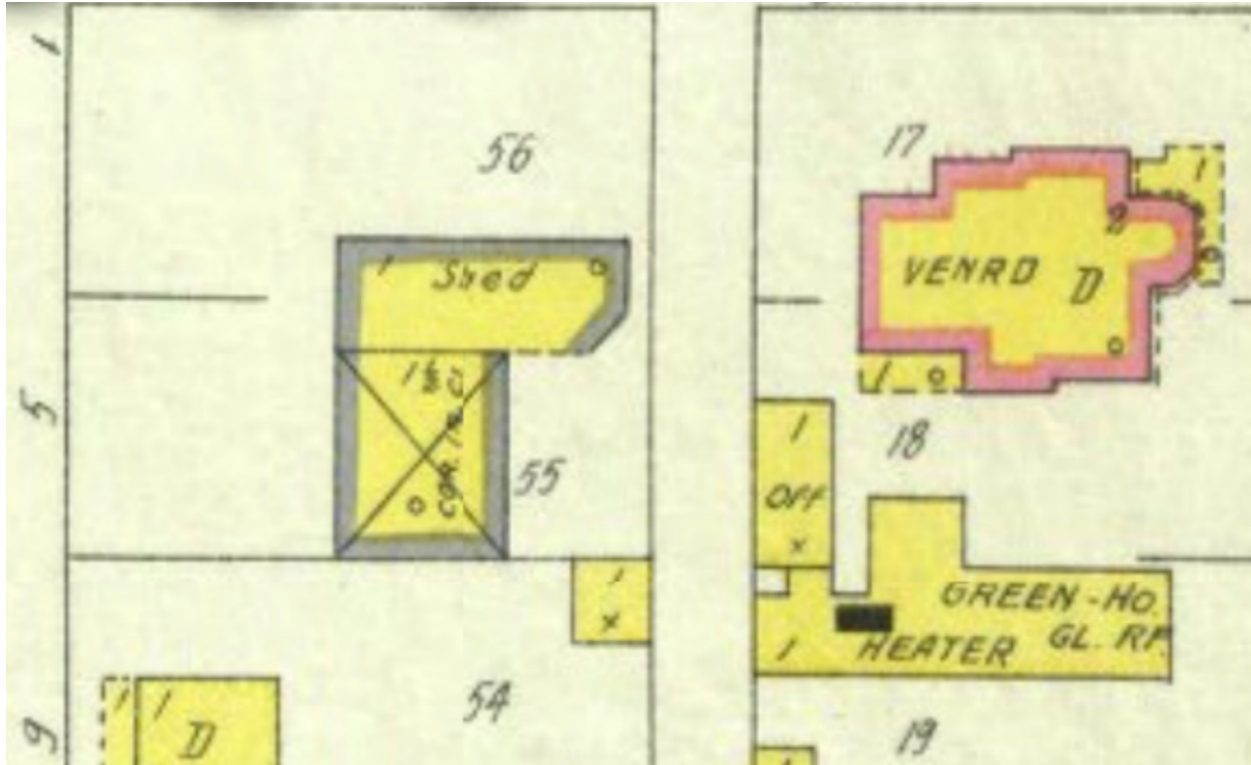
Source: ArcGIS My Map, <https://www.arcgis.com/home/webmap/viewer.html>, created 30 December 2019

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Figure 4: February 1906 Sanborn Map of Webb City, Missouri, sheet 5. Nominated property and related outbuildings on right. Webb's Barn/carriage house at left, demolished when Webb donated the land for the Methodist Church, circa 1907.³⁷



Source: Sanborn Maps of Missouri Collection, University of Missouri Digital Library, <https://dl.mospace.umsystem.edu/mu/islandora/object/mu%3A148238>, accessed 13, October 2019

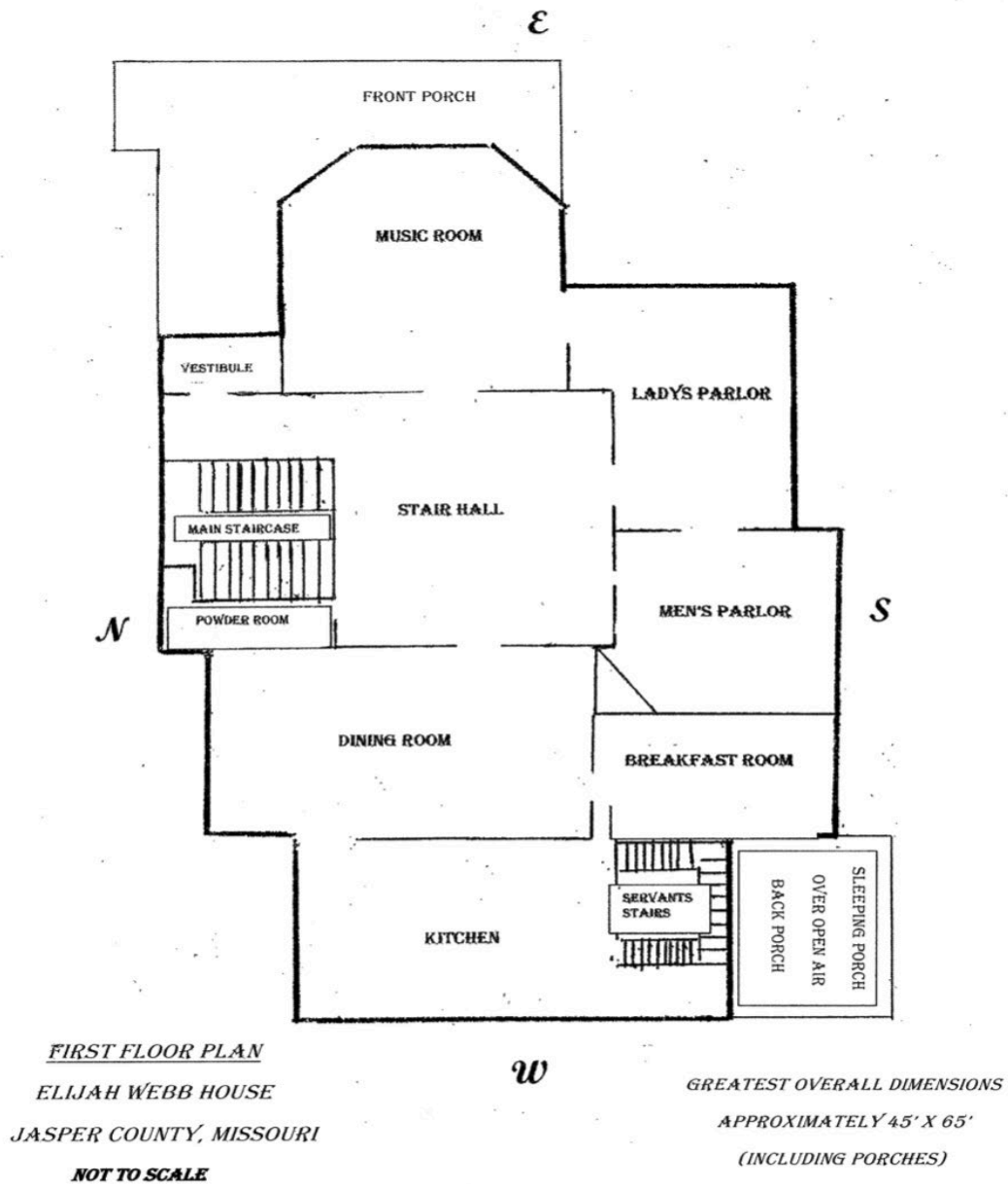
³⁷ "The American Architect and Building News," 713.

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Figure 5: Current Floor Plan of Webb Residence First Floor



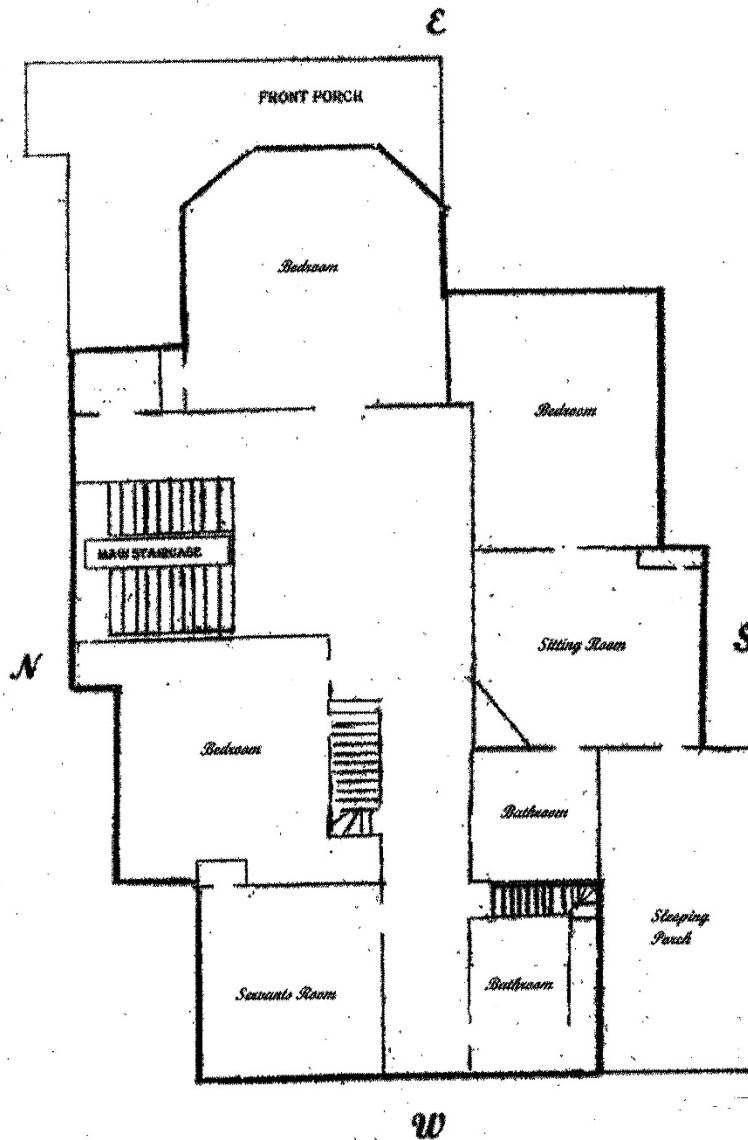
Source: Created by Don Freeman, co-author.

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Figure 6: Current Floor Plan of Webb Residence Second Floor



Second Floor Plan
Elijah Thomas Webb House
Jasper County, Missouri

Greatest Overall Dimensions
Approximately 45' x 65'
(Including Porches)

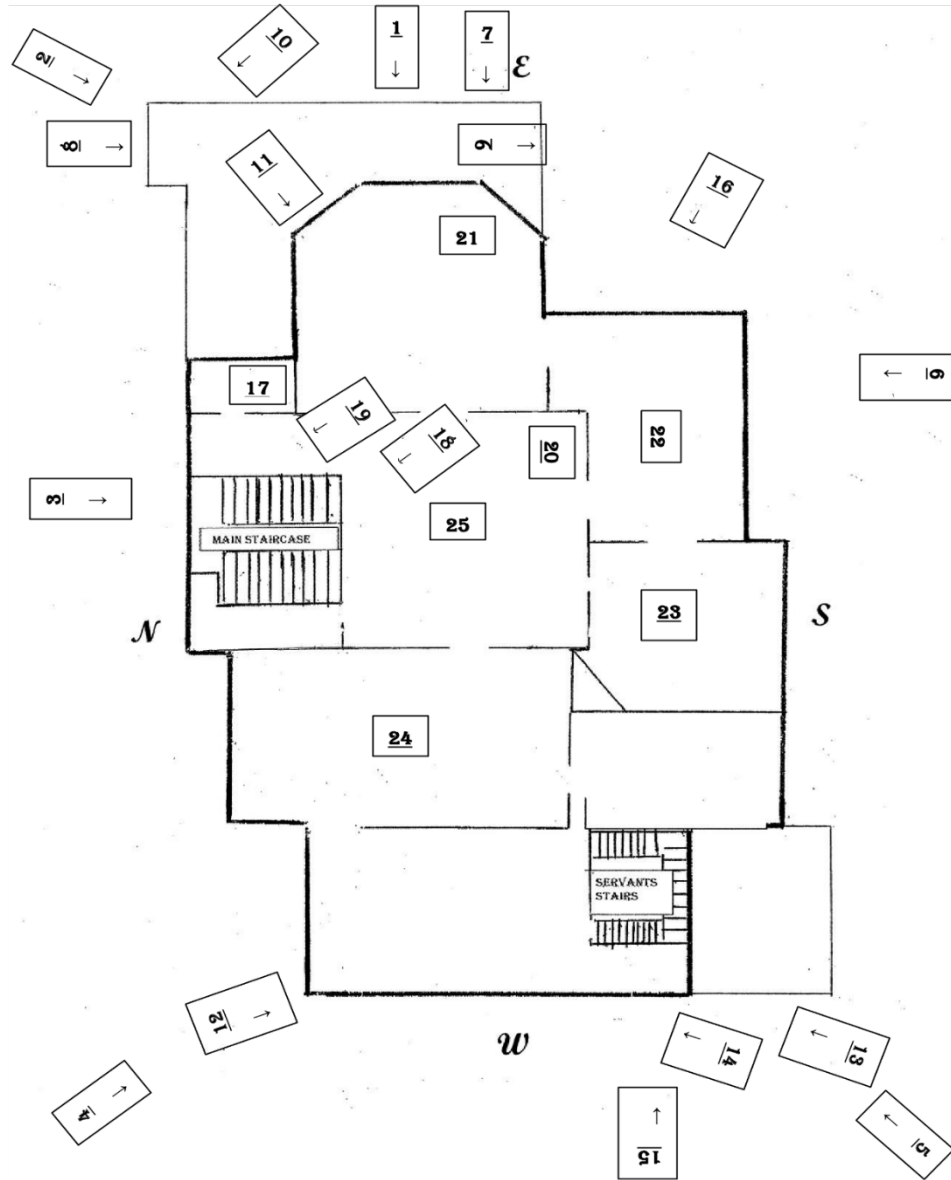
Source: Created by Don Freeman, co-author

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Figure 7: Webb Residence Photo Log



Source: Created by Don Freeman, co-author

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Figure 8: Original Front Doors and Replacement Screen Doors, façade, facing west.



Photographer: Don Freeman, December, 2019

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Figure 9: Rear porch, south elevation, taken facing northwest.



Photographer: Don Freeman, January, 2020

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Figure 10: Typical First Floor Trim, Windows and Baseboard.



Photographer: Don Freeman, January, 2020

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Figure 11: Typical First Floor Trim, Door and Picture Rail.



Photographer: Don Freeman, January, 2020

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Figure 12: Typical Second Floor Trim, Baseboard and Door.



Photographer: Don Freeman, January, 2020

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Figure 13: Typical Second Floor Trim, Door and Picture Rail.



Photographer: Don Freeman, January, 2020

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Figure 14: Patio Area and Non-Contributing Garage's East and North Elevations, photo taken facing west. Patio, garage, pond, and pergola (partially visible at photo's left edge) were installed during the 1990s.



Photographer: Don Freeman, April, 2020

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Figure 15: Non-Contributing Garage West and South Elevations, photo taken facing northeast. The garage was constructed during the 1990s.



Photographer: Don Freeman, April, 2020

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Figure 16: Elijah Thomas Webb Residence, photo taken circa 1909 facing southwest. The east wall of the greenhouse (non-extant) can be seen just left of the house. The Methodist Church, South building can be seen to the right. Webb donated the lot for the church circa 1907.



Source: Webb Family Collection

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Figure 17: Aylor House, 128 N. Webb, Webb City, Jasper County, MO; ca. 1890



Source: National Register of Historic Places Registration Form: Downtown Webb City Historic District, Jasper County, Missouri, NPS 2014. Photographer: Terri Foley/Erin Braker.

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Figure 18: 16 S. Pennsylvania Street, Webb City, Jasper County, MO; ca. 1900



Photographer: Donald Freeman, January 2020

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Figure 19: 304 West 3rd Street, Webb City, Jasper County, Mo; ca. 1900



Photographer: Donald Freeman, January 2020

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Figure 20: 221 West Second Street, Webb City, Jasper County, Mo; ca. 1891



Photographer: Donald Freeman, January 2020

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Figure 21: 1328 West Daugherty Street, Webb City, Jasper County, Mo; ca. 1895



Photographer: Donald Freeman, January 2020















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