United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

See instructions in How to Complete National Register Forms
Type all entries—complete applicable sections

1. Name

Historic Resources of Lexington (Partial Inventory: Historic and
architectural Properties)

and/or common

2. Location

An area primarily but not exclusively within the central
limits of Lexington, MO

city, town: Lexington   vicinity of: #4 - Hon. Ike Skelton

state: Missouri  code: 029  county: Lafayette  code:

3. Classification

Category  Ownership  Status  Present Use
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district  public  occupied  agriculture
building(s)  private  unoccupied  commercial
structure  both  work in progress  educational
site  Public Acquisition  Accessible  entertainment
object  Multiple  X: being considered  X: yes: restricted  government
Resource  X: in process  X: yes: unrestricted  X: no  industrial

4. Owner of Property

name: Multiple Ownership

street & number: (See attached)

city, town: Lexington  vicinity of: state

5. Location of Legal Description

courthouse, registry of deeds, etc.: Lafayette County Recorder of Deeds

street & number: Lafayette County Courthouse

city, town: Lexington  state: Missouri  64067

6. Representation in Existing Surveys

A. Surveys or Local Lexington Districts and Areas:

Title 1: Missouri, A Guide to the Show-Me State

1941

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federal  state  county  local

depository for survey records: Missouri State Highway Department and the Work Projects
Administration; Published by: Duell, Sloan and Pearce

(Persuant to amending the "Historic Resources of Lexington, Missouri (Partial Inventory: Historic and Architectural Properties)" Multiple Resource Area National Register nomination, the following pages should follow the first paragraph on the first page of Item 8 (Page 8.0) and replace the preceding pages (through Page 8.7). Endnote "1" in the retained paragraph should be deleted.)

In its original version, the "Historic Resources of Lexington (Partial Inventory: Historic and Architectural Properties)" MRA National Register nomination proposed three areas of significance (architecture, commerce, and exploration/settlement) and identified 479 significant properties erected within a 109-year timeframe, 1830-1939. Three historic districts were defined, containing 460 significant buildings, structures, objects and sites: the Commercial Community Historic District (120), the Highland Avenue Historic District (70), and the Old Neighborhoods Historic District (270). In addition, 19 significant noncontiguous properties were identified outside the district boundaries.* The discussion emphasized architecture, but property types were not analyzed according to current requirements for multiple property nominations. As revised and amended, the Lexington MRA document contains an expanded discussion of three principal architectural styles (Greek Revival, Italianate and Queen Anne). Description, significance and registration requirements for buildings in these styles have been added in order to facilitate the nomination of individual properties for architectural significance under Criterion C, regardless of their location in Lexington. Seven individual nominations for properties outside the three historic districts are also submitted.

In the earlier document, several historic themes are cited in the general discussion. In the revised document, some of these themes are expanded and presented as historic contexts: Early Settlement and Trading in Lexington, 1815-1836; Western Outfitting in Lexington, 1820s-1860s; Hemp Growing and Slavery in the Lexington Area, 1830-1861; German Immigration in Lexington, *

*These property counts are based on the listing of significant properties contained in the original document (Item 7, pp. 2-58). For unknown reasons, paragraph two of Item 7 gave "471" as the total. In any case, a small percentage of properties identified as significant in April 1980, when the MRA document was completed, do not exist today. The revised document does not attempt to acknowledge all properties which have been lost to attrition. However, with few exceptions, and these are duly noted, all properties mentioned in the revised Item 8 are extant. In the original document, 25 noncontiguous properties were identified as significant but six (#575, 577, 585, 586, 587 and 597) are outside the Lexington city limits and, consequently, outside the MRA. For a discussion of past and present survey methodology, see Item 7, Page 58, as revised.
1840s-1900; Coal Mining in Lexington, 1865-1930s; and 20th Century Development in Lexington, 1900-1930s. These historic contexts, which as a group reflect the fortuitous conditions under which Lexington developed and thrived, are useful in understanding and substantiating the architectural significance of the MRA properties. Other contexts may of course be developed in connection with subsequent amendments. The role of a significant Lexington architect and carpenter is discussed in the section titled, John E. Cheatham, Lexington Architect and Builder, 1840s-1899.

As the original Statement of Significance attests, Lexington had statewide as well as local significance for the number and quality of its extant antebellum resources, while fine examples from later periods also survive. Earlier frontier settlements such as those in the Boone’s Lick region of Central Missouri are perhaps more significant in terms of exploration and settlement, but Lexington’s greater prosperity as a Missouri River trading center coincided with a local flowering of classical architecture. For many years while steamboats plied the Missouri, Lexington flourished and a building boom resulted: hundreds of Greek Revival–styled buildings were constructed during the 1830s-50s, and later. Since most settlers were from the Upland South, much of this antebellum and immediate postbellum architecture strongly reflects southern vernacular traditions. Also, Lexington was the site of an important Civil War battle and a number of smaller, less significant actions. These associations add an interesting ingredient to the prevailing ambience. Lexington’s main period of growth was punctuated, in effect, when a Civil War cannonball embedded itself in one of the Classic Revival–styled Courthouse’s stately Ionic columns.

Initially developing as an overland trading center on the Santa Fe Trail, Lexington was important in the settlement of Western Missouri and, ultimately, of the ever-receding frontier. When viewed in its entirety, the Lexington MRA constitutes what is perhaps the finest ensemble of antebellum architecture in Missouri.

BACKGROUND

After the Louisiana Purchase in 1803, exploration and settlement of the Missouri wilderness began in earnest. Within the next few years, the Osage, Sauk and Fox and other Indian tribes were relieved of their land by various treaties, Fort Osage and other military strongholds were constructed along the Missouri River, there was new growth of the fur industry, the future state's first newspaper was published, ex-Kentuckian Daniel Boone began manufacturing salt at Boone's Lick, the first trading expedition left for Santa Fe and the General Assembly met and established the first counties. In addition to frontier hardships, there was a background of violence including sporadic Indian attacks which intensified during the War of 1812. At Santa Fe, the would-be traders were imprisoned by the Spanish. In 1811, the New Madrid
earthquake reshaped the land and killed some of that sparsely settled area's inhabitants. But by 1815 or so, only nine years after the Lewis and Clark expedition had returned, pioneers were living in what would become the Lexington area of Lafayette County, more than 300 river miles beyond St. Louis.

With the construction of Fort Osage in 1808, the "edge of civilization" was given a major westward push or, more precisely, pull. This military garrison and trading post atop a promontory at a bend overlooking the Missouri River, deep in Indian country, undoubtedly reassured many settlers: "It (Fort Osage) was a frontier bulwark to defend American trade and future homes." Thus the fortification could only encourage, if any encouragement were needed, the settlement of such new river towns as Arrow Rock, Franklin and Lexington. Communities at Arrow Rock and Franklin preceded the settlement of Lexington, but Lexington was deeper into the frontier. In 1827, when Franklin was virtually erased by flooding, it was to Lexington's advantage. Many Franklin settlers moved eastward to Boonville but others migrated to Lexington which by then was a busy trailhead.

The process of settlement throughout Missouri can be traced, at least roughly, through the dates and places where federal land offices were established. The state's first federal land office opened at St. Louis in 1816. The next offices were located at Franklin and Jackson, both in 1818. Lexington's land office was established next, in 1823. After Lexington, land offices were opened in Palmyra in 1824; Fayette, 1832; Springfield, 1834; Plattsburg, 1842; Clinton, 1843; Milan, 1849; Warsaw, 1855; Boonville, 1858; Ironton, 1861; and Calhoun, 1863. Until the Plattsburg land office was opened in 1842, Lexington's land office was the westernmost in Missouri (for a period of approximately 20 years). This fact attests to Lexington's important role in the settlement of the region.

EARLY SETTLEMENT AND TRADING, 1815-1836

Historians usually credit Gilead Rupe with being the Lexington area's first white settler. Rupe arrived in about 1815, eight years before Lexington's land office was opened. Rupe's origin is unclear but he apparently migrated west from Boonville where he is also regarded as the first white settler within the city limits. Rupe--a.k.a. Roupe--was also among the earliest settlers in the Franklin area, across the Missouri River from Boonville. Rupe probably arrived in the Boone's Lick area before the War of 1812; he was certainly among the first settlers to enter Central Missouri, and most likely was a southerner. Rupe settled two miles or so south of what became Lexington; he reared a large family. When he died in 1847, Rupe apparently resided in the northeast quarter of Section 9, just southwest of present-day
"OLD TOWN"
(Original platted area of Lexington, Missouri)

Original platted area of Lexington, Missouri, subsequently known as "Old Town." Plat was filed April 8, 1822. Lots were 75 feet by 145 feet,
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Lexington.⁷ Today the Rupe name is a part of local and regional geography: Lexington has a Gilead Rupe Road and tributaries in the Lexington and Boonville areas were named Rupe's Branch.

Primarily of British descent, the first settlers came from Kentucky and other states of the Upland South—Tennessee and Virginia, mainly. This was the trend throughout much of Missouri. The very first—who are credited with naming the settlement—mostly hailed from Lexington, Kentucky.⁸ As the dominant cultural group, the southerners left the strongest imprint despite subsequent significant immigration by German, Irish and other ethnic groups. Architecturally, blocks within the MRA often have a distinctly southern look and ambience today even when the buildings are interspersed with later buildings influenced by other cultural associations.

Initially, Lexington grew up around a Missouri River ferry operation known as William Jack's Ferry. Jack apparently started the ferry in about 1819, where Indian trails, a rough road between Fort Osage and points east (and of course the river) converged. The town was platted three years later on April 8, 1822, by James Bounds, John Duston and James Lillard. The three had been commissioned by Lillard County to find a permanent location for a county seat to replace the temporary site at Mt. Vernon. The center of government was duly moved, apparently within a year or so, to where Lexington's first courthouse was completed in the block between today's 23rd and 24th Streets, just north of South Street. In 1825, Lillard County was renamed Lafayette County. By 1881, Mt. Vernon—which at most had been a cluster of cabins on a bluff east of the mouth of Tabo Creek—had "gone entirely out of mark or memory."³

Within a few decades, the original platted area (Original Town, see map) became known as Old Town which today is simply part of eastern Lexington. Twenty-second Street was Old Town's western boundary. Main Street was a couple of lots below the north boundary. Monroe Street was a couple of lots above the south boundary. The east boundary apparently split the difference between the upper and lower portions of 25th Street, which are not aligned. South Street, which bisects the Old Town area from east to west, was formerly Main Street. This was also the route of the Santa Fe Trail. The riverfront was more than a mile away, with hilly ground in between.

Old Town's role diminished with the growth of river commerce. In 1836, the First Addition was platted westward from 22nd Street to the riverfront. All three historic districts defined by the original MRA are west of Old Town. However, one of seven noncontiguous properties nominated individually in conjunction with this amended document is in Old Town: #581—David John House. The David John House is a modest, double-pen brick cottage with very old frame additions. The main block apparently was built in ca. 1848, after Old Town's
significance had faded. It has been suggested, but so far not substantiated, that one of the frame portions may predate the brick section.

In 1825, in response to a bill introduced by Missouri Senator Thomas Hart Benton, Congress commissioned the survey and marking of a road from Fort Osage to Santa Fe. Trade with Mexico already existed but was hampered by the lack of a regular route, it was believed. Linking nations, a road to Santa Fe would promote commercial ties and would lead to greater understanding, Benton argued.10 A trail from Fort Osage was soon marked and trade increased, with enormous profits as predicted. In addition to quantities of badly needed silver in Missouri, the renowned Missouri mule industry began with importation of the Santa Fe jackass.11 But ironically, the surveyed road was little used. Traders and travelers to Santa Fe continued chosing their own routes, much as before.12 Before the formal trail was marked, expeditions departed from as far east as Franklin and Boonville and passed through Arrow Rock, Waverly, Dover and Lexington before reaching Fort Osage. Since the route between Fort Osage and points east was better known, marking in that direction was considered unnecessary.

Few buildings survive from the period of early settlement, at least in recognizable form. The only log building reported in the original document was a dwelling that had been converted to a garage. This clapboarded building is associated with a residence at 403 Highland Avenue (ca. 1853, #555) in the Highland Avenue Historic District. But the dearth of pioneer resources was in part a problem of recognition. Presumably, many log walls are concealed by applications of siding and altered forms. Originally, Old Town probably had more log buildings than other areas of the city but this is not necessarily the case today; most of the extant architecture in Old Town is postwar. In addition, there appears to be no grouping of buildings in Old Town that could be defined as a historic district. A notable Greek Revival building from the 1815-1836 period is the Waddell Pomeroy House at 1611 South St. (ca. 1836, #26), in the Old Neighborhoods Historic District.

Despite its success as a trailhead, Lexington was of course eclipsed by later towns as America's population edged westward. The eclipsing towns included Independence, Westport and the Town of Kansas (Kansas City). But for many years, Lexington's favorable location on a ridge at the intersection of river and and transportation routes served it well. During much of the 19th century, Lexington was one of the great river ports of the state.

WESTERN OUTFITTING IN LEXINGTON, 1820s-1860s

Lexington began as a trailhead for the ever-receding frontier and conditions were right for continued growth. Steamboats, in particular, were central to
Lexington's development. The exploratory steamship Western Engineer passed Lexington in 1820, at the beginning of the era, and within a few years the riverfront had been developed to include a rope factory. The fur trade also developed, and the new town became a regional fur center. In connection with the fur trade, the outfitting of expeditions as well as individual trappers was particularly important and lucrative in early Lexington.

Two decades before the emergence of Russell, Majors and Waddell as significant (and well known) frontier freighters, another group of Lexington merchants developed an extensive trading business and began equipping pioneers and trappers headed West. In addition to outfitting people who moved on, the Aull brothers imported goods to satisfy local needs. John Aull came to Lexington first, from Ireland by way of Delaware, and built a store and warehouse on the riverfront in 1822. In 1825, James Aull arrived and established a general merchandising business in Lexington. During the next few years, James Aull opened branches in Independence, Liberty and Richmond. He was joined by a third brother, Robert Aull. In about 1827, Robert Aull opened what is believed to have been Lexington's first bank—the Aull Savings Bank—to augment the family's business.

Lexington's growth surged during the 1840s when it became the third largest city in Missouri. St. Louis and Hannibal, also river cities, were first and second. During the 1840s, Lexington's population was described as "a mixture of prosperous merchants from all parts of the Nation, mechanics and laborers from Kentucky and Virginia, and a shifting group of gamblers, slave traders, and speculators." According to Edward Pancost, a Quaker who lived in Lexington during this period, local farmers concentrated on hemp, cattle and tobacco because high profits could be realized. Lexington merchants imported such necessities as dairy and garden products from St. Louis, he said. Meanwhile, western outfitting continued and Lexington had become "head of navigation on the Missouri River."

Based in Lexington, the freighting firm of Russell, Majors and Waddell became nationally known during the 1850s. The business, which grew to mammoth proportions, was organized by Alexander Majors in 1848. By 1858, the firm's equipment consisted of 3,500 wagons and teams; more than 4,000 men were employed. RM&W's wagons crossed and recrossed the Great Plains in the years before the development of railroading. The U.S. Army had several forts to supply and was a particularly good customer. The main office was in a building at 10th and Main Streets, in the MRA. Other offices were in New York and Washington. (Majors, William H. Russell and William B. Waddell also co-founded the Pony Express, in 1859.) The William H. Russell House is at 1003 Highland Ave. (ca. 1845, #489) in the Highland Avenue Historic District. Greatly altered, the old William B. Waddell mansion (ca. 1840, #42) is an apartment building at 1305 South St., in the Old Neighborhoods Historic District.
During the 1850s, growth and new construction were stimulated by expectations that the Pacific Railroad would ultimately serve the town; the track had reached Jefferson City by 1855. Meanwhile, steamboats became increasingly numerous and luxurious during the 1850s. Lexington remained a popular docking point with up to 20 boats tied at the landing. The dock area included such establishments as Anderson's Warehouse and Rope Walk, William Morrison's Foundry which produced iron castings used in, on and around local buildings for many years, and McCauley's Mill. Tenth Street (then Pine Street) followed a ravine from the dock to the central business district, about five city blocks away. The Morrison Foundry, incidentally, was said to be the first iron foundry west of the Mississippi. Numerous buildings in the MRA are equipped with castings from Morrison. The Franklin Foundry, operated by Carpenter and McFarland, also provided castings for several Lexington buildings.

The Lexington Express noted in its issue of December 27, 1854, that there were 550 buildings of all types in the city limits. Four-hundred and 15 were dwellings. With a population of 3,320, this worked out to "the very large average of eight souls to each dwelling...and an unoccupied house is rarely to be found," the paper pointed out. Meanwhile, the people kept coming: 392 steamboats docked at the local port during the year, and for the eight-month period ending December 24, 1854, the register of the City Hotel contained the names of about 5,500 "strangers...who (only) stopped over night." Four local brickyards produced during the year the "comparatively small" total of 1,040,000 bricks. Three steam sawmills cut 1,248,000 feet of lumber. The valuation of all real estate in the city, the Express reported, was $663,275.

Prior to the Civil War, Lexington acquired a reputation as an educational and cultural center on the strength of its private schools. In 1854, there were 150 students in the Lexington Public School and 349 in private schools. The old Masonic College was important in antebellum Lexington and, in 1854, had the largest enrollment (124) other than the public school. The Female College housed 110 students. After the Civil War, the Masonic College became the Central Female College which remained in operation until 1925. The Elizabeth Aull Seminary was another female college in Lexington during the mid-19th century. Built in ca. 1850, the latter (#523) survives at 766 Highland Ave., in the Highland Avenue Historic District. In 1880, a male academy which became Wentworth Military Academy was established in Lexington. The Wentworth complex is listed in the National Register of Historic Places as a historic district (Wentworth Military Academy, 11-24-80).

Lexington's Greek Revival landscape grew dramatically during the latter decades of this period, Greek Revival being the dominant style of American domestic architecture from ca. 1830 until the Civil War and beyond. Within
the MRA, residential examples range from simple vernacular forms to buildings in which the style is fully expressed.

Many of Lexington's Greek Revival buildings are along South Street (the old Santa Fe Trail) and Highland Avenue, the street running along the Missouri River bluffs. The typical Greek Revival-styled house is a two-story brick with a classical transomed entrance with piers and sidelights, often with a balconied portico. Perhaps the finest example of this type is the Waddell-Pomeroy House at 1611 South St. (#26). It features a finely detailed Grecian meander frieze and is one of the earliest (1836) homes constructed in the First Addition. Other Greek Revival houses cited in the original document include the Waddell-Young House at 1525 South St. (ca. 1840, #30); the Harkelroads House at 1415 South St. (ca. 1840, #37); the Winkler House at 1708 South St. (ca. 1840, #95); and the Russell House at 118 N. 17th St. (ca. 1850, #426), all in the Old Neighborhoods Historic District; and the Arnold House at 908 Highland Ave. (ca. 1848, #509); the Gillen House at 802 Highland Ave. (1840, #518); a residence at 778 Highland Avenue (#522); the Chadwick House at 712 Highland Ave. (ca. 1850, #532); the Boulware-Gruber-Hopkins House at 608 Highland Ave. (ca. 1843, #535); and the Winkler House at 703 Highland Ave. (1855, #565), all in the Highland Avenue Historic District.

Although twin end chimneys are the norm, parapet chimneys are found on several Greek Revival buildings in Lexington. Good examples with parapet chimneys cited in the original document include the Hinesley House at 784 Highland Ave. (ca. 1840, #521); a residence at 403 Highland Ave., (ca. 1853, #555); the O'Malley-Kelly House at 421 Highland Ave. (ca. 1850, #557); residences at 509 Highland Ave. (ca. 1850, #559) and 685 Highland Ave. (ca. 1840, #572), in the Highland Avenue Historic District; a residence at 1421 South St. (ca. 1846, #36); the Eggleston House at 1601 Franklin Ave. (ca. 1840, #144); and the Ardingier House at 1519 Main St. (ca. 1848, #281), in the Old Neighborhoods Historic District; and the Goehner House at 210 S. 9th St. (ca. 1857, #187), in the Commercial Community Historic District.

Other building forms of this period include a one-story square plan with an attic story. This type is usually brick and has a large end chimney. The variation is not confined to any one part of the MRA. Examples include residences at 318 Highland Avenue (ca. 1850, #547) in the Highland Avenue Historic District and 200 N. 16th St. (ca. 1847, #462) in the Old Neighborhoods Historic District. The Romanda House at 2110 Franklin Ave. (ca. 1850, #252) in the Old Neighborhoods Historic District has an ornate vergeboard while the noncontiguous Eneberg House at 157 N. 10th St. (ca. 1868, #595) is a frame example with a unique classical molding over the front fenestration. Examples of a type with a flat roof and a decorative brick cornice are found at 822 South St. (ca. 1850, #65) in the Commercial Community Historic District and 1102 Highland Ave. (ca. 1850, #497) in the Highland Avenue Historic District.
Small, one-story Greek Revival residences also survive within the MRA. An excellent but extremely fragile brick example exists at 1413 Lafayette St. (ca. 1840, #469) in the Old Neighborhoods Historic District. Another good example is the Russell House at 1003 Highland Ave. (ca. 1845, #489), in the Highland Avenue Historic District.

The relatively uncommon temple-front form is beautifully represented by the noncontiguous Spratt-Aull House at 2321 Aull Lane (ca. 1850, #579). This property is one of seven for which individual nominations are being submitted.

Unlike Greek Revival residential architecture, Greek Revival commercial architecture has not been well preserved in Lexington. Three surviving Greek Revival commercial buildings in the downtown area are: the old Fifth Branch Bank, 8th and Main Streets (ca. 1846, #329); a lesser example with cast-iron classical lintels at 918 Main St. (ca. 1850, #335); and a three-story Greek Revival commercial building at 1102 Franklin (ca. 1855, #194). The most prominent civic structure built during this period was the Lafayette County Courthouse in the 1000 block of Main Street (ca. 1847, #307) and individually listed in the National Register (Lafayette County Courthouse, 9-22-70). These downtown buildings are in the Commercial Community Historic District.

Several significant examples of ecclesiastical architecture are extant from this period. The old Cumberland Presbyterian Church, 112 S. 13th St., built in a pedimented Greek Revival style in 1846, is the only historic church in Lexington with its original frame steeple (#289). The Episcopal Church at 120 S. 13th St. (ca. 1848, #212) was described by Charles van Ravenswaay as "one of the most important examples of religious architecture in Missouri." This fine and unusual early Gothic Revival church building is relatively unaltered, with its original pews and altar rail intact. These buildings are in the Old Neighborhoods Historic District. The former First Baptist Church at 1202 Main St. (ca. 1858, #357) is a two-story brick Greek Revival building. Although still interesting, this building's steeple and stained glass are gone. It has a false front and no longer resembles a church. This building is in the Commercial Community Historic District.

Stone retaining walls were built in Lexington during this period, and several are noted in Item 7. These structures are most prevalent in the Highland Avenue Historic District.

As late as 1860, Lexington was Missouri's fifth largest city with a population of 4,122—behind St. Louis, St. Joseph, Hannibal and Kansas City. Today, essentially bypassed by the interstate highway system, Lexington is barely the largest city within its county with a population of 4,860. When hemp ceased to be an important crop after the Civil War, new economic bases were developed—coal mining and fruit growing, for example—but the earlier prosperity was never matched.
HEMP GROWING AND SLAVERY IN LEXINGTON AREA. 1830-61

Prior to the Civil War, hemp was a major crop in Lafayette County and other areas of Central Missouri. Lexington was an important center for its processing and shipment.

Settlers from the Upland South brought hemp-growing with them as part of their culture. Hemp fibers were in demand for rope and coarse cloth (to bind and wrap bales of cotton, for example), slaves were available for its labor-intensive cultivation, and the river provided a transportation corridor accessible from the docks at Lexington. Some of these settlers from Kentucky, Virginia, Tennessee and other states established hemp plantations in the rich Missouri River bottomlands around Lexington as well as in such other river towns as Glasgow, Liberty, Miami and Rocheport. Tobacco was also produced and shipped but hemp was the main money crop. 26 Rope made from hemp was the first product manufactured locally. 27

From the 1830s through the 1850s, Lafayette County was part of a slaveholding belt along the Missouri River. Cheap slave labor was a key to the profitability of hemp. While a few other Missouri counties had plantation systems, apparently none had more slaves. The fact that slavery flourished in and around Lexington is reflected in the 1840-60 censuses. In 1840, 29% of Lafayette County's 6,815 population lived in slavery. By 1850, the county's slave population (34%, approximately 4,655 persons) was growing faster than the white population. In 1860, when the population had grown to 20,098, the ratio was virtually the same: one of every three persons was a slave. 28

Had slavery not fostered the profitable cultivation, harvest and shipment of hemp and its products, the built environment of Lexington presumably would be different. Outside Lexington, the plantations were established along lines developed in the Upland South, while the homes in and around Lexington typically were vernacular, frontier versions of stately Greek Revival mansions which the settlers remembered from their past. Lexington would have prospered with or without a slavery system but theoretically, lower profits would have been reflected in the architecture.

Large numbers of new buildings were constructed during the highly profitable 1840s. Sixty-two new houses of which 33 were brick were erected in 1845 alone. 29 Many of the Highland Avenue buildings were constructed during this period. These were typical Greek Revival buildings with transom and sidelights, porticos and end chimneys.

When the institution of slavery was challenged during the 1850s, tensions ran exceptionally high in Lexington. The Southerners who founded the town and, in general, supported slavery remained the largest cultural group. But recent
immigration consisted largely of Germans and other Northerners who made it equally clear that they, in general, opposed slavery. With the start of the Civil War, most construction in Lexington came to a halt and business declined. U.S. troops lost a three-day battle, then regrouped and controlled the Lexington area for most of the period.

The Battle of Lexington ("Battle of Hemp Bales") was fought Sept. 18-20, 1861. Confederate forces led by Sterling Price clashed with Federal troops commanded by Colonel James A. Mulligan on a hill north of town. When Mulligan's heavily outnumbered forces surrendered, it bolstered the morale of the Missouri State Guard and valuable supplies were captured. The main battle site and a Greek Revival home used as a field hospital are listed in the National Register (Anderson House and Lexington Battlefield, Battle of Lexington State Park, 6-4-69). Lexington's reputation as strongly pro-Southern has continued through the years. Many homes carry legends from these days. Physical damage was light although an occasional cannonball landed in the town; one particular cannonball which lodged in the easternmost Courthouse column during the Battle of Lexington has achieved the status of a battle scar.

In a good year such as 1853, approximately 3,000 tons of hemp rope (30,609 coils weighing 115-130 pounds each) were manufactured and shipped from Lexington by three major firms: Moore & Waddell, Anderson & Gratz, and the McGrew Brothers. Much hemp apparently was sold for around $100 a ton, but prices often soared substantially higher. The peak year for hemp in Missouri was 1860, with 19,267 tons produced statewide.

After emancipation, the town was forced to seek new commercial pursuits that were not dependent on slavery. Most blacks left the local plantations during this period and many settled in Lexington. By 1870, blacks accounted for only 18% of Lafayette County's population of 22,623. Although today most Lexington blacks live north of Main Street and the Commercial Community Historic District, the former slaves were more likely to live in close proximity to their employer, often in the main residence or an outbuilding.

Profound changes occurred in agriculture after the Civil War. Corn, wheat, barley and oats were grown in much greater quantities. Machinery such as McCormick reapers made farming increasingly less labor-intensive, but not sufficiently so for a return to wildly profitable hemp-growing; the market also changed. Hemp was still grown, but not as an important money crop.

Since the hemp growing/slavery period overlaps periods of the previous contexts, the same architectural examples cited above still apply. Within Lexington, slaves with domestic duties often lived in an area of the main house rather than in separate quarters. Within the Highland Avenue Historic District, a separate brick slave building is extant at 784 Highland Ave. (#521). The ruin of a separate slave building is at 608 Highland Ave. (#535).
Brick slave quarters are said to be attached to the William H. Russell House at 1003 Highland Ave. (#489). Another reported "slave house" is at 222 S. 10th St. (#69), in the Commercial Community Historic District. Unfortunately, hemp processing facilities along the riverfront no longer exist.

JOHN E. CHEATHAM, LEXINGTON ARCHITECT AND BUILDER, 1840s-1899

Of various architects and builders active in Lexington during the 19th Century, one is associated with several extant historic buildings in the MRA: John Elison Cheatham. Cheatham apparently designed and helped construct various types of buildings in Lexington over five or six decades, an extremely long period. While additional research may support even greater contributions by other architects and builders, it seems certain that Cheatham had a significant impact on the city's historic built environment.

Born near Charlottesville, Va., in 1823, Cheatham came to Missouri with his parents in 1837. Before settling in the Lexington area, he worked as an architect's apprentice in Cincinnati, Ohio. He gained additional architectural experience with Pond & Hochholtzer in St. Louis. Various jobs called him away from time to time, but Cheatham's home was in Lexington or its suburbs from the early 1840s until his death in 1899.41

Missouri buildings on which Cheatham worked include the original academic building at the University of Missouri in Columbia and the Merchant's Exchange Building in St. Louis. In Lexington, Cheatham is believed to have designed or been involved in the construction of scores of commercial and other public buildings as well as many residences in all three primary styles—Greek Revival, Italianate and Queen Anne. During the 1850s, Cheatham was in a Lexington-based partnership known as Wilson & Cheatham, architects and builders. ("Wilson" was probably Ben Wilson, a Kentuckian.) During the 1870s, Cheatham's partnership was known as Barley & Cheatham, architects and contractors. ("Barley" was probably Augustus Barley, who like Cheatham was born in Virginia.) As a craftsman, Cheatham was primarily a carpenter who took pride in building staircases with great precision. The Cheatham household typically included a couple of apprentice carpenters.

Local commercial buildings attributed to Cheatham (or Barley & Cheatham) include the old Morrison Wentworth Bank building at 827 Main St. (ca. 1870, #324), the Chamber of Commerce building at 817 Main St. (ca. 1869, #327), and a three-story building at 929 Main St. (ca. 1869, #310), in the Commercial Community Historic District. These buildings exemplify the Italianate style which is most often linked to Cheatham. Italianate residences attributed to Cheatham include his family home at the end of a private drive at 739 S. Hwy. 13 (ca. 1868, #582) and the Wood-Ryland House at 411 N. 17th St. (ca. 1870, #406) and virtually a twin of his own home. In the Queen Anne style, the
George Johnson House at 102 S. 30th St. (ca. 1894, #591) is said to be a Cheatham-built house. The Wood-Ryland House is in the Old Neighborhoods Historic District. Cheatham's home and the George Johnson House (the "newest" Lexington building attributed to Cheatham) are noncontiguous.

Information about Cheatham's work prior to the Civil War is still being discovered. In its issue of October 1, 1859, the Lexington Express reported that Wilson & Cheatham were architects and builders of "one of the handsomest and best frames in the country," in what was then suburban Lexington. This "roomy and elegant palatial structure...in modern style and finish (would have) porticos, ornamental cornice, and the modern additions to beauty and comfort." This house was being erected for James S. Lightner. On October 22, 1859, the Express reported that Wilson & Cheatham were architects and builders of a 1 1/2-story brick cruciform residence on South Street "with projecting eaves, highly decorated." The parlor was to be "lighted by a large bay window and side lights." This house, erected for J. Carr Waddell, was to be finished with iron window hoods and sills from the Morrison Foundry. Whether either of these residences survives is undetermined, but the reference to "projecting eaves, highly decorated" suggests that an early (for Lexington) example of Italianate architecture was in the works.

Architectural details thought to link Italianate buildings with Cheatham include distinctive brick window archivolts and curvilinear, triangular designs in gables and within window enframements. The Wood-Ryland House, the Morrison-Wentworth Bank Building and the Cheatham family home all have gables with round arches.

For the census in 1860, 1870 and 1880, Cheatham described himself as a "carpenter" and "carpenter and farmer" rather than as an architect. The most likely explanation is that Cheatham considered it inappropriate to claim architect as his profession because (1) he lacked a formal degree as an architect and (2) people probably hired him more for his carpentry skills than for his designs. For the census taker, no respondent within the city of Lexington or Lexington Township claimed architect as his occupation during this period although several described themselves as carpenters and brickmasons. The extent of input by brickmasons on Cheatham's residence and other brick buildings that have been attributed to him is, unfortunately, unknown. In 1888, the main farm crop on Cheatham's 19-acre tract was apparently apples.15

In addition to Cheatham, Lexington architects during the late 1840s-1850s include William Daugherty and George A. Rice. Daugherty submitted the design for the Lafayette County Courthouse (ca. 1847, #307) but was not necessarily a practicing architect. The Courthouse is individually listed in the National Register (Lafayette County Courthouse, 9-22-70). Rice, who worked with a carpenter named Fleming (probably John M. Fleming), designed the well-known
William Limerick House southeast of Lexington, also listed on the National Register (Linwood Lawn, 4-23-73), and other buildings. Wilson & Cheatham hired out as carpenters and joiners as well as architects and builders, thereby leaving their mark on many buildings which presumably were designed by others. During this period, brickmasons included Hunter & Duncan, Perreau & Earl, and W. Lamborn. Stonework was done by Crump & Hackett, among others. Tin and ironwork was likely to be done by William Morrison, of the Morrison Foundry. Much of the construction labor (as well as precision work) was of course provided by trained black workmen. The names of other architects and builders are undoubtedly contained in the microfilm records of various Lexington newspapers published during the period.36

Although the volume of evidence is not large, it is sufficient to recognize that Cheatham played a significant role in shaping Lexington's architectural landscape from the 1840s-90s. In reporting Cheatham's death, The Lexington News said he "understood his trade thoroughly. Many of our best buildings bear witness to this."37

GERMAN IMMIGRATION IN LEXINGTON, 1840S-1900

Probably attracted by the promotional literature of Gottfried Dudem and other so-called "resettlement authors," a substantial number of German immigrants settled in Lexington and other parts of Central Missouri beginning in the 1840s. Lexington was only seven years old when Dudem's Report on a Journey to the Western States of North America was published in Germany in 1829. Although Lexington is not mentioned in the text, Dudem—who farmed land in what is now Warren County—wrote glowingly of fertile land along the Missouri River, its beauty and the ease of obtaining it from the government.38 The first German settlers apparently came to Lafayette County in the 1830s, following a "consciousness of kinship" rather than the direction of immigration societies. According to R. P. Sevin, who authored most of the "Germans of Lafayette County" section of a 1910 county history, the German settlers were attracted by "the fertile prairies...and the rich, well-wooded creek bottoms. Their letters to friends and kin in Hanover and Westphalia soon brought numbers of immigrants to this neighborhood."39 The letters, of course, confirmed Dudem's enthusiasm for the region.

Many of the early Germans in Lexington were "mechanics" who contributed greatly to the town's development before and after the Civil War. Their culture was rich in terms of architecture: German masons and carpenters erected numerous residences and commercial buildings as well as substantial churches and schools. Most of the saddlers, shoemakers, tinsmiths, blacksmiths and wagonmakers were German. In business, banking and the operation of creameries, flour mills and grain elevators appealed to many Germans. A concentration of German businesses on the north side of Main
Street between 11th and 12th Streets was called Dutch Row.\textsuperscript{40} However, this group of buildings was destroyed by fire.\textsuperscript{41}

In Lafayette County overall, the extent of German settlement was sufficiently great that by 1910, approximately 12,000 persons or one-third of the population was of German descent.\textsuperscript{42}

Prominent German families in antebellum Lexington who were associated with major businesses included the Winkler Brothers (who started the Winkler Furniture Factory) and John Goehner (who established the Goehner Marble Works). Stonework was a strong German tradition. The Goehner Marble Works and its successor, the Sandring Marble Works at 901 Franklin Ave. (ca. 1857, #186), Commercial Community Historic District, provided jobs for skilled masonry workers. In addition to limestone and sandstone building materials, the German workers produced marble and granite monuments for area cemeteries.\textsuperscript{43} The sandstone retaining walls and many foundations in the MRA are thought to be the work of German stoncutters, who presumably obtained this once-popular building material from the old Pickel Quarries north of Warrensburg. The retaining walls may be seen in several parts of the MRA, particularly in the Highland Avenue Historic District. The German settlers probably also influenced the local brickmaking industry, since the German tradition of building in brick was equally strong. For foundations, brick was more popular than stone throughout Northern Lafayette County. Within Lexington, however, many buildings were constructed with stone foundations as well as with brick.

Buildings erected by German craftsmen were likely to be relatively austere, with segmental arches, but interesting vernacular designs also appeared. German examples include the former (and altered) Bour's Grocery Store at 1802 Franklin (ca. 1885, #235), a two-story brick building with typical segmental windows. The Taubman House at 1522 South St. (ca. 1885, #88) is a significant brick Queen Anne house with a conical tower. Both buildings are in the Old Neighborhoods Historic District. In the Commercial Community Historic District, the previously mentioned marble works at 901 Franklin Ave. (ca. 1857, #186) is a charming and significant antebellum example of the German influence with its facade and landscape almost intact, including nine-light windows and monuments still in the yard. Originally, this building had a curvilinear, Missionesque boomtown front. The old Baehrs Beer Cellar at 1115 Franklin Ave. (ca. 1871, #166) had an arcaded, decorated brickwork facade—but this building was demolished in 1986. The Leiter Building at 1222-1224 Franklin Ave. (ca. 1900, #211) is a vernacular example of a brick commercial building. The old German M.E. Church at 300 S. 12th St. (ca. 1878, #43) is a Romanesque Revival rendering. These buildings also are in the Commercial Community Historic District.
COAL MINING IN LEXINGTON. 1865-1930s

After the Civil War, Lexington's survival hinged on the development of new commercial pursuits and industries. The decade following the war saw a major agricultural change in the Lexington area from a concentration on the growing of hemp to the growing of grains. Railroads also arrived but while railroading changed society and put many new towns on the map, little growth occurred in Lexington. Although a branch line connecting Lexington with the Pacific Railroad was completed in 1871, the railroad industry was never a great financial asset except as a carrier and consumer of coal. Railroads allowed coal mining to become an economic mainstay over the next several decades in Lexington, but in general, the economic benefits simply balanced the declining river traffic.

Coal for local consumption was mined within Lexington at least as early as the 1850s. However, systematic exploration to locate and develop commercial deposits probably did not commence until after the Civil War. By the 1870s, bituminous coal began revitalizing the area's economy. At about this time, the Lexington Coal Company opened a shaft in the Old Town area. In addition to domestic uses, coal made the steam which ran the locomotives; river boats also used it. Scores of mines, including shaft mines within the city limits, were opened. By the Victorian era, in 1881, the Lexington and Kansas City Coal Company was "the largest productive industry and business enterprise of the city," reportedly employing up to 1,000 workers and shipping coal to Sedalia, Independence, Kansas City and other non-local destinations. Lexington was "perhaps the most extensive coal mining town in the state. During the 1880s, Lafayette County was Missouri's second-ranked coal-producing county. Other significant Lexington and Lexington area mines were owned by the Western Coal and Mining Company, the McGrew Coal Company, the J. S. Peek Coal Company, the Goodloe Coal Company, Atwood Coal Company and N. T. Wilcoxen.

Most miners were black, at least during the early years of the Lexington and Kansas City Coal Company: "Some of the miners are English, and some Irish, but the majority of them are colored men." This was to be expected since many miners undoubtedly were freed slaves. Other European ethnic groups involved in local mining included the French, German, Italian and Swedish. Numerous camp houses, boarding houses and stores were built to provide shelter and supplies for miners and their families. In about 1925, approximately 2,500 miners worked in nine area mines but the end was near. With the emergence of diesel fuel and natural gas in the 1940s, coal mining quickly faded in Lafayette County.

Formal architecture during the first decades of this period reflected the local emergence of newer styles, primarily Italianate, Queen Anne and other Victorian renderings. Italianate-styled buildings appeared in the Lexington
area prior to the Civil War (the William Limerick House southeast of Lexington is a spectacular antebellum example), but the style did not flourish until later. The Limerick House, a.k.a. Linwood Lawn, is listed in the National Register (Linwood Lawn, 4-23-73). Most local examples of Italianate architecture were constructed from the late 1860s until about 1880. As manifested in Lexington, this style often featured paired elongated windows with decorative brick lintels; three-cornered moldings in window frames; arched and pedimented brick rooflines with circular windows; decorative brackets with acorn drops; and often, curvilinear vergeboards such as appeared on Gothic Revival buildings. Although Italianate styling is visible in several small frame structures, it is best articulated in larger, two-story brick examples.

Perhaps the finest local example of the Italianate building style is the Withers House at 1621 Franklin Ave. (ca. 1870, #140), in the Old Neighborhoods Historic District. The D. W. B. Tevis and Julia Waddell House at 505 S. Hwy. 13 (ca. 1868, #596), a noncontiguous building, is very similar. Two fine Italianate buildings attributed to local architect and carpenter John E. Cheatham are the Cheatham House at 739 S. Hwy. 13 (ca. 1868, #583), noncontiguous, and its nearly identical twin, the Wood-Ryland House at 411 N. 17th St. (ca. 1869, #406), Old Neighborhoods Historic District. Other significant Italianate buildings in the Old Neighborhoods District include the Wilmot House at 1721 Franklin Ave. (ca. 1869, #134); the Day House at 415 N. 17th St. (ca. 1869, #407); the King House at 1408 Franklin Ave. (ca. 1866, #216); the Wallace House at 115 N. 17th St. (ca. 1870, #397); and a house at 1604 South St. (ca. 1869, #89). The Wallace House and the house at 1604 South St. display vergeboards, a Gothic Revival element. The Alexander Graves and Elizabeth Aull House at 2324 Aull Lane (ca. 1874, #578) is a significant, noncontiguous example. A minimal, one-story Italianate building is at 1114 Southwest Blvd. (ca. 1869, #45), in the Commercial Community Historic District. The Tevis-Waddell, Cheatham and Graves-Aull Houses are among the seven noncontiguous properties nominated individually in conjunction with this amended document.

The Queen Anne building period, 1875-1900, is represented by more examples than either the Greek Revival or Italianate movements. More than a hundred Queen Anne-styled buildings are extant within the MRA. There are a few jewels, but most of Lexington's Queen Anne buildings have less architectural significance than buildings rendered in the earlier styles. The Queen Anne residence which most clearly has transcendent importance is the immaculate Taubman House, an architectural product of coal mining wealth at 1522 South St. (ca. 1890, #88), in the Old Neighborhoods Historic District. The George Johnson House at 102 S. 30th St. (ca. 1894, #591), noncontiguous, is an unusually fine frame Queen Anne house on the east side of the MRA. Because of its location, this cross gabled example could not be included within a district but was selected for individual nomination. Another very impressive
Queen Anne residence is the Moorehead House at 1314 South St. (ca. 1839 and 1890, #81), in the Old Neighborhoods Historic District. This house, which apparently began as a Greek Revival building, was extensively Victorianized in ca. 1890.

Several frame cottages congregated in the 1700 block of Main Street comprise an interesting, albeit minimal, Queen Anne grouping. Typical details include boxed bays, round arched art glass windows, irregular sloped roofs and a finesse in detail and trim not seen in later, mass-produced Victorian examples. Some of these homes, such as the Haire House at 1718 Main St. (ca. 1887, #372), have been attributed to architect Cheatham. The Haire House is a good example of a building with cresting. Other notable examples in this ensemble in the Old Neighborhoods Historic District are at 1710, 1714, and 1719 Main Street.

The Queen Anne building style is well represented in brick as well as frame. In addition to the brick Taubman and Moorehead houses mentioned above, other brick examples in the Old Neighborhoods Historic District include the McGrew House at 2001 South St. (ca. 1890, #8); houses at 1614 and 1616 Main St. (ca. 1890, #366-367); and a house at 217 Washington Ave. (ca. 1897, #390). Brick examples in the Highland Avenue Historic District include houses at 923 Highland Ave. (ca. 1890, #487) and at 740 and 744 Highland Ave. (ca. 1885, #527-528). A noncontiguous brick house is at 287 Southwest Blvd. (ca. 1890, #573). The residence at 1614 Main St. is an example of the Free Classic variety in which classical porch supports are used instead of turned columns and spindles. While not a major style in Lexington, Gothic Revival elements are present on several extant residences. A frame example of a relatively pure Gothic Revival house may be seen at 2116 South St. (ca. 1862, #113), in the Old Neighborhoods Historic District. Several buildings with Italianate windows are equipped with Gothic Revival vergeboards. But in general, the steep gables and pointed arches which are important hallmarks of the style are relatively scarce in Lexington.

During this period, several Greek Revival and Italianate buildings were "Queen Anne" by the addition of such features as turrets, cresting, brackets and decorative brickwork. Examples of Victorianized antebellum houses are at 1314 South St. (ca. 1839 and 1890, #81) in the Old Neighborhoods Historic District and 1008 Highland Ave. (ca. 1840, #501) in the Highland Avenue Historic District. In the Commercial Community Historic District, the Wright House at 905 Franklin Ave. (ca. 1840, 1867-90, #185) is a Greek Revival conversion, but in this case the change was to Italianate rather than Queen Anne. Greek Revival and Victorian styles exist side-by-side in the interior of this interesting building.

Both the Italianate and Queen Anne building styles also extended to commercial structures in Lexington. Italianate buildings in downtown Lexington
attributed to Barley & Cheatham include the Morrison-Wentworth Bank at 827 Main St., and a narrow three-story building at 929 Main St. (ca. 1869, #310). Other Italianate buildings within the Commercial Community Historic District are at 817 Main St. (ca. 1869, #327); 1014 Main St. (ca.1869, #345); 1022 Main St. (ca. 1870, #347); 1132 Franklin Ave. (ca. 1865, #203); and at 1107 Main St. (ca. 1869, #302). The building on Franklin Avenue has cast iron hood molds and a bracketed cornice.

Few commercial buildings with significant Queen Anne details survive although a building with an oriel window, pressed tin cornice and finials is found at 1010 Main St. (ca. 1886, #343). Other commercial buildings with minimal Queen Anne styling include 1120 Franklin (ca. 1880, #198) and 912 Main St. (ca. 1885, #333). The German-influenced Leiter Building at 1222-1224 Franklin Ave. (ca. 1900, 1907, #211) has traces of Queen Anne detailing. These buildings are in the Commercial Community Historic District.

The Queen Anne style persisted into the early 1900s. The two-story, brick turreted Tabb House at 221 Washington Ave. (ca. 1901, #389) is an excellent late example. The Sturgis House at 1622 Main St. (ca. 1900, #368), a Free Classic subtype with shingling and a multi-sloping roofline, suggests the great diversity that was possible within this building style. Both buildings are in the Old Neighborhoods Historic District.

20TH CENTURY DEVELOPMENT IN LEXINGTON, 1900-1930

Lexington began the new century with a population of 4,190. Although this marked a decline by a few hundred from the previous census, Lexington was destined to grow by more than a thousand—a rate of over 20%—during the decade, to 5,242. However, this was not a harbinger; Lexington's population has been extremely stable, ranging a shade under or over 5,000 for the past 80 years. The lowest population recorded since the Civil War was 3,996 in 1880. Growth occurred during the 1960s and Lexington's population reached 5,388 in 1970, the most ever. But by 1990 the population had dwindled somewhat, to 4,860. Merchants and investors may have come up empty more times than not, but this relative stability has contributed to the preservation of Lexington's remarkable collection of antebellum and immediate postbellum resources.

Unfortunately during the first quarter of the century, many of Lexington's historic commercial buildings were lost to fire. Much of the extant commercial architecture from the rebuilding of the early teens and 1920s reflects a shrewder building style which is relatively undistinguished in comparison with the Italianate and other high style structures which were lost. Several of the newer structures nonetheless have architectural significance of their own.
Education, which played an important role in early Lexington, assumed new importance beginning with the second decade of the 1900s. Wentworth Military Academy, which had been founded in 1880, suddenly experienced significant enrollment pressure. The cause was World War One, which generated new interest as many youths decided to pursue careers as military officers. In response, the Academy expanded its campus. Wentworth, with an altered 1860s Italianate mansion as its nucleus, is adjacent to the Old Neighborhoods Historic District. Wentworth also is listed as a historic district (Wentworth Military Academy, 11-24-80).

In 1925, completion of the Lafayette-Ray County Bridge across the Missouri River at Lexington was a major event of the period. The bridge opened markets on both sides of the river, thereby contributing to local development since only a ferry operation existed previously.

Between 1900 and 1915, approximately 50 houses were constructed in Classical Revival or Neoclassic styles. The 1900 block of South Street features six such residences (#10-11 and #103-106), all two-story frame or brick buildings with hipped roofs and hipped dormers. The Walter B. Waddell House at 1401 South St. (ca. 1905, #39) and the Aull House at 1702 Main St. (ca. 1904, #369) are noteworthy Classical Revival residences. Some large, eclectic houses also survive from this period. A good example of an eclectic residence with flanking, pergola-covered porches is the William Aull, Jr. House at 1601 Main St. (ca. 1915, #280). All of the above buildings are in the Old Neighborhoods Historic District. Other good eclectic examples are at 1202 South St. (ca. 1910, #74), Commercial Community Historic District, and 1615 Main St. (ca. 1915, #279), Old Neighborhoods.

The Craftsman or bungalow style was moderately popular in Lexington. Examples can be seen at 754 Highland Ave. (ca. 1920, #525) and 820 Highland Ave. (ca. 1915, #514), in the Highland Avenue Historic District.

Significant 20th century public and commercial buildings extant in the Old Neighborhoods Historic District include the old U.S. Post Office, a Beaux Arts building constructed at 100 S. 13th St. in 1912 (#290), and the Lexington Middle School at 16th and Main Streets (ca. 1926, #364). Within the Commercial Community Historic District, significant public and commercial buildings from the period include the Eagle Building at 905 Main St. (ca. 1915, #314); the Corner Lounge at 10th and Main Streets (ca. 1928, #340); an older building with a Beaux Arts bank facade at 1012 Main St. (ca. 1910, #344); and the old Masonic Lodge at 1114 Main St. The latter is a three-story Renaissance Revival example (ca. 1930, #353). The Missouri Pacific Railroad Depot (ca. 1900, #582) was a significant building on South 20th Street when the original cover document was prepared but, unfortunately, it has been razed.
ASSOCIATED PROPERTY TYPES

Greek Revival Buildings

Description

As a greater sense of permanence developed after the first wave of settlement, this was reflected in the new town's architecture. Stylistic references became more obvious, without necessarily compromising the basically utilitarian designs of most pre-railroad buildings. During the 1830s, Greek Revival (or earlier classical) elements, in particular, began to appear. Regardless of the house form (single pen, hall-and-parlor, double pen, central passage, side passage, etc.), some degree of Georgian/Federal/Greek Revival styling was likely to be present if the builder was a southerner. This was true not only of houses built in Lexington but all across Missouri. 31

Not only was Greek Revival the dominant domestic style in America during this period; the first Lexington area settlers were from the Upland South where Greek Revival architecture flourished. But the early Greek Revival buildings were minimal, vernacular examples rather than academic renderings of the style. Typically of one story and with gable roofs with little or no projection, these structures were likely to be simple rectangular blocks with symmetrical arrangements of doors and windows. If sufficiently large, they were likely to have a central passage. Some early buildings had transom windows and, perhaps, sidelights.

Later with greater wealth and probably a larger family, the owner sometimes added a larger and almost always more pretentious wing which became the main block of the building. Many Greek Revival-styled I-Houses with an ell started in precisely this way, the ell being the original building. The new wing usually contained a hallway and one or two parlors and featured a classical entrance with transom and sidelights and, often, pilasters. Some type of columned, Greek Revival porch or portico, often with an upper deck accessed through an upstairs door directly above the main entry, was common. In Lexington, I-Houses—regardless of whether evolving from earlier forms or built expressly as I-Houses—were the main receptacles of the Greek Revival style. As Kniffen has noted, the I-House became symbolic of economic attainment early in its history, particularly in the Upland South. 32 Because it was also the most widely distributed and most common folk house type, the ubiquitous I-House was an excellent carrier of style. 33

Lexington's first permanent residences were constructed in the 1820s and 1830s in what became known as Old Town, the original 1822-platted tract (see Old
Town map). Old Town, a platted area approximately three blocks wide and five deep, is just east of the "main block" of the Old Neighborhoods Historic District, in eastern Lexington. None of the early Old Town buildings survives in recognizable form, if at all.

After 1836, most of the new construction, residential as well as commercial, was westward toward the Missouri River. This coincided with platting of the First Addition and recognition that the town's future would be river-oriented (see 1877 map of Lexington). The riverfront already was a commercial area and the Aull brothers' trade and outfitting business, in particular, was thriving. By this time, relatively small and modest houses were still being constructed but the vernacular buildings were more and more likely to be constructed in the I-House form, with classical or Greek Revival styling.

Greek Revival architecture flourished in Missouri until, roughly, the Civil War. In Lexington, Greek Revival was clearly favored during the 1840s and 1850s. Greek Revival was, after all, "the logical conclusion of the classic idiom that had been gaining momentum since before the Revolution."1 After the war, relatively few new buildings utilized pure Greek Revival forms although the style was not abandoned. During a transitional period of several years which coincided with the transition being made in the local economy from hemp to coal, Greek Revival elements appeared on many Italianate buildings (and vice versa) in the MRA.

Only a few Greek Revival-styled commercial buildings survive in the Commercial Community Historic District. Perhaps the least altered example is a three-story brick building with pedimented lintels and lugsills at 1102 Franklin Ave. (ca. 1855, #194). Another good example is the old Fifth Branch Bank at 8th and Main Streets (ca. 1846, #329).

While there are insufficient numbers for more than minimal description, Greek Revival commercial and other non-residential buildings are likely to incorporate pediments, pilasters or classical architraves in windows and entrances. Wide trim bands sometimes enliven cornices, which may be further accentuated with dentils. Previously listed in the National Register are the Lafayette County Courthouse, a fine Greek or Classic Revival building with a massive, four-column Ionic portico (Lafayette County Courthouse, 9-22-70), and the old Cumberland Presbyterian Church, a modified Federal-style building currently used as a historic museum (Cumberland Presbyterian Church, 11-14-78).

In a recent survey of 34 extant antebellum and immediate postbellum residential buildings across Northern Lafayette County, including seven buildings in Lexington, the most common form was found to be a brick, central passage I-House with an ell and Greek Revival styling.3 The typical house
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has a symmetrical, five-bay main facade with interior end chimneys. Roofs
almost invariably are gabled. Brick foundations are more common than stone.
Primary entrances are usually framed with sidelights and transom windows for
emphasis. Pilasters also may be present. Some sort of classical portico or
porch is often present but historic replacement porches in a Victorian mode
are fairly common.

While locally-fired soft brick was the most common building material for local
antebellum and immediate postbellum residences, several wooden residences from
this period are also extant.

The survey determined that the most common antebellum and immediate postbellum
house form is L-shaped, with the main block as the base and an ell as the
upright stroke (left-hand ell); central and right-hand ells also were common.
Often the ell is as old as, nearly as old as, or older than the main block.
The ell usually contains an interior chimney. Inside, such details as
pilaster mantels and dog-eared architraves—perhaps of a design copied or
modified from the pattern books of Asher Benjamin or Minard Lafever—help
define the style.

In addition to the central passage form, Greek Revival I-Houses also were
constructed in a side passage variation. Both types are relatively common in
Lexington’s MRA.

Central passage subtypes usually have either three or five bays in their
primary elevation (an even number would be uncommon), interior or exterior
(rare) end chimneys or central chimneys, and a gable or hipped (rare) roof.
Side passage I-Houses usually have three bays in their primary elevation plus
a single end chimney. The five-bay central passage house does not necessarily
have a wider elevation than the three-bay subtype, although these houses may
be wider.

When an ell is present, its orientation to the main block of central passage
and side passage buildings may of course be left-hand, middle, or right-hand.
Roofline elaboration such as a wide frieze band with or without dentils is
often present on the more fully articulated examples. Cornice returns may or
may not be present, but when present they help define the style. Roof ends
may or may not be flush with the gable walls. Pediments may or may not be
present. Parapet walls containing chimneys (parapeted chimneys) were not
found in the study group but they occur on several ca. 1840s-1850s Lexington
houses.

Another Greek Revival building form in the MRA is the temple front house, in
which the dominant feature is a colossal two-story portico recessed under the
main, front-facing gable roof. The portico extends across the entire width of
the building. Gables are pedimented. In Lexington, fenestration and the arrangement of hallways and parlor is similar to that of a side passage I-House. A good example of this subtype is the Spratt-Aull House at 2321 Aull Lane (ca. 1840s; ca. 1850, #579), noncontiguous and one of the seven houses selected for individual nomination. The main portion of this house, which includes the portico and most of the building's Greek Revival features, clearly expresses the economic attainment of its builder—apparently first owner William Spratt or a subsequent owner prior to 1863, possibly Thomas H. Allen. Both Allen, in 1862, and then Spratt, in 1864, were elected to the State Legislature during the years when a loyalty oath was required of candidates as well as voters. Subsequent owner John Aull, a prominent businessman and banker, was a cousin of the John Aull who established an early store and warehouse on the riverfront in the 1820s.35

When present, the Greek Revival portico is likely to consist of an enframent of classical columns and pilasters supporting an entablature with a prominent cornice. The columns are round or square and usually made of wood but may be stone or brick. The most popular classical order is Doric. There is likely to be a deck reached from a "dedicated" upstairs door. In Lexington, many Greek Revival porticos have been replaced by Italianate or Queen Anne-styled porches.

Elaborated door and window surrounds are often a dominant feature, central to Greek Revival regardless of subtype, particularly in houses built after about 1840. The rectangular glass panes which accent main entrances are enframed in entablatures which are sometimes recessed. Pediments or "ears" may be present. Some early houses have transoms but lack sidelights. Entry doors are usually a paired-panel type. Greek Revival windows typically have flat, relatively plain arches. Arches on buildings erected by German craftsmen are likely to be segmental. Lintels and lugsills are often plain wood but may be brick or stone. Original sashes usually have six-pane glazing (6/6s).

Greek Revival styling also is seen in other traditional building forms, notably hall-and-parlor; central passage single-pile (1 or 1 1/2 stories, one room deep); double-pile (1 or 1 1/2 stories, two rooms deep); and double-pen (1 or 1 1/2 stories, two rooms of equal size with individual front entrances); and single-pen. While these traditional forms tended to be austere in appearance, they often employed details and references from prevailing styles. Within the MRA, the John House at 103 S. 23rd St. (ca. 1848, #581) is a vernacular, double-pen house with only tenuous Greek Revival styling and two small, Eastlake-influenced porches. Another traditional form, the central passage double-pile house, is represented by the Eneberg House at 157 N. 10th St. (ca. 1868, #595). Although only a cottage, this example has conspicuous Greek Revival styling. Both examples, outside the boundaries of the three historic districts, are being nominated individually.
identify them as having been built during their period of significance must of
course be intact.

Integrity of design will be retained if the building's original form is
intact and enough Greek Revival elements are present to identify the style.
Within the MRA, most Greek Revival residential properties are I-Houses but
other forms (single pen, double pen, hall-and-parlor, gable front, temple
front, etc.) are equally valid carriers of the style. Greek Revival elements
typically include such things as gable roofs, pilasters, pediments, classical
columns, frieze bands, dentils, architraves with eaves, sidelights, transoms
and porticos. Nonresidential buildings may have altered fronts but should
retain enough details to "read" as Greek Revival.

Main entrances and windows in the primary facade and all other facades
ordinarily open to public view should be in their original openings.
Sidelights and transom windows, if originally present, should be retained. It
is desirable but not essential for replacement windows to have the same number
and arrangement of lights as was originally present (usually 6/6, in
residential buildings). Original entrance doors are not required.

Chimneys may be missing or rebuilt, but rooflines should retain their original
configurations.

Integrity of materials will be retained if original, original type or
appropriate historic materials are largely in evidence. It is not necessary
for original roofing materials to be present, provided that the material is
not counter to the building's character. Asphalt shingles are an acceptable
substitute for original metal or wood shingle roofing. Replacement materials
must continue to evoke the feeling or historic sense of the building when
viewed from a reasonable distance.

Historic and modern additions are allowable, provided they do not obscure
important features or detract significantly from the building's power to
strongly convey a sense of its antebellum past. Consequently, unless it was
built during the building's antebellum or immediate postbellum period of
significance, an addition even if historic is not acceptable if its scale is
such that it diminishes the effect of the original building.

Ordinarily, Greek Revival buildings were solidly built but the quality of
workmanship varied. The literal builders included slaves who made bricks from
local clay, relatively experienced builders who contracted for their services
and the owners themselves whose skill in carpentry or bricklaying varied.
Lexington's antebellum and immediate postbellum architecture undoubtedly
ranges from buildings constructed from rough plans or sketches, with details
worked out in their turn, to buildings erected according to formal
architectural drawings. When workmanship is of an especially high quality, it
Significance

The Greek Revival-styled buildings of Lexington are significant in the area of ARCHITECTURE. Lexington's antebellum and immediate postbellum buildings represent the development of Greek Revival-style architecture within the context of a burgeoning frontier trade center settled by immigrants from the Upland South. Put another way, Lexington's Greek Revival buildings embody the distinctive characteristics of the style as reproduced under frontier conditions by transplanted Southerners. Under these conditions, high style details were often skipped or only hinted at rather than elaborated. While the more detailed buildings are fine examples of Greek Revival architecture in Missouri, the modest structures offer tangible evidence of what frontier builders considered important to include and practical to eliminate. More often than not, the form was that of the I-House.

In Lexington, the Greek Revival style perfectly suited "the self-image of a newly confident and independent America." Locally, Greek Revival architecture flourished over a period of approximately 30 years, from ca. 1830-60. But in Lexington, Greek Revival-styled houses continued to be built into the 1870s despite a gradual shift away from the style after the Civil War. Some postbellum examples mix Greek Revival elements with elements of other styles, primarily Italianate.

Because of their scarcity, relatively unaltered nonresidential buildings with Greek Revival styling should be considered to have high significance. Nonresidential Greek Revival examples are extant only in the Commercial Community Historic District. Among residences, frame examples should have somewhat higher priority than brick buildings because of their smaller numbers and apparently greater attrition rate.

Lexington's Greek Revival antebellum and immediate postbellum architecture constitutes an interesting, local rendering of the form, construction methods and other features of this relatively simple but bold style.

Registration Requirements

Greek Revival buildings were constructed in Lexington from approximately 1830 into the 1870s. Although the greatest concentration is in three historic districts defined elsewhere in this document, significant Greek Revival properties are extant outside their boundaries but within the city limits. To qualify for listing under Criterion C, the resource must retain integrity of design, materials and workmanship. The architectural features necessary to
would be well to note it and describe the details; exceptional craftsmanship in a frontier setting is always commendable.

Italianate Buildings

Description

The Italianate building style was popularized in the east during the 1840s and 1850s, but its appearance in Lexington was delayed by the Civil War. It was not until the late 1860s that Italianate architecture emerged as an important local style, gradually displacing Greek Revival—although the style appeared in the area as early as ca. 1858-59 with construction of the spectacular William Limerick House (listed in the National Register as Linwood Lawn, 4-23-73), which undoubtedly served as a model and inspiration for many lesser Italianate buildings within the MRA. In general, Italianate architecture represented a movement away from classical forms, downplaying the emphasis on symmetry and introducing unique embellishments of the roofline and windows. The Gothic Revival building style, obviously less popular than Italianate in Lexington, developed as part of the same movement; several local houses with Italianate forms and window treatment also sport Gothic Revival-influenced vergeboards. In Lexington, the main period of Italianate construction was apparently 1865-75. Nearly two dozen good Italianate buildings are extant in the MRA.

Typical of the Italianate style as manifested in Lexington are paired elongated windows with decorative, rounded brick lintels (single windows are also common); arched and pedimented rooflines with circular windows in gables; decorative brackets including brackets with acorn drops; and in at least two examples, unusual triangular windows in the apex of arched side gables. Most surviving Italianate buildings have box-shaped, rectangular or asymmetrical forms and are made of brick. Many examples have bay windows. An altered frame example of an early Italianate house is at 1016 Highland Ave. (ca. 1860, #500), in the Highland Avenue Historic District.

Double-doored main entrances are typical. Entrances are usually round-arched, with transom windows but usually without sidelights. Main entry doors typically contain shaped panels, with the uppermost panels round-arched. Panel corners are often truncated and concave. There is usually a central, one-bay or longer single-story porch. Porch supports often have beveled corners in examples which are true to the style. Several Lexington examples have cut-out or pierced columns, perhaps reflecting the Queen Anne style with a Southern influence. Although popular elsewhere, Italianate square towers and balconies apparently did not capture the imagination of Lexington builders. The key element linking Lexington Italianate buildings of all types is strongly emphasized round-arched window openings, a hallmark of the style.
Gothic Revival-influenced vergeboards were a popular addition to the rooflines of many Italianate-styled residential buildings. In Lexington, these vergeboards (when applied to Italianate buildings) tended to be strongly curvilinear but not particularly lacy.

As noted, many of Lexington's Italianate buildings are attributed to John Cheatham, an architect and carpenter whose family residence, an Italianate building, is extant in the MRA (ca. 1868, #583). Cheatham, who moved to Lexington in the 1840s, was involved in the construction of buildings of other property types but is primarily associated with Italianate styling. These buildings are likely to share such elements as projecting brick archivolts of a distinctive design and arched gables with unconventional triangular windows. Two other Lexington Italianates which share many features are the D. W. B. Tevis and Julia Waddell House at 505 S. 13th St. (ca. 1868, #396), a noncontiguous example, and the Withers House at 1621 Franklin Ave. (ca. 1870, #140), in the Old Neighborhoods Historic District. The Tevis-Waddell and Withers Houses are high-style, cruciform-plan buildings with projecting brick archivolts over windows and bracketed cornices. The Tevis-Waddell House, outside of the established districts, is being nominated individually. None of the above houses has vergeboards.

The Italianate building style was also extended to commercial structures. Fine Italianate buildings which are extant downtown include the old Morrison-Wentworth Bank at 827 Main St. (ca. 1870, #324) and a three-story building at 929 Main St. (ca. 1869, #310), both in the Commercial Community Historic District. Italianate commercial buildings are likely to have elongated windows with projecting, rounded hood molds, bracketed cornice lines, and doors with round arched panels.

Significance

Lexington's Italianate-style residences and commercial buildings are significant in the area of ARCHITECTURE. These buildings are representative of Lexington's early period of readjustment following the Civil War, when new commercial pursuits were replacing Lexington's slavery-based hemp industry. This transition period was a time of relative optimism because, even though the Pacific Railroad bypassed Lexington in its westward dash, rich coal deposits were known to be underground and a rail connection was imminent. Lexington's Italianate collection features various distinctive characteristics and details of the style. Several individual buildings of this property type are outstanding. Also, an important local vocabulary is apparent in several of Lexington's Italianate buildings including those attributed to Cheatham. Elements of this vocabulary include distinctive projecting brick archivolts, gables with rounded arches and triangular patterns. While Lexington did not grow significantly after the Civil War, it essentially redefined itself and
the extant Italianate buildings are an architectural link to this interesting period.

Registration Requirements

To qualify for listing under Criterion C, Italianate buildings must retain integrity of design, materials and workmanship. Although Italianate features can be seen in some of Lexington's antebellum buildings, the style apparently did not emerge in relatively pure form until about 1865. (Most of Lexington's Italianate buildings were constructed between ca. 1865-75. Examples are found in all three historic districts as well as outside their boundaries.) Each type or subtype should retain the elements that are its design hallmarks, such as a box-shaped or asymmetrical plan, overhanging eaves with prominent, decorative brackets, and windows (usually round arched) with decorative hood moldings. While all original details need not be present, what remains should be sufficiently intact to evoke the historic appearance of the structure, whether residential or nonresidential. Since the entry is an important design focus, residential examples should also retain Italianate features in this area, i.e., double doors if double doors were originally present.

The vergeboards found on many Lexington examples are more or less neutral for registration purposes. Their presence is not required for registration of an Italianate building within the MRA. However, because of their wide local acceptance, the architectural significance of an otherwise eligible Italianate building is not diminished if vergeboards are present. If anything, the presence of this decorative gable trim (gingerbread) may add interest.

Because of their special needs, commercial buildings of the Italianate property type are not required to retain original or original-type entrances but the upper facade should be reasonably intact with Italianate detailing. Windows, perhaps the strongest linking element for this style in the MRA, should retain their distinctive hoods if originally present. While various arch forms are appropriate, Italianate windows will usually be round-arched.

Queen Anne Buildings

Description

Queen Anne-styled buildings are widely distributed throughout the MRA. Although high style examples are rare, buildings that could be considered as at least minimal Queen Anne examples comprise a numerically large group. Apparently, Queen Anne styling first appeared in Lexington during the 1880s although Victorian architecture more or less "came with the railroad" after the Civil War. The style was locally popular through the early 1900s. Brick as well as frame, residential as well as commercial examples are present.
Typically, Queen Anne buildings are irregular in plan, massing, color, wall surface and materials. Queen Anne buildings were constructed in various shape/detail subtypes. The most common form of Queen Anne residential building has a hipped roof with lower cross gables and spindlework detailing in its porch, bay window or gable areas. According to McAlester and McAlester, more than half of all Queen Anne houses are within this subtype.59 The Free Classic variation (with classical columns rather than turned posts and spindlework) was also popular, in general and in Lexington. The local vocabulary includes a cutaway or pierced porch column, which is possibly Eastlake influenced.

But while the Queen Anne style is prevalent in the MRA, few of these buildings have as much architectural significance as the earlier Greek Revival and Italianate buildings. Notable exceptions include the Taubman House at 1522 South St. (ca. 1890, #88), a fine, architecturally significant example of the Queen Anne style and the best within the MRA. The McGrew House at 2001 South St. (ca. 1890, #8) is another fine example with a three-story conical tower, an encircling verandah and decorative spindlework. The Eaton House at 219 N. 16th St. (ca. 1891, #441) and the George Johnson House at 102 S. 30th St. (ca. 1894, #591), are good frame examples. With the exception of the latter, which is noncontiguous, the above buildings are in the Old Neighborhoods Historic District.

From its origins in the work of Richard Norman Shaw and a group of other 19th century English architects, the Queen Anne style was made tangible in America by Henry Hobson Richardson in 1874. In that year, Richardson's Watts-Sherman House expanded the American architectural frontier with its striking surface treatments including horizontal bands of contrasting materials and textures.60 The style evolved as American architects made it more elaborate, emphasizing such things as ornamentation in gable ends, window surrounds, towers and balconies.61 Queen Anne styling flourished in America until about the turn of the century, before falling into disfavor. Today, however, the style is appreciated anew and (with Victorian designs in general) is cited by some as "quite possibly our major claim to architectural originality."62

The variety of Queen Anne properties in the MRA ranges from cottages to mansions with towers. Details may include asymmetrical plans, steeply pitched roofs, wraparound porches, projecting bays, imbricated gables, gingerbread trim, ornate doors and art glass transoms. The McGrew House at 2001 South St. (ca. 1885, #8), in the Old Neighborhoods Historic District, has an encircling verandah, a conical tower and delicate spindlework. The house at 923 Highland Ave. (ca. 1890, #487), in the Highland Avenue Historic District, has brick quoins beneath the gables, decorative window hoods and a chimney of patterned masonry. Other residential examples are at 1614 and 1616 Main St. (ca. 1890, #366-367), and at 217 Washington Ave. (ca. 1897, #390), in the Old Neighborhoods Historic District; 740 and 744 Highland Ave. (ca. 1885, #527-
528), in the Highland Avenue Historic District; and at 287 Southwest Blvd. (ca. 1890, #573), noncontiguous. Several cottages with minimal but distinctive styling details are grouped in the 1700 block of Main Street, in the Old Neighborhoods Historic District.

The George Johnson House (ca. 1894, #591) is a restored and elegantly furnished cross-gabled example with prominent spindlework, cutaway bay windows, a wraparound verandah and three secondary porches. Thought to be the last residence designed or built by Cheatham, the noncontiguous Johnson House is being nominated individually to the National Register.

Several Greek Revival structures were "Queen Anne" to various degrees by the addition of such features as turrets, cresting, brackets, imbricated shingles and decorative brickwork in general. The John Aull House at 1008 Highland Avenue (ca. 1840, #501) is a Greek Revival-to-Queen Anne conversion in the Highland Avenue Historic District.

The ornate qualities of the Queen Anne building style were most effectively applied to residences but some of Lexington's brick commercial buildings contain features which are at least a step in that direction. These distinguishing Victorian (if not specifically Queen Anne) elements typically include decorative cornices in brick or pressed tin; decorative brick or cast-iron hood molds; bay windows; prominent transoms; corner elaboration; a variety of materials and textures; and perhaps an oriel window, cresting, finials or other elaboration. Examples of Lexington commercial buildings in the minimal Queen Anne mode include buildings at 912 Main St. (ca. 1885, #333); 1010 Main St. (ca. 1886, #343); and 1120 Franklin Ave. (ca. 1880, #198). These commercial examples are in the Commercial Community Historic District.

Significance

Lexington's Queen Anne-styled buildings are significant in the area of ARCHITECTURE. While the Queen Anne building style is probably less significant in Lexington than the Greek Revival and Italianate styles, these buildings—constructed in myriad forms during four decades following the Civil War—add complexity and depth to the urban landscape. Many Queen Anne residences were erected by relatively prosperous merchants and professionals as symbolic of their position in the community, as were the larger Greek Revival and Italianate structures of preceding years. Lexington's Italianate architecture reflects the optimistic early phase of the transition from a Southern, hemp-growing, slavery economy to one based on coal mining and greater agricultural diversity; the Queen Anne architecture reflects the later period of this transition (which was no less optimistic). The Queen Anne
period in Lexington lasted from approximately the 1880s into the first decade of the 20th century.

Registration Requirements

To be eligible under Criterion C, the Queen Anne resource must retain integrity of design, materials and workmanship. Many features are associated with Queen Anne structures, but most Lexington examples are restrained when compared with the exuberant buildings typically pictured in style guides. Nonetheless, the Lexington Queen Anne buildings should display features which are generally associated with the style including an irregular plan and massing, varied wall surfaces, turned porch supports, classical columns or the locally popular pierced columns, gable elaboration, imbricated shingles, bay windows, turrets or towers, finials, cresting and spindleworf if originally present. Most Queen Anne houses will be of the hipped roof-with-lower cross gables subtype but cross-gabled forms also exist. Extensive one-story porches are usually an integral part of the design and these should be relatively unaltered originals or stylistically appropriate replacements. Recessed porches which were originally present on upper floors should be intact. Main entrances and windows in all important elevations should be in their original openings.

Historic and modern alterations/additions are allowable only if they do not detract significantly from the building's total impression as a Queen Anne resource. Alterations must not disturb the variety of surface textures which characterize all subtypes. Important individual Queen Anne details also should not be obscured by alterations/additions.

While unaltered Queen Anne commercial buildings do not exist in Lexington, a few modest examples with acceptable modifications are extant in the Commercial Community Historic District. To be eligible, such buildings should retain decorative metal or brickwork cornices, original decorative window openings, and other important surface details such as decorative panels, dentilated bands, etc., which were originally present. The lower storefront may have been modernized, so long as the building otherwise retains a clearly Victorian appearance.

OTHER FORMAL BUILDING STYLES WITHIN THE MRA

Greek Revival, Italianate and Queen Anne are the most significant architectural styles found in Lexington. This is true not only in strictly architectural terms but for two other reasons: (1) properties executed in Greek Revival, Italianate and Queen Anne styles persist in great numbers, and (2) they are associated with important periods in the city's history. In
particular, buildings rendered in these styles are associated with the city's development as an important frontier trading center and hemp producer in western Missouri and with its post-Civil War retooling as a coal mining center.

Other building styles also exist within the MRA, sometimes with substantial architectural interest and associated with various historical periods—but their numbers are fairly small. For example, Gothic Revival elements appear on buildings throughout much of the MRA, but the only pure rendering of the style is the Bruen House, a frame example with steep gables and other essential details at 2116 South St. (ca. 1862, #113). Second Empire is represented by only a few houses, the best of which is probably the Fulkerson-Hoge House at 1502 Reed Lane (ca. 1884, #450). This eclectic example has the requisite mansard roof with a bracketed cornice but lower cross gables are equipped with vergeboards, essentially vestiges of Gothic Revival. The above buildings are in the Old Neighborhoods Historic District.

Other formal building styles identified in Lexington include Beaux Arts, Colonial Revival, Renaissance Revival, Classical Revival, Neoclassic, Craftsman, Prairie, Tudor and Mission. Buildings exemplifying most of these styles are present in the MRA, and some are exceptional. But in general, these primarily 20th century styles either exist in small numbers or relatively common forms, or both. They are discussed in somewhat greater detail, with examples, under "20th Century Development in Lexington, 1900-1930."

ENDNOTES

1. Meyer, Duane, The Heritage of Missouri, St. Louis, Mo.: State Publishing Co., Inc., 1963, pp. 762-763; and Sellers, Katherine Wilson, Historical Glimpses of Lexington, (Lexington: Lexington Library and Historical Association, 1980), p.8. Today it is 317 river miles from the mouth of the Missouri to Lexington, and Fort Osage is about 22 miles farther west. The straight-line distance from St. Louis to Fort Osage is considerably less than the river mileage (200-plus miles), but land travel took longer and was often more dangerous.


9. Ibid.

10. Wooldridge, op cit., pp. 93-120.


16. Ibid.


21. On August 27, 1859, The Lexington Express reported that the iron columns made by Carpenter & McFarland for "Mr. Ahren's new store are just as well finished as any made in St. Louis."

22. The Lexington Express, December 27, 1854.

23. Ibid.


29. Sellers, op cit., p. 17.


32. The Lexington Express, March 1, 1854.


34. Death notices in The Lexington News, February 9, 1899, and the Lexington Weekly Intelligencer, February 11, 1899, contain information about Cheatham's background. Local historian John Ryland Wallace provided additional information. Census records also were a source.

35. In an advertisement in the Lexington Intelligencer of January 7, 1888, Cheatham described the orchards on his farm. He was trying to sell it, but apparently it remained in the family.

36. The reference to Daugherty is from the 1881 History of Lafayette County, Mo., op cit., p. 435. Daugherty was paid $40 by the county for his courthouse drawings and specifications. Kice and most of the other tradesmen are mentioned in various issues of the Lexington Express. The cited references
are from the issues of October 1 and October 22, 1859. The partnership of Barley & Cheatham was cited by Mary Matthews in the original cover document from a source described as an 1870 city directory. The 1860 census lists an Augustus Barley, in Lexington, with the occupation of carpenter.


40. Sellers, op cit., p. 22.


42. Ibid., pp. 53-54.

43. Sellers, op cit., pp. 22-23.

44. In a year's end summary in its issue of December 27, 1854, the Lexington Express noted that 15 coal banks were being worked within the city limits.

45. Sellers, op cit., p. 34.


47. Show-Me Regional Planning Commission, op cit., p. 51.


49. History of Lafayette County, Mo., op cit., p. 458.

50. The Lexington News, March 6, 1987, "Coal Mining Fueled Lexington's History."


55. The survey was conducted by Show-Me Regional Planning Commission during 1990-91, under a Historic Preservation Fund matching grant from the Missouri Historic Preservation Program. For reference, see Project No. 29-90-50111-174-A. The properties were selected by the state staff from inventory data forms and photographs submitted in connection with previous architectural-historical surveys by Show-Me Regional Planning Commission.


59. McAlester, op cit., p. 263.

60. Ibid., p. 268.


62. Foley, op cit., p. 147.