BOONE'S LICK HERITAGE

Watercolor painting by Columbia artist Byron Smith of the original Luther McQuitty shotgun house that stood on North Garth Avenue in Columbia

Disappearing Historic Architecture: Shotgun Houses in the Boonslick

Forthcoming Dedication of the Santa Fe Trail Monument

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BOONSLICK HISTORICAL SOCIETY PERIODICAL

Form, Function and Fascination in the World of Architecture

One would not normally regard the subject of architecture as the stuff of great literature, but mankind's preoccupation with finding shelter from the elements has left us with a long canon of writings, both in fiction and fact, about architecture. Two cases in point: American writer Bill Bryson, an occasional expatriate from these shores across the Pond to England where he resides at present, recently wrote a best-selling non-fiction book titled *At Home: A Short History of Private Life*, and the late art historian and writer Donald Harington of Fayetteville, Arkansas, wrote an intriguing novel published in 1975 titled *The Architecture of the Arkansas Ozarks*.

Bryson's eminently readable book is based on his observations about life in general influenced by ownership of a Victorian Parsonage that had served for more than a century as a Church of England rectory in a village in Norfolk, a rural county in the East of England. Casting about for an angle from which to write about his historic home, he decided to journey about the house from room to room to write a history based on its fixtures and architectural features: the bathroom led to the history of personal hygiene, the bedroom to a historical–and hysterical–account of sex, death and sleep, the kitchen to consideration of the history of nutrition and the Silk Road spice trade, and so forth, to collectively reveal how each object of or in the house figured in the evolution of private life. Bryson's thesis was that whatever happens in the world ends up in our houses, in the paint and the pipes and the pillows, the furniture, etc.–that form follows function and tells a historical tale.

THROUGH THE SHOTGUN—Abandoned shotgun house clearly shows the logic of the above term, where doors from front to back were aligned. *Photo by Brett Rogers*

Harington, in a delightfully funny and ribald work of fiction, chronicles the adventures and mishaps of six generations of a mythical Arkansas family, beginning in the early nineteenth century and running for 140 years. As a literary device, he opens each chapter with an artistic sketch (his own) of what would have been an extant form of architecture for the time period—a round hut formed of cane and brushy plant materials woven together (Native American shelter early in the nineteenth century), to later forms of architecture that included windowless rough-hewn cabins designed to protect their inhabitants from both the elements and the Indians, to the double house divided by a central open breezeway (also known colloquially as a "dog-trot" house), to stick-frame buildings, and on to modern structures of various materials. Again, his story line reveals that form follows function when mankind creates his shelter and that, inversely, the forms of shelter often fashion the personalities and habits of the inhabitants.

Our main feature (pg. 4) this issue by historian Brett Rogers of Boonville reinforces the form follows function relationship between mankind and his housing and also injects the related economic influences. Rogers, who teaches history at Columbia College, has spent many years researching his subject: the shotgun houses of the African-American community and the migration of the form from Africa and the Caribbean. Rogers' research for this articles features shotgun houses in the Boonslick, and he reports on both the few existing such houses and the growing number that have been lost to the elements of time and weather and to the equally detached and sometimes culturally clueless calls for demolition. It is an instructive piece of writing that informs us of another side of the social and cultural characteristics that define the Boonslick Region and about one of its endangered and historic forms of architecture.

Other topics of note in this issue are the plans to dedicate a long-awaited monument to the Santa Fe Trail, which had its historic beginning at Old Franklin in Howard County, recent news about BHS members, and activities planned for the BHS Summer meeting July 21 at the Victorian home of BHS members Braxton and Judy Rethwisch in Fayette.

— *Don B. Cullimore*

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We encourage our members and others interested in history to contribute articles or other information of historical interest, including family histories, pertaining to the region. Please address all contributions and correspondence related to the periodical to the editor, Don B. Cullimore, 1 Lawrence Dr., Fayette, MO 65248, or email to: don.cullimore40@gmail.com, phone: 660-248-1732. Editorial guidelines may be obtained from the editor. Publication deadlines are February 1 for the March (Spring) issue; May 1 for the June (Summer) issue; August 1 for the September (Fall) issue; and November 1 for the (Winter) December issue.

The Boonslick Historical Society was founded in 1937 and meets several times a year to enjoy programs about historical topics pertinent to the Boonslick area. Members of the Society have worked together over the years to publish historical books and brochures and to mark historic sites. They supported the founding of Boone's Lick State Historic Site, marked the sites of Cooper's Fort and Hanna Cole's Fort and have restored a George Caleb Bingham painting of loan to The Ashby-Hodge Gallery of American Art at Central Methodist University, Fayette, Mo.

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BOONE'S LICK HERITAGE

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Classic example of African-American shotgun-style house that was located in Sedalia

On the Vanishing Shotgun House in Missouri's Boonslick

Article and photographs by Brett Rogers

In his seminal article "The Shotgun House: An African Architectural Legacy" (1976),[1] John Michael Vlach was the first to explain how the so-called "shotgun house" combined traditions from Africa and the Caribbean, creating a distinctly African-American contribution to American vernacular architecture. The almost immediate diffusion of the shotgun home throughout the lower South made it a dominant vernacular form that eventually became almost solely associated with African-American poverty. As African Americans entered Missouri in slavery and in freedom, they brought their culture: by the early 1890s, shotgun houses were firmly established in black St. Louis, where they were built relatively inexpensively, and in numbers. As the turn of the century neared, the shotgun house also became a notable transplant in small-town black communities throughout the state. Shotgun houses never appeared in townhouse-like rows or in any considerable number individually in small-town Missouri, but with their most visible design feature—a gable-end front facade—even the modest number of such homes that were built offered a notable counterpoint to traditional Anglo-derived mainstream forms that continued to dictate vernacular building traditions in segregated neighborhoods.

The partially restored McQuitty shotgun house which is now located on the grounds of the Boone County Historical Society Museum.

Today, shotgun houses have all but vanished from the landscape of small-town Missouri, and the few that remain demand immediate attention and documentation. Although shotgun structures in Missouri's traditional urban black enclaves of St. Louis and Kansas City have been perennial victims of civic expansion since the era of urban renewal, examples in small-town Missouri usually suffer from acute neglect, as once thriving black neighborhoods have eroded materially and socially in the aftermath of desegregation and, more recently, local economic stagnation. Structures are vacated and abandoned to the elements, are often vandalized and are eventually razed. In this assessment of the shotgun house in Missouri, I want to provide an account of the historical origins of this important and undervalued architectural form, as a foundation for identifying and discussing some of the more typical examples of the shotgun in the area. I hope this discussion will clarify and highlight the historical value of what remains and what has been demolished.

The shotgun house is a material creole, the product of three distinct cultures colliding: African, Caribbean, and European. European colonists introduced African slaves to the Americas, and these slaves brought with them their own architectural forms. The rectangular gable-roof hut is identified with various peoples in West Central Africa, especially the Yoruba. Their buildings usually consisted of a two-room, 10' x 20' module arranged in a series within a compound and evidenced an affinity for sharp corners that defined space.[2] In the Caribbean, this African concept of space, a cultural survival, fused with architectural elements of the native Arawak hut (*bohio*) and French colonial building techniques. Contemporary European building techniques and materials added structural integrity and completed the form. The result is the Haitian *caille*, an architectural form constructed on the island from the seventeenth century to the present day. The typical contemporary *caille* measures 10' x 20' and contains two rooms and a porch. The interior space is roughly the same as that of the Yoruba hut: 10' x 8' rooms. A front porch was an integral part of the overall plan. The porch is an Afro-Caribbean development and had already been incorporated into vernacular Euro-American architecture (both high and low) in the lower South beginning with Haitian immigration in the late eighteenth century. Its origins are clearly transatlantic, rooted in the verandas of huts in West Central Africa, especially those of the Yoruba.

As in Africa, the porch in tropical America and the US South provided a refuge from the heat and served as a place for street interaction in urban centers. The porch is also a fine example of how uniquely African innovations are unconsciously and practically incorporated into larger Euro-American culture. As Vlach notes: "the impact of African architectural concepts has ironically been disguised because their influence has been

Brett Rogers teaches history at Columbia College. He lives in Boonville.

so widespread, they have been so invisible because they are so obvious. This unfortunate circumstance is demonstrated by the common extension of the house—the front porch."[3] Needless to say, the porch is not only an unacknowledged Afro-American contribution to American vernacular architecture in its own right, but is inseparable from that other important black architectural innovation with transatlantic antecedents, the shotgun house.

The popular Haitian plan called for a narrow structure, originally no more than 12 feet wide, with a series of consecutive rooms that were arranged from the structure's front to the rear. It deviates from a key convention of Euro-American folk housing in that its gable end faces the street and functions as the main entrance. This ninety-degree shift in alignment is a formal index of an alternative architectural tradition and expresses a specific spatial context.[4] A dwelling is, of course, a spatial phenomenon and an important expression of an individual or group. The typical shotgun house plan entails two, three, or even more small rooms all connected to each other, an arrangement that forces inhabitants in one of two directions: into interaction with one another or out into social activity on the porch and street. Therefore, it is a structure with a communal focus—family in one direction and the street community in the other.

Top: Side view of the Lewis Patrick shotgun house shows the successive additions made to the back and side of the house over the years. Lower: Lewis Patrick in front of his Louisiana Drive shotgun house in 2007. The house was later damaged by a fire and then torn down in 2012. Patrick died in 2011.

The emphasis on both family and community is an important ethnic trait that originated in the plantation South and was reinforced through traditional and legal segregation. The community offers spiritual and physical support and at least some degree of protection from the larger outside world. Additionally, the narrow, longitudinal form proved ideal for urban lots that tended to be small, traditionally about 25'-30' x 90'. The origin of the term "shotgun" is problematic. Some historians have theorized that it is a corruption of the Yoruba term "to-gun," which means "place of assembly."[5] Some point to the narrowness of the building and the longitudinal floor plan resembling a shotgun barrel. Thinking along similar lines, others believe the style owes its name to the general form and floor plan: one can fire a shotgun through the front door, and the shot will exit through the back door.[6]

The shotgun house moved north in the wake of the massive slave uprising in Western Santo Domingo (Haiti) that thwarted Napoleon's vision of a new French empire in North America and made possible America's purchase of the Louisiana Territory. The Haitian *caille* filtered into the American South with the arrival of Caribbean blacks who flooded New Orleans and other cities of the deep South in the early decades of the nineteenth century. When the *caille*/shotgun reached New Orleans, it quickly became the most copied style of dwelling in the city's large and overcrowded Haitian/black neighborhoods.[7] Eventually it was modified, resulting in a myriad of variations, such as double (duplex) units and "camelback" half stories over the rear portion of the structure.

Urban shotguns, especially in New Orleans, were frequently adorned with popular surface ornament of the time, usually modest renditions of the high-style Victorian, which almost negate the simplicity of the shotgun form. Rural analogues of the shotgun house proved much more austere, with little of the ornamentation that urban homes displayed. Additionally, the narrow, longitudinal form proved ideal for urban lots that tended to be small, traditionally about 25'-30' x 90'. The simplicity in design and adaptability of form to prescribed urban space that limited frontage and emphasized depth certainly factored into the popularity of the shotgun form in cities. Whether built individually, by a family, or in multiples by developers, the size kept the shotgun house affordable, and its plan was simple enough for practically anyone with rudimentary carpentry skills to execute. In the decades following the Civil War, the shotgun diffused from the Gulf Coast throughout the South and eventually to northern and midwestern cities, as the late nineteenth-century black exodus via river and rail began to crest.

As freedpeople, former bondsmen and women created for themselves the best material world that they could, despite their marginal economic and social status. In general they built homes employing the architectural traditions of their former masters, for it was likely to be the only building tradition with which they were familiar. This was truer for African Americans in rural Missouri than for those who emigrated from sizable urban areas where vernacular traditions were considerably more

varied. African-American building forms in small-town Missouri in any given period seldom deviated from regional architectural norms; African-American dwellings were practically indistinguishable from those of the white community.[8] Frame construction was much more prevalent than brick, and quality was limited and frequently even compromised by homebuilders' economic marginality. Like other socially and economically marginalized people, most African Americans built what they could afford when they could afford it.

Regardless of form or tradition, many of the buildings associated with African-American life from slavery through the Jim Crow era in Missouri—from slave cabins to one-room schoolhouses to shotgun houses, and more—have been lost due to their initial poor construction and to the fact that they were not considered important to preserve. Hampered by their low economic status and a lack of quality materials, African Americans erected a marginal and imperiled architectural environment, often incorporating inferior and "recycled" wood and other basic materials. As a result, their structures have tended to succumb to the elements or to be deliberately razed when deemed uninhabitable. This is undoubtedly a universal process, as one architectural historian observed: "Properties associated with these people [minorities] were often working class-homes and shops, construction frequently was not substantial and is subject to rapid deterioration. Urban structures in particular have been prey to freeways and clean-scape renewal programs."[9]

The Crockett House in Boonville, which was torn down in December 2012, was substantially altered in appearance as additions, including an upper half-story, were added over the years.

The most prolific period for the construction of shotgun homes in Missouri spans about a thirty-year time frame—from the 1890s to around 1930, roughly coinciding with the peak of the Great Migration, when a wide range of black cultural traits diffused northward, the shotgun among them. In just a few short years, this popular southern house type had become a defining feature of the black material environment nationally.[10] In Missouri, the form appears to be more common in areas where the black population experienced at least some immigration, either from the South or from urban areas. An architectural survey of shotgun houses in selected counties of Missouri where the black population was significant yields some startling findings: at most, an estimated fifty of these structures remain in a target area that encompasses over twenty counties along or near the Mississippi and Missouri Rivers, at the heart of which are the Little Dixie region (here, broadly defined) and the Boonslick.[11] Black population in these specific counties remained relatively high through the first third of the twentieth century.[12] Survey evidence suggests that most of the shotgun houses built in small-town Missouri, like a majority of shotguns in the South, were of frame construction and of both two-room and three-room design, and practically all reflected some degree of spatial expansion and modification.

As one might expect, all but a very few of the extant examples located and documented in the survey are frame. Brick and later tile or concrete block examples are perhaps somewhat more common in metropolitan areas but were exceptions, owing to general construction expense in small towns. Of the surviving buildings, two-room shotguns, usually with a third (rear) addition, slightly outnumber three-room designs, and both plans adhere to relatively standard dimensions overall and in division of interior space (room dimensions). The sites examined in the survey date from about 1900 through the mid-1920s, coinciding with a marginal influx of black Southern immigrants who relocated in small-town Missouri for economic opportunities in transportation and agriculture-related employment during periods of regional growth. Based on extant evidence, the construction of shotgun houses in the target area seems to have tapered off through the 1920s and ended with the onset of the Great Depression. This coincides with the more general national trend: the shotgun plan was almost completely dropped from the architectural vocabulary of the United States in the postwar era.

Clearly, shotguns had never been particularly common outside metropolitan areas in Missouri and appear as architectural anomalies, surrounded by more popular "pattern book" designs with distinctly Anglo-American roots: hall-and-parlors, T-houses and a myriad of bungaloid variations, among other trending vernacular forms. Lot size seems not to have been a particularly significant factor in small towns, since availability and land value did not often bind municipalities to traditionally narrow lot dimensions. Where narrow lots were the rule, the shotgun form appears with more frequency. Additionally, small-town carpenters added a certain degree of practical vernacular variation and character to individually constructed homes, as

opposed to more impersonal and uniform urban construction.

Shotgun houses were not a particularly common feature in small-town black communities. In fact, some African-American neighborhoods never contained a single shotgun house, while others contained only one or two, and they rarely appeared in tight rows, as in St. Louis, Kansas City or some of the larger segregated enclaves of the state's Bootheel, where the shotgun form was replicated in quantity. Boonville once had several, all built between the mid 1890s and 1930, a time when the city's African-American neighborhood was shifting from a central location to a more remote area in the northeast corner of town; none of them stood side by side.[13]

Sedalia, an important railroad hub with a significant black community in the late nineteenth and early twentieth centuries, once contained literally dozens of shotgun houses within a roughly eight-block area, the city's traditional segregated neighborhood north of the downtown railroad yard.[14] Today, this same neighborhood contains ten identifiable standing structures, perhaps more than in any single location in the state outside of St. Louis and Kansas City. The plethora of narrow vacant lots, often highlighted by remnants of fences, entry walks, and concrete porches, speak of an era when, at least in Sedalia's black community, the shotgun form rivaled that of the vernacular mainstream.

The abandoned Vivian shotgun house in southeast Glasgow is one of the few surviving structures in the Boonslick Region of that historic type of architecture. It was built in the 1920s.

Fulton contains what are probably the last three shotgun houses in Callaway County, spaced out in an ordered but relatively widely separated row in the shadow of historic George Washington Carver School.[15] Additionally, scattered examples of shotgun houses are still standing in areas that were once traditional segregated communities of St. Charles, Montgomery City, Glasgow, Columbia, Hannibal, Jefferson City, Marshall, Lexington, Fayette, Warrensburg, Liberty, Mexico, and Bowling Green. In most cases, only one or two shotgun structures remain in any one locale, and the majority of these are still inhabited. A few have been upgraded, some even restored, but the vast majority have simply survived through perfunctory maintenance; most are not very far from the threat of demolition if left uninhabited for even a short period of time. The majority of the counties surveyed, however, contain few extant structures, and those that remain are sometimes difficult to identify. Howard and Cooper counties, for example, currently contain no more than perhaps a half-dozen structures combined, and some of those examples are endangered; most have yet to be fully documented.

The progressive depopulation and material dilapidation of black communities that began during desegregation, and general neglect in more recent years, have taken an enormous toll on shotgun structures in the area; fully one-third of those identified and documented in Howard and Cooper counties in 2007 have since vanished. Not surprisingly, many extant structures throughout the survey area have been extremely bastardized, some to a point that the entrance is no longer located in the gable, and are practically unrecognizable as shotgun houses. Similarly, just as log cabins of an earlier age sometimes served as the core units of larger dwellings, some shotguns have been incorporated into more modern dwellings with no hint of original form, and thus are difficult to identify and document.

One of the finest remaining examples of the typical shotgun house type in the region is the Luther McQuitty house, located in Columbia. The house was originally built around 1911 by Luther McQuitty, a local realtor and contractor, in the in the 400 block of North Garth Avenue, and has been long regarded as one of the most recognizable of the city's landmarks and one of only a few surviving African-American resources in the area.[16] The McQuitty shotgun is a 16' x 34' frame structure, with traditional front and rear gable and two-over-two windows. The home was originally supported by stone piers, as was the case with most smaller working-class homes and practically all shotgun houses constructed prior to the 1920s. The floor plan called for a series of three rooms in descending size: an approximately 14' living room, 11' bedroom, and 9' kitchen/dining room (in order from front to rear).

It should be noted that shotgun interior space was traditionally designated in this way, but inherent spatial limitations frequently led to both living room and kitchen space doubling as additional sleeping quarters.[17] Thus, the inherent smallness of the shotgun plan naturally led to practical and creative growth. The addition of indoor plumbing was a key factor in determining expansion, as rear porches were frequently transformed into bathrooms and/or additional kitchen space, as would eventually be the case with the McQuitty house. Interior door placement here, as in most shotguns, does not follow a central axis ex-

tending from the centered front door, but rather all connecting doors align with the back door on the right side of the building. The offset back door from an exterior perspective and the offset front door from an interior perspective constitute the only asymmetrical elements to an otherwise totally symmetrical plan. This arrangement is typical of shotgun houses in that the design commonly calls for raised brick flue/chimneys centered on, and extending through, the ridge line, and also makes for more efficient use of wall space throughout. The interior is extremely basic; window, door, and baseboard trim are simple and unadorned, with hardwood floors typical of the time, and no indoor plumbing.

The exterior is very simply sheathed in clapboard and accented with modest transitional fascia and soffit trim. Surviving evidence suggests that the original front porch may have utilized turned spindles and perhaps some sparse late-Victorian surface ornament, reflective of the era.[18] Close examination of the original structure suggests that the plan also included a rear porch on the east end of the building, which was later removed to accommodate a 16' x 8' bathroom addition. The addition was likely added after McQuitty's tenure. Luther and his third wife, Lottie (Wright) McQuitty probably occupied the house from its initial construction through the 1920s, when it was sold to the Davis family, who likely added the bathroom but otherwise maintained the dwelling without significantly altering its architectural features.[19]

It is uncertain as to why McQuitty employed the shotgun plan, but it is likely that the relatively narrow lot size may have been a determining factor. McQuitty subsequently purchased adjoining lots in the 400 block of Garth, upon which several similar shotgun homes were constructed. In fact, a number of shotgun structures punctuated the architectural landscape of the developing black corridor of north Garth, several of which were built and marketed by McQuitty.[20] This northernmost part of Columbia's black community would experience continued development after World War II, when urban renewal in the so called "Cemetery Hill" area necessitated the relocation of some houses to available lots in the north Garth corridor.[21]

What is perhaps most important about the McQuitty example is that it retained much of its original form and material. Amazingly, the structure experienced very little of the organic growth associated with most shotgun dwellings, and, with the exception of the later bathroom addition, managed to retain its original floor plan. The structure also retains original windows, clapboard, and most of the interior and exterior trim.[22] Although historically compromised by relocation, and exhibiting some minor modifications, the McQuitty shotgun is perhaps the best surviving example of the simple three-room shotgun design as built throughout small-town Missouri. In its new location on the premises of Boone County Historical Society (BCHS), it promises to become a period museum for better interpreting and understanding the local black experience.[23]

Additions to shotgun houses range from relatively modest, as evidenced in the McQuitty house, to the creatively radical, a reminder that additions are born of varying needs and their attributes dictated by various economic situations. Most working-class dwellings experience organic growth. As families grow, so, too, dwellings. With few exceptions, the shotgun houses located and examined in the survey have been modified to different degrees through planned expansion on the parts of the homeowners.

Located on the eastern edge of Fayette, the Lewis Patrick house was a rudimentary study in how shotgun houses developed organically as family growth demanded floor space. It also demonstrated, as black dwellings often do, the distinctly African-American penchant for cultural improvisation in design and efficient use of available material. Patrick's simple, roughly 16' x 24.' two-room, frame shotgun home was altered and expanded repeatedly between its construction in the early twentieth century and the mid-1970s. The original two-room clapboard structure reflected at least three additions before Patrick's tenure in the early 1960s. The earliest additions were constructed on the rear (east) end of the structure in three separate phases, and utilized clapboard to match the original, core dwelling. Three subsequent additions (pre 1950) eventually extended the building to nearly the full length of the lot, and later additions, the work of Patrick himself, were applied to the front and south sides of the dwelling.[24] The owner's later additions were typical of black expansion of residential space in that each was designed for a specific purpose at the time and each utilized recycled materials. Available materials undoubtedly factored into the design and general size of the additions as well.

Collectively, the expansions underscored the folk aspects of the structure: the overall result was a rambling form that revealed the family's growing need for space at several points in time and revealed, too, the work of multiple hands, likely none of them professional. In its extreme growth, however, the Patrick shotgun was atypical of most small-town Missouri shotgun houses. These were family dwellings, and even the most modest addition contributed a degree of comfort and perhaps some degree of status. Unlike most urban shotguns that fill a narrow lot and thus have potential for only longitudinal expansion toward either the rear or front of the property, the lot dimensions here permitted a certain amount of lateral growth as well. The smallest addition, added most recently on the front of the building, was an enclosed porch with a small window looking out on the street, and one of Patrick's favorite places to sit, even in winter. The original front porch to which this later addition is attached was enclosed as a front bedroom in the 1970s. Patrick did not identify his house specifically as a shotgun but was well aware that previous owners were African American and that the gable front made it a unique structure in a neighborhood where mainstream vernacular design predominated. Lewis Patrick died in 2011, and the dwelling sat vacant until it was damaged by fire and subsequently razed in 2012.[25]

Until it, too, was razed in December 2012, the Crockett

house was another excellent example of the shotgun in the Boonslick, one that shows the same degree of organic growth and practical creativity as the Patrick house. Close examination of Crockett's original structure reveals that this house began as a simple three-room, gable-end, frame building with clapboard and two-over-two windows typical of the era of its initial construction. In terms of basic building techniques and materials, it was like most working-class homes of the time; square footage was at a premium (here, about 550 square feet), and there was practically no exterior surface ornament. The lot, however, left plenty of room for future expansion, measuring 36' x 100.'

The Crockett house was roughly contemporaneous with the McQuitty house and was similar in plan and general appearance prior to expansion. The two structures, however, featured two very different roof types, both of which are typical of shotgun houses from their original development in the tropics through their rural and urban manifestations nationally: front-gabled; and hipped. The McQuitty example utilized a full front gable that constitutes the upper façade, while Crockett's structure was distinctly hipped. Apparently, roof type was a matter of preference; *Cailles* in the Caribbean and shotguns throughout the South exhibit both styles with equal frequency. As with all shotgun houses, the Crockett house porch was an integral part of the family's living space, and with the exception of some modification—notably the removal of original post/spindles, which were replaced with ornamental wrought iron supports in sometime in the 1960s—it retained most of the original form and materials. Evidence suggests the Crockett house was built just after the turn of the century, a time when African Americans were moving into east Boonville, a part of town first incorporated into the city of Boonville in the 1850s and ostensibly an eastern extension of Water Street, a thoroughfare lined with black residences and commercial establishments, well before the turn of the century.[26] Beginning around 1900, this became the city's primary black neighborhood, and by 1938 the area was the location of the "new" Sumner school.

Before it was torn down several years ago, the Enyard family's 500-square-foot shotgun house stood next to Campbell Chapel AME Church in Glasgow. A five-room house, it was a rare example of the shotgun style. The first two rooms were bedrooms and it had a small basement kitchen. The house had not been lived in for some time.

James "Pete" Crockett purchased the structure in the immediate wake of desegregation in Boonville, at something of turning point: the beginning of the gradual social and material decline of the Water Street/East Boonville Neighborhood.[27] When Crockett assumed ownership, the dwelling had already been enlarged on the rear (east) side, creating a larger kitchen and bathroom and a half-storey bedroom over the third room (the original rear porch), transforming the structure into what is generally referred to in the South as a "camelback" or "humpback" version of the shotgun house, with access to the upper bedroom via a narrow stairway extending from below. The upper half-storey addition featured a unique side-gable design, and contained a 12' x 15' bedroom with an attached 4'x 16' porch. This odd vernacular design aimed to add practical space and does not appear to have been a conscious attempt to articulate a specific variation of shotgun house; half and full second-storey additions typically follow the longitudinal roofline or are capped by a shed roof, not side gables. A 32' x 9' addition was later added to the south side of the structure by Crockett, probably in the 1960s.

After the completion of the last addition, the house contained nearly double the square footage of the original three rooms (a total of almost 1,100 square feet). Salvaged materials such as windows and plywood were apparently incorporated into the additions, and the structural integrity of the latest additions in particular became especially problematic in recent years, though not initially to a point that would necessitate demolition of the entire structure. Crockett eventually covered the clapboard with roll asphalt roofing material, commonly used in working-class buildings and ubiquitous in black neighborhoods. It was an inexpensive way to seal out moisture and add longevity to a structure that was undoubtedly experiencing moderate deterioration early in Crockett's tenure.

Pete Crockett passed away in January, 2004, and the house remained vacant for several years afterward.[28] Crockett knew the house was a called a shotgun, and recalled that it was probably built by an African American but was not familiar with its construction history.[29] An original deed for the property could not be located, but it is believed that the Lewis family, who owned the structure for decades prior, were likely responsible for the first addition and may have built the core structure. By virtue of its unique meandering vernacular form, its central

location in the neighborhood, and, for many years, its bright pink color, it was perhaps the most immediately recognizable dwelling in the community. In a town with few remaining black architectural resources, the loss of Pete Crockett's shotgun was nothing less than tragic.

Still standing and unarguably the most endangered shotgun house in the Boonslick is located in the southeast corner of Glasgow, on the edge of a once-vibrant African-American community. Built in the early 1920s by Homer Vivian, the son of former slaves, and long abandoned, the dwelling reflects both typical and unique features of the small-town shotgun house: a simple two-room gable-end core, from which a series of modest and somewhat predictable additions extend north and east. Although architecturally intriguing, the Vivian shotgun house is nevertheless a typical rendition of the practical shotgun plan. But beyond its obvious material significance, the Vivian house tells the history of a single African-American family with deep Boonslick roots.

Born in 1874, Homer Vivian was the son of James and Florence Vivian, both of whom were born and enslaved in Howard County, and the grandson and namesake of one Homer Vivian, a slave of whom little is known. His mother, Florence, was born in 1854 and enslaved in the community of Burton, about ten miles east of Glasgow. She was one of seven children from the union of Gabriel Smith (b.1805), from Culpepper County, Virginia, and Lethia ("Leafie") Gason (b.1807) of Kentucky, both of whom were brought to Howard County sometime in their youth. James and Florence married in 1868 in Glasgow and raised children, the eldest of whom was Homer.[30]

In the decades following the Civil War, some former bondsmen gained small parcels of land in the area, while others simply redefined the terms of their labor and continued to work for former masters and for other farmers in the area. By 1880, blacks still accounted for over one-quarter of the population of Howard County and nearly one third that of the city of Glasgow.[31] Although African Americans had traditionally resided in various smaller pockets in Glasgow, the center of the community from the late nineteenth century through the 1950s was a low-lying area locally known as "the Flats," located on the eastern edge of the city. Although not property owners, James and Florence Vivian initially resided in area south of Glasgow and subsequently moved to town, where Homer and his siblings were raised.[32]

Little is know about Homer Vivian. He worked as a farm laborer throughout his life, married in 1893, and fathered one child, Annie Lee, in 1903. In 1923, Homer and his wife Arah, now in their late forties, purchased two lots in the Thompson and Pritchett addition of Glasgow from William Wengler, a German immigrant cabinet maker and undertaker, and soon built what was probably the Vivians' first house.[33] Their relatively narrow lots (11 and 12 of Pritchett's addition) faced south on Howard Street, on a hill above the Chicago Alton railroad tracks, less than a block west of Lincoln School on the southwestern edge of the Flats.[34]

The Vivian shotgun house began as a typical two-room structure—a living room/ bedroom inside the front entrance on the south side of the building, facing Market Street, and a slightly smaller kitchen/dining room located directly behind. It is likely that the building soon experienced additional growth, as a kitchen was added in place of a rear porch not long after initial construction. Sadly, Arah died of diabetes in 1926 at age 46, leaving Homer alone in the house.[35]

The economic downturn that impacted small farming communities like Glasgow for several years prior to the stock market crash and the onset of the Great Depression in 1929 inevitably took its toll on Glasgow's black community. Homer Vivian, by now in his mid-fifties, must have survived the Depression years with little or no income. For African-American agricultural laborers such as Homer, opportunities were few, and there is no indication that he benefited from New Deal work programs that tended to favor younger men. From 1931 through 1937, Homer was unable to pay his property taxes, and on November 7, 1938 his property sold at public auction.[36] Homer subsequently moved to Market Street and lived with his daughter until his death from a tragic fall in 1946.[37] The house was sold in 1940 to Laurence and Alberta Jackson, who likely lived in the house until 1947, when Homer's younger siblings, Sesco, Mizelle, and Kimmage Vivian purchased the property.[38] Kimmage had lost his only daughter, Kathryn, to influenza in 1940, and Sesco and Kimmage probably shared the house until Sesco's death in 1954. There is no evidence that Mizelle ever lived in the house, and after Kimmage died in 1963, it was probably converted into a rental unit; it soon began to deteriorate and was ultimately abandoned.[39] Today the Vivian house, abandoned and in disrepair, is slated for demolition. As recently as 1995, four shotgun houses remained in Glasgow. The Vivian house is now the last shotgun house in the city and one of only three known to have survived in the county.

From the Caribbean to Central Missouri, the shotgun house is perhaps the single most important contribution of blacks to American vernacular building tradition. Like other African-American traditions, the shotgun traveled up the cultural conduit of Mississippi and Missouri Rivers into Missouri and the Boonslick, where it became a unique fixture in many communities. As an ethnic folk artifact, the shotgun house is a very tangible aspect of African-American history, reflecting cultural continuity in form, expression, and improvisation, and is *the* most visible Africanism in Missouri.

In his *Vernacular Architecture in Rural and Small-Town Missouri: An Introduction* (1994) Howard Marshall notes that "the shotgun house is a type of vernacular building that calls for documentation and analysis by future researchers so that Missouri's complicated multicultural heritage can be better understood."[40] Almost two decades have passed since Marshall's call to action, and the shotgun house has largely vanished from Missouri's small-town architectural landscape. The majority of

those that remain are endangered. Fully one-third of the extant structures surveyed just five years ago are currently abandoned or in such disrepair that they will soon be slated for demolition. Like many other structures associated with African Americans in small-town Missouri, those that have survived have been largely ignored by city governments and local historical organizations and require immediate documentation specifically for their architectural importance and more generally for the record they provide of the African-American experience in the region.

NOTES

[1]John Michael Vlach, "The Shotgun House: An African Architectural Legacy," Pt. 1, *Pioneer America* 8:1 (1976): 34.

[2]Ibid, 53. Also, John Michael Vlach, "Affecting Architecture of the Yoruba," African Arts, 10:1 (1976): 48.

[3]John Michael Vlach. *The Afro-American Tradition in Decorative Arts* (Cleveland OH.: The Cleveland Museum of Art, 1978) 136-137.

[4]Ibid., 122-123.

[5]Ibid., 131.

[6]Although the interior door arrangement in some shotgun houses (especially two-room versions) make this explanation plausible, in reality most floor plans reflect an arrangement of rooms with offset doorways on either side of the building.

[7]Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Knopf, 1984) 90.

[8]A ground-breaking architectural survey of African-American sites in Missouri conducted in 1980 noted that the dominant architectural forms in Missouri's small-town black communities were clearly rooted in vernacular Euro-Southern traditions. Structures in black communities that remain, and photographic documentation, add credence to this assertion. See "Missouri Black Cultural Sites: A Preliminary Survey," Missouri Department of Natural Resources, State Historic Preservation Office, (Statewide Architectural survey, SW17, 1980), Gary R. Kremer and Donald Ewalt. Kremer and Ewalt note that most African Americans in late 19th century Missouri frequently built and lived in distinctly Anglo-American dwellings, and highlight a brick, two-room hall-and-parlor house situated in the heart of Boonville's African-American community as a typical form of black housing following the Civil War.

[9]Constance M. Greiff, ed., *Lost America: From the Mississippi to the Pacific* (Princeton: The Pyne Press, 1972), 9.

[10]Howard Marshall and other historians have noted that the shotgun design was sometimes appropriated by whites, but in small town Missouri they appear almost exclusively in African American neighborhoods.

[11]The architectural survey referenced here was conducted by the author between 2002 and 2007. In 2007 selected houses were revisited and documented further; some were reexamined a second time in 2012-2013. The following counties were included in the survey: Clay, Lafayette, Saline, Chariton, Howard, Cooper, Boone, Randolph, Callaway, Monroe, Audrain, Ralls, Pike, and parts of Marion, Lincoln, Pettis, Johnson, Henry, Ray, Montgomery, and St. Charles counties. These counties constituted the largest black population in Missouri outside of urban areas, from slavery through the 1930s, and collectively comprise the Little Dixie region in its broadest definition, along with several peripheral counties.

[12]Milton Rafferty. *Historical Atlas of Missouri* (Norman, OK: University of Oklahoma Press, 1982), p. 43.

[13]The shift from the older African American neighborhood in Boonville, centered Around St. Matthews AME Church and the first Sumner School, to an area along the Missouri River on Water Street, east to the East Boonville Addition occurred around the turn of the century. See plat for the East Boonville Addition (1857), County Clerk's Office, Cooper County Court House, Boonville, MO. Also see map in: Robert L. Dyer, Boonville—*An Illustrated History* (Boonville MO: Pekitanoui Publications, 1985) 73. Also, James "Pete" Crockett, interview by author, Boonville, MO., June 21, 2002. Crockett noted that there were a number of shotgun houses built in the area centering on east Water Street.

[14]Dianna Maupins, interview by author, Sedalia, MO., May 29, 2013. Maupins was raised in a shotgun house in Sedalia and explained that a significant number of residents of the city's black community lived in a shotgun house. Her father was employed by the Union Pacific railroad, as were a significant number of residents.

[15]The three remaining shotgun homes in Fulton are very different from one another, and spaced at generous intervals.

[16]Born in 1885, probably in or near the Boone County community of Everett, Luther McQuitty (1885-1936) was a well-known local contractor and realtor active in developing Columbia's African-American community. 1900 and 1920 United States Census, s.v. "Luther McQuitty," ColumbiaTownship, Boone County County, Missouri, accessed through http://www.censusrecords.com.

[17]Jeff Enyard, interview by author, Glasgow, MO., Feb. 23, 2008. Enyard, who was raised in a five-room shotgun house in Glasgow with eleven siblings recalled that the first two (largest) rooms in his house were bedrooms, and sleeping arrangements were tight. The Enyard shotgun house, a rare example with a small basement kitchen, contained roughly 500 square feet. Also, Maupins interview. Maupins noted that throughout her childhood, she slept on a rollaway bed located in the kitchen of her family's shotgun house.

[18]Close examination of the of the McQuitty porch in 1995 suggested that the one remaining support at the time was probably original to the building.

[19]The McQuitty house remained at its original location, until 2009, when the property was eventually purchased by a local developer and the dwelling donated to the Boone County Historical Society. Long regarded by the historical community as a local landmark, the structure was recognized as a Most Notable Historic Property by Columbia's Preservation Commission in 1999. But regardless of historical value, by 2006, imminent threat of demolition generated considerable public attention and a plan for relocation and restoration. In 2008, Brian Treece and Arthouse Properties, LLC purchased the property for development and negotiated a plan with Boone County Historical Society and the Columbia Parks Department to relocate the structure on the grounds of BCHS museum. After securing funds for the move through a Columbia Convention and Visitor's Bureau grant, the McQuitty shotgun, was moved to its new home where it is currently being restored

[20]Evidence indicates that McQuitty built several shotgun houses of this type within the neighborhood, but additional extant structures have yet to be attributed. Around 1930 McQuitty sold the house to the Davis family who lived in the structure through the 1970s.

[21]The Cemetery Hill area developed around the turn of the nineteenth century and constituted the southernmost edge of Columbia's African American community. This area included the 100 and 200 blocks of south First, Second and Third Streets, and west Cherry and Locust Streets. The area bordered by the City Cemetery to the west and Flat Branch Creek and to the east. Spurred by local developers, Columbia's plan for urban renewal in the 1950s involved expansion of the downtown business district west, along Broadway Street; Cemetery Hill fell victim to Columbia's post-war commercial expansion and consequently, some of the better houses were relocated rather than razed.

[22]When I first documented the McQuitty shotgun in 1995, it was clear that it had retained a great deal of structural integrity, despite minimal

maintenance and some obvious deterioration of building fabric.

[23]Information here comes from my own documentation of the structure in the mid-1990s and again in 2007 and 2013. Also, "Research Reveals: Who built Columbia's Shotgun House," *The Columbia Heartbeat*, Sept 29, 2009, and collected material from BCHS program coordinator, David Sapp, who was instrumental in negotiating the acquisition of the structure and overseeing the initial phases of the restoration effort.

[24]Lewis Patrick, interview by author, Fayette, MO., October 5, 2007. Also Floyd Patrick, telephone interview, May 10, 2013.

[25]Lewis Patrick died in 2011. Unoccupied, his home located in the 200 block of Louisiana Street was severely damaged by fire in the winter of 2010, and razed in 2012.

[26]The 1900 census also reveals that a sizeable number of black families resided within a quarter mile stretch west along Water Street and connecting side streets. The East Boonville Addition remained a predominantly white neighborhood through the late nineteenth century. Numerous deeds indicate that African Americans were buying property from white landowners in this subdivision around the turn of the century.

[27]See deed: Fannie Lewis to James Crockett, Block 3, Lots 39 and 40, East Boonville Addition, May, 1957. Cooper County Deed Books, Cooper county Courthouse, Boonville, MO.

[28]"James Crockett" (Obituary), Boonville Daily News, January 20, 2004. James "Pete" Crockett, interview with author, June 21, 2002. James Crockett (son), interview with author, July 12, 2009.

[29]James "Pete" Crockett, interview.

[30]James and Florence's children are: Homer (b. Sept. 21, 1871), Erskine (b. Feb. 24, 1881), Francisco (Sisco) (b. Aug. 5, 1882), Sylvia (b. June 5, 1887), Mizell, (b. Dec.19, 1891), and Kimmage (b. Oct. 17, 1893). In the 1870s, several families of Vivians, both black and white, including Thomas Vivian, a former slave owner from Kentucky, lived in the town of Glasgow and in the surrounding countryside of southern Chariton and northern Boonslick Townships (between Boonsborough and Glasgow). These were undoubtedly descendants of both former masters and slaves living practically side by side, a development that was not uncommon in postbellum Little Dixie. At least some of the Vivians, former bondsmen and their families, now in freedom, were achieving a key component of former slave's basic definition of freedom—land ownership. 1870 United States Census, Chariton and Boonslick Townships, Howard County, Missouri, accessed through http://www.censusrecords.com. 1880 United States Census, Boonslick and Chariton Townships, Howard County, Missouri, accessed through http://www.censusrecords.com. "Descendants of Johannes Casper," http://familytreemaker.genealogy.com/users/w/a/t/Roberta-C-Watson/GENE3-0008.html, accessed, April 4, 1013. Also Illustrated Atlas Map of Howard County Missouri (N.p.: Missouri Publishing Company, 1876).

[31]Milton Rafferty. *Historical Atlas of Missouri* (Norman, OK: University of Oklahoma Press, 1982), p. 43. Also, *Illustrated Atlas Map of Howard County Mo.* 1870 United States Census, Chariton Township, City of Glasgow Howard County, Missouri, accessed through http://www.censusrecords.com. 1880 United States Census, Chariton Township, City of Glasgow, Howard County, Missouri, accessed through http://www.censusrecords.com.

[32]1870 United States Census, s.v. "James Vivian," s.v. "Florence Vivian," Chariton Township, Howard County, Missouri, accessed through http://www.censusrecords.com. 1880 United States Census, s.v. "James Vivian," s.v. "Florence Vivian," Chariton Township, Howard County, Missouri, accessed through http://www.censusrecords.com.

[33]William Wengler to Homer and Ora (Arah) Vivian, Block 5, Lots 10 and 11, Thompson and Pritchett's Addition, November 7, 1923. Homer paid $550.00 for the two lots. The deed makes no mention of a structure. Subsequently: Homer and Ora (Arah) Vivian to Jack Denny, June 5, 1938; Jack Denny Laurence and Alberta Jackson, November, 23, 1940, Howard County Deed Books, Recorder's Office, Howard County Courthouse, Fayette, MO.

[34]The African-American section of Glasgow (the "Flats") roughly included a several block area between 7th and 8th Streets, and south of Commerce Street to Washington Street. This was one of several segregated sections of the city, but the one that would constitute the center of the black community through the 1950s.

[35]Missouri Department of Health, death certificate no. 8059 (1926), Ora Vivian; Missouri. State Department of Health, " Missouri Death Certificates, 1910-1963," Database and images. "Missouri Digital Heritage" (http://www.sos.mo.gov/archives/resources/deathcertificates/#searchdeat: assessed 21, May 2013).

[36]The county collector held title to the property until November of 1940, when it was purchased it in for 250.00. Block 5, Lots 10 and 11, Thompson and Pritchett's Addition Homer and Ora (Arah) Vivian to Jack Denny, May 23, 1938; Jack Denny to Laurence and Alberta Jackson on November 7, 1940, Howard County Deed Books, Howard County Courthouse, Fayette, MO.

[37]Homer died on June 9, 1946 at age 73 of a broken neck, incurred while working as a farm laborer. Missouri Department of Health, death certificate no. 19858 (1946), Homer Vivian; Missouri. State Department of Health, " Missouri Death Certificates, 1910-1963," Database and images. "Missouri Digital Heritage" (http://www.sos.mo.gov/archives/resources/deathcertificates/#searchdeat: assessed 8, May 2013).

[38]Block 5, Lots 10 and 11, Thompson and Pritchett's Addition, Laurence and Alberta Jackson to Sesco, Mizelle, and Kimmage Vivian, Howard County Deed Books, Howard County Courthouse, Fayette, MO. Mizelle died in 1963 and Kimmage in 1972.

[39]Homer, Arah and most of the Vivian family are buried in nearby Lincoln Cemetery.

[40]Howard Wight Marshall, *Vernacular Architecture in Rural and small Town Missouri: An Introduction* (Columbia: University of Missouri Extension Publications, 1994) 40. Curiously, in his more influential *Folk Architecture in Little Dixie: A Regional Culture in Missouri* (Columbia: University of Missouri Press, 1981), Marshall makes no mention of the shotgun house, presumably because it was not a vernacular housing form transplanted to the region by white immigrants of the upper South during the antebellum era. As Marshall highlights, however, these southerners transplanted a rich southern culture into the heart of Missouri which included blacks and the Anglo-American vernacular traditions that shaped and defined both white and African-American culture in Missouri's Little Dixie counties well into the twentieth century. Although not a part of the widely influential Anglo lexicon of house types, the shotgun house is, nevertheless, a distinct southern form of vernacular architecture and an important contribution to the Architectural landscape of both urban and small-town Missouri, as Marshall highlights in his later book.

Editor's note: The author did extensive additional documentation of the sources for his article that we were not able to include here because of space limitations. These included a Bibliography noting Secondary Sources, Primary Sources, Official Documents and Publications, U.S. Census Records from 1850 through 1940, and Interviews with family members and individuals involved with the shotgun houses mentioned in the article. A copy of those additonal source references may be obtained by contacting the Quarterly editor at: don.cullimore40@gmail.com.

www.boonslickhistoricalsociety.org

New Historical Groups Formed

Thanks to BHS member and *Columbia Daily Tribune* columnist Bill Clark, we learned about two new Boonslick Region historical groups: the Midway Historical Society, organized in November 2012, and a group dedicated to the African-American history of Boone County, which held its first meeting in March of this year.

Clark noted in his newspaper column that Midway was one of the first settlements in Boone County, dating to the arrival of Revolutionary War veteran Rueben Hatton in 1816. A year later, Hatton organized a group that eventually became the Locust Grove Church, which is still in existence and planning to celebrate its 200th anniversary in 2017, a major project being undertaken by the new historical society.

Clark said the Boone County African-American history group's first meeting was chaired by Doug Hunt, a retired University of Missouri-Columbia English professor "turned local historian." That meeting also was attended by representatives from the State Historical Society of Missouri and the Boone County Historical Society, and "a solid cross-section of pioneer families and newcomers."

In the first meeting, Professor Hunt pointed out that there have been and continue to be numerous efforts to archive Columbia's "Historic black community," that a rich but far from complete collection of information exists, most of which has been archived by the State Historical Society of Missouri.

Cooper County Group Marks Anniversary

The Cooper County Historical Society celebrated its 22nd anniversary last September. Founded in 1990 by Cooper County residents, the group has approximately 150 members, its original mission was "to sponsor free monthly programs, open to the public, about local history in the various communities of Cooper County and to introduce Cooper County youth to their colorful heritage as a step toward future historic preservation."

Over the past 22 years, the group has sponsored placement of historical markers at significant sites, organized a genealogical research library and building, and published a Cooper County history book written for young people. For membership information: CCHS, Box 51, Pilot Grove, MO 65276.

A predecessor organization also known as the Cooper County Historical Society was organized in 1937 and quickly combined with a similar group from Howard County to become the Historical Society of Howard and Cooper Counties, which was the founding group of the Boonslick Historical Society. The story of the 1937 establishment of the two-county historical group that is now the Boonslick Historical Society was reported in the Winter 2012-13 issue of *Boone's Lick Heritage* Quarterly published by the Society.

State Historical Society Opens Sixth Location

The State Historical Society of Missouri, headquartered in Columbia, has opened a sixth research center which is located on the campus of Southeast Missouri State University in Cape Girardeau. The Cape center opened in March and is open to the public from 9 a.m. to 1 p.m., Monday through Friday, in Pacific Hall on the SEMO campus.

Santa Fe Trail Monument Dedication

The long-awaited dedication of a major monument to the Santa Fe Trail at New Franklin is set for August 31, announced the South Hoard County Historical Society. Ceremonies will began at 2 p.m. at the location where the monument will be placed, the Highway 5 intersection with the Katy Trail, about a half-mile south of downtown New Franklin.

Old Franklin in the Missouri River bottoms was the starting point for the trail, which dates to 1821 when Howard County resident and merchant William Becknell, who became known as the Father of the Santa Fe Trail, led a pack train of trade goods from Old Franklin to Santa Fe, formerly a Spanish Territory but claimed by Mexico that year when it won independence from Spain. For the next six decades, the Santa Fe Trail served as a major route for commerce between the Southwest and the Midwest as well as a military route during the Mexican-American War of 1846. The Trail's use as a vital link for transportation and commerce between Missouri and Santa Fe came to end by 1880 when it was superseded by the railroads.

In April 2012 the national Santa Fe Trail Association, with headquarters in Albuquerque, New Mexico, sponsored the installation of kiosk containing panels detailing the history of the Trail at Katy Trail State Park on Highway 87 in Howard County. The kiosk is located a few hundred yards from the site of the original town of Franklin, from which Becknell left in 1821 on his trading trip to Santa Fe.

The South Howard County Historical Society has been leading the fund-raising effort since 2010 to create and install the major Santa Fe Trail Monument at the Katy Trail crossing on Highway 5. To date, the organization's fund-raising efforts have led to the receipt of a $114,000 Missouri Department of Transportation Enhancement Grant, more than $40,000 in individual and group donations, including $1,000 from the Boonslick Historical Society, and a $3,500 grant from Ameran U. E.

The South Howard County Historical Society is continuing with its fund-raising efforts and has scheduled a Chuck Wagon dinner at the Katy Roundhouse in Franklin on July 13. Donations may be made to the South Howard County Historical Society, c/o Joe Chitwood, P.O. Box 81, Boonville, MO 65233. Donors of $150 or more will have their names inscribed on the monument.

The monument will be constructed of black granite and will contain etched panels of Boonslick Region historical figures from the early to mid-1800s, including William Becknell, Josiah Gregg, Ezekial Williams with Kit Carson, George Caleb Bingham, and Mille Cooper. Internationally known artist Harry Weber created the final sketches for the etchings.

MEMBER NEWS

Denise Haskamp Gebhardt, a member of the BHS Board of Directors, has been appointed as the next curator of The Ashby-Hodge Gallery of American Art at Central Methodist University in Fayette.

Photo courtesy CMU

Gebhardt, a Glasgow resident and native, will assume her new position on July 1. She will replace Dr. Joseph Geist, who has served as curator since 1998. He will remain active as supervisor of the Ashby-Hodge collection and to assist with the transition.

Gebhardt has long been a patron and fan of the Ashby-Hodge Gallery. An adjunct faculty member at CMU, she has taught history and sociology classes there for the past 10 years, both in class and via interactive television through CMU's extended studies program.

As curator of the Ashby-Hodge Gallery, Gebhardt will work with Geist in preparing and organizing all gallery exhibits. She will manage the gallery budget, oversee its operations, and write and review grant proposals, journal articles, reports, and promotional materials, among other tasks.

Gebhardt has a Master of Arts degree in History, and a Bachelor of Arts degree in both sociology and history, all from the University of Missouri. In addition to the Boonslick Historical Society, Gebhardt has been active in the Glasgow Historical Society and the Glasgow Museum board. She is a former docent for the Museum of Art and Archeology at the University of Missouri-Columbia.

Geist, along with Tom Yancey, of Fayette were co-founders of the gallery in 1993, while Geist was chair of CMU's Humanities Division and professor of English and Yancey was a member of Central's music faculty. Yancey, also a BHS Board member, served as the gallery's first curator in the 1990s after retiring from CMU.

Dr. Ralph Lee Woodward Jr. participated in the annual meeting of the Rocky Mountain Council on Latin American Studies in Santa Fe, New Mexico, April 4-6, presenting a paper on "Infrastructure Development in Conservative Guatemala, 1840-1871." Woodward, who lives in Fayette, is emeritus professor of Latin-American History at Tulane University.

Jim Denny of Lupus is a regular historical feature writer for *Rural Missouri*, publishing a series of articles on the Civil War in Missouri, as well as other articles relating to Missouri history. Denny also has appeared as a speaker at several historical conference, including the March symposium at Arrow Rock on the War of 1812 in the West, where he spoke on "The War of 1812 in the Boonslick."

Mike Dickey, administrator of Arrow Rock State Historic Site and Boone's Lick State Historic Site, also has appeared as a speaker at several historical conferences, including the March symposium at Arrow Rock on the War of 1812 in the West, where he spoke on "The Shawnee Lands of the Ohio Valley."

Lynn Morrow of Jefferson City retired December 31 after directing the Missouri State Archives' Local Records Preservation Program, Office of Secretary of State, for more than two decades. Morrow is a well-known historian, author and speaker in the state. He will be the keynote speaker at the fall banquet of the Fayette Area Heritage Association in October.

Don Cullimore of Fayette, editor of *Boone's Lick Heritage* Quarterly, has been appointed to the Boone's Lick Road Association Board of Directors. He joins two other BHS members on the BLRA Board – Bill Lay of Fayette and Lynn Morrow of Jefferson City. The Association was formed in 2012 by David Sapp of Columbia, also a BHS member, to educate the public about the historical significance of the Boone's Lick Road/Trail that became a principal route in the early nineenth century used by settlers pushing into new territories west of the Mississippi River. The original Road ran from St. Charles to Franklin and the Boone Salt Lick just west of it in Howard County. It became the principal trail for western migration and the connection, in Howard County, to the Santa Fe Trail as well as the western routes to Oregon and California.

Jim Rich of Columbia, a long-time BHS member, died February 24 at the age of 81. Rich was a graduate of Central Methodis t College (CMU) and a veteran of the U.S. Army. He was retired from Sears. He is survived by his wife, Kay Rich, a son and daughter, and several step-children.

Other Upcoming Events

Fayette Festival of the Arts, Saturday, August 3, 2013, on the Courthouse Square. Art show, music, classic cars, special demonstrations and more. The Fayette Art Show takes place in the Howard County Courthouse. Other area activities include the Peacemakers Quilting Show in Linn Memorial United Methodist Church, and the CMU Ashby-Hodge Gallery of American Art show "Three from Fayette: Another Look at Edna Glenn (1913-2007), Roger Medearis (1920-2001) and Monte Crews (1888 -1946)."

Friends of Arrow Rock presentations at 10 a.m. on Saturday mornings at the Arrow Rock State Historic Site Visitor: August 3: "Common Life of a Civil War Soldier and His Wife, Dr. and Mrs. Herschel Stroud"; November 2: "Osage Culture: Then and Now, Native American Heritage Month".

South Howard County Historical Society quarterly meeting, 7 p.m., September 3, at the SHCHS Museum, New Franklin, program: "The Santa Fe Trail" video from the State Historical Society.

150th Anniversary Battle of Marshall, September 13, 9 a.m./ September 15, 4 p.m. Reenactment at the Marshall Indian Foothills Park.

Arthur F. Davis Home: Victorian Queen of Spring Street

Site of BHS Summer Meeting in Fayette

Known historically as both the Arthur F. Davis House and as The Elms, the lovingly refurbished Late Victorian-era home of Braxton and Judy Rethwisch on Spring Street in Fayette will be the location for the summer meeting of the Boonslick Historical Society on July 21. Davis was the first owner of the house. It was originally surrounded by stately elm trees, which later succumbed to the Dutch elm disease that spread across the country in the 1960s.

Located at 301 W. Spring Street, the structure was built between 1880 and 1884 and is a classic example of French Second Empire-style architecture. Its exterior remains faithful to the original appearance, as do the interior rooms. The mansard roof rivals that of the Governor's Mansion in Jefferson City. Stick woodwork of the porch is characteristic of the Queen Anne and Eastlake styles. Built at a reported cost of $12,000 (equivalent to $300,000 today), the eleven-room home has six fireplaces, five marble mantels from Italy, and walnut woodwork throughout. Hand-chased Venetian red glass windows frame the front doors, and alternate dark brick outline the window arches. A brick carriage house to the north of the house has been converted to apartments.

During a ceremony at the Capitol in Jefferson City in May, the Rethwischs were recognized for their recent extensive refurbishment of the house. They received one of seven 2013 Preserve Missouri Honor Awards from the state-wide organization known as Missouri Preservation. Missouri Preservation recognizes outstanding projects in various areas of preservation including commercial and residential rehabilitation, neighborhood revitalization, and landscape protection.

During the awards presentation, it was noted that "Braxton and Judy Rethwisch went to great lengths to restore the grand 1880s Second Empire house." In areas where the slate roof was compromised, water had damaged interior plaster and exterior brick and mortar. Leaking roofs also damaged the front and side porches. As part of a 2011 rehabilitation project, the Rethwischs chose to restore the roof, repair and repoint (tuck-point) the exterior brick, and rebuild the porches in a historically appropriate manner. The transformation was subtle, maintaining the important features of the home while improving its ability to shed water and ensuring its long-time survival.

The first owner and builder of the house, Arthur F. Davis, came from Hannibal, Missouri, where he had prospered in lumber. His wife was the daughter of Adam Hendrix. In 1872 Davis took over the Hendrix bank. Later he was president of the Farmers & Merchants Bank and also served as a curator of Central College (now Central Methodist University) in Fayette. Land for CMU's Author F. Davis Football Field was donated to the university around 1911 by his son, Murray Davis, and named in his father's honor.

Missouri Preservation, the state's only statewide not-for-profit preservation organization, is a grassroots network of individuals, organizations, and preservationists. It is dedicated to coordinating, promoting and supporting historic preservation activities throughout the state's small towns, rural communities, as well as urban centers.

Boonslick Historical Society Summer Meeting, July 21, 3 p.m., at the Late Victorian home of Braxton and Judy Rethwisch at 301 W. Spring Street in Fayette, rain or shine. There is no charge and the public is invited. Small group tours of the house will be offered as well as refreshments. Attendees are urged to bring lawn chairs. Music will be provided by Fayette musicians Ted and Ruth Spayde on keyboard and stringed instruments, respectively. Recognized as A Notable Historic Property by the Fayette Historic Preservation Commission, the house is on West Spring Street between Church Street (Highway 240) and Cleveland Street (Highway 5). For more information, contact BHS President Cindy Bowen at 660-273-2374.

Boonslick Historical Society
P. O. Box 426
Boonville, MO 65233

The Victorian parlor of the Arthur F. Davis house in Fayette owned by Braxton and Judy Rethwisch. The house will be the location of the Boonslick Historical Society summer meeting, July 21. The circa 1880-84 house is a French Second Empire-style mansion. The 11-room home has six fireplaces, five with Italian marble mantels, and the woodwork is walnut throughout. The second floor includes five bedrooms. *— Photos pages 15 & 16 by Don Cullimore*