NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

historic name Taylor, John N. and Elizabeth, House

other names/site number

2. Location

street & number 716 West Broadway [N/A] not for publication

city or town Columbia [N/A] vicinity

state Missouri code MO county Boone code 019 zip code 65203

3. State/Federal Agency Certification

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

Claire F. Blackwell 27 March 2001

Signature of certifying official/Title Claire F. Blackwell/Deputy SHPO Date

Missouri Department of Natural Resources
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

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

Signature of the Keeper Date of Action

5.Classification

Ownership of Property	Category of Property	Number of Resources Within Property: Contributing	Non-contributing	
[x] private	[x] building(s)	1	0	buildings
[ ] public-local	[ ] district	0	0	sites
[ ] public-State	[ ] site	0	0	structures
[ ] public-Federal	[ ] structure	0	0	objects
	[ ] object	1	0	Total

Name of related multiple property listing.

N/A

Number of contributing resources previously listed in the National Register.

N/A

6. Function or Use

Historic Functions

DOMESTIC/ Single Dwelling

Current Functions

DOMESTIC/ Multiple Dwelling

7. Description

Architectural Classification

Colonial Revival

foundation Stone

walls Weatherboard

roof Asphalt

other Stone

Narrative Description See continuation sheet [x].

See continuation sheet [ ]

8.Statement of Significance

Applicable National Register Criteria

[ ] **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

[ ] **B** Property is associated with the lives of persons significant in our past.

[x] **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
Property is:
[ ] **A** owned by a religious institution or used for religious purposes.

[ ] **B** removed from its original location.

[ ] **C** a birthplace or grave.

[ ] **D** a cemetery.

[ ] **E** a reconstructed building, object, or structure.

[ ] **F** a commemorative property.

[ ] **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
ARCHITECTURE

Period of Significance
ca. 1909

Significant Dates
ca. 1909

Significant Person(s)
N/A

Cultural Affiliation
N/A

Architect/Builder
Unknown

Narrative Statement of Significance
See continuation sheet [x].

9. Major Bibliographic References

Bibliography
See continuation sheet [x].

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

Primary location of additional data:
[x] State Historic Preservation Office
[ ] Other State Agency
[ ] Federal Agency
[ ] Local Government
[ ] University
[ ] Other:
Name of repository:
_____

10.Geographical Data

Acreage of Property Less than one acre

UTM References

A. Zone	Easting	Northing	B. Zone	Easting	Northing
15	556400	4311360			

C. Zone	Easting	Northing	D. Zone	Easting	Northing

[ ] See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Debbie Sheals

organization Independent Contractor date 12-01-00

street & number 406 West Broadway telephone 573-874-3779

city or town Columbia state Missouri zip code 65203

Additional Documentation

Submit the following items with the completed form:

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

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

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

Additional Items
(Check with the SHPO or FOP for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Robert and Deborah Tucker

street & number 823 East Broadway telephone 573-817-1310

city or town Columbia state MO zip code 65201

Summary: The John N. and Elizabeth Taylor House, at 716 West Broadway, sits on a level lot, facing north to Broadway. It was built ca. 1909. It is two and one-half stories tall, with a high stone foundation and frame walls. It has a wide front porch and side *porte cochere,* both of which have posts and railings of rock-faced limestone blocks. The house has a hipped roof with gabled dormers; both porches have hipped roofs as well. The exterior walls are sheathed with narrow wooden weatherboards, and the corners of the building are accented by two-story wooden pilasters. Most original exterior trim is intact and in very good condition, as are the double-hung wood windows. The upper sashes of several of the windows feature original leaded glass lights. The floorplan is also largely intact, and nearly all original interior woodwork survives. Notable original interior millwork includes a mantel, three sets of paneled pocket doors, and an extensive collection of woodwork in the dining room, which has oak-paneled walls, a beamed ceiling, and a built-in window seat. The house is the only building on the property, and is a contributing resource. Although it is on the edge of a neighborhood of properties which are comparable in age and scale, it is separated from any potential district by buildings which are newer and smaller. The house is in the latter stages of an extensive rehabilitation project, and is very much intact and in excellent condition.

Elaboration: The Taylor house sits back from the street in a residential neighborhood. It faces north, to West Broadway, which has long been a major thoroughfare in Columbia. The house is located on the edge of a neighborhood of comparable properties, most of which are in the Westwood subdivision, which was platted in 1906.[1] Many of the properties on Broadway east of the house also contain relatively large early twentieth century residences. The neighborhood southeast of the house also has a significant concentration of early twentieth century buildings, most of which were built between 1906 and the late 1930s.

The properties immediately surrounding the Taylor house, however, contain smaller, newer, buildings. To the west is a one story church which dates to the late 1970s or early 1980s, and to the east is a 1950s or 60s ranch style house. The house directly south of the Taylor house was built in the late 1990s, and most of the houses further south and west were built after 1947, when the area was replatted. (Those later houses are built on land once owned by John and Elizabeth Taylor.) The house directly across the street is a small ca. 1920s Bungalow which has modern tinted widows with bare aluminum frames. Although the nearby setting has changed, the Taylor house retains integrity of location, design, materials, workmanship, feeling, and association. It maintains an imposing presence among the newer, smaller, buildings, and stands out as the oldest, most intact residence in the immediate vicinity.

The house sits near the center of a level lot of just under three fourths of an acre. The yard around the house is relatively open, with large trees located along the edges of the property. The lot is roughly rectangular in shape, with a narrow strip of land extending south to a street at the rear of the property. (See Figure One, Site Plan.)

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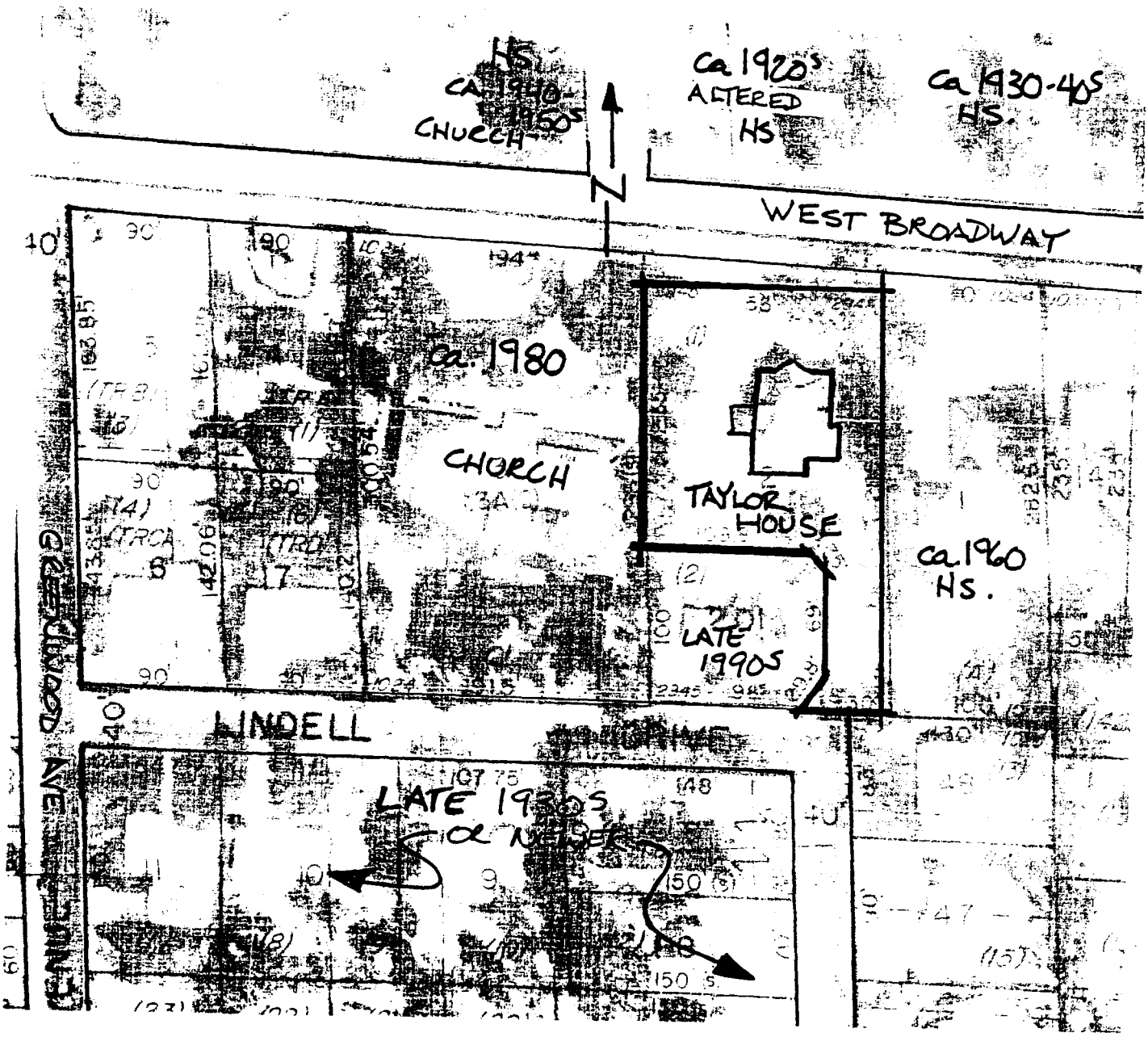
[1] Boone County Plat Book 1, p. 39, Boone County Recorder's Office, Columbia, MO.

Figure One. Site Plan, with notes on surrounding properties.)
Base map is an aerial photo tax map from the Boone County Recorder's Office.



The house is very large, with three floors and roughly 5,800 square feet of living space. The first and second floors each contain 1,980 square feet, and the third floor is only slightly smaller. That size led to a conversion to apartments in 1935, a project that created a separate apartment on the third floor, and split each of the two lower floors in half, to create a pair of two-story units. With a few exceptions, most of which were reversible, the 1935 conversion did not, however, involve major changes to interior or exterior architectural features.[2]

The greatest changes to the interior involved replacing the original open staircase with two narrow enclosed stairs in the front part of the house, dividing the entry hall into two rooms, adding a second kitchen, and blocking off or enclosing other spaces. None of those changes involved significant removal of historic fabric, however, and the house continues to exhibit a high level of integrity, both inside and out. The recent rehabilitation reversed some insensitive modern alterations, as well as many of the changes done in 1935. The third floor apartment has been retained, and the two lower floors have been returned to a single family configuration.

The house presents a massive facade, measuring forty-four feet wide, and just over forty feet tall. All of the exterior walls are sheathed with narrow wooden weatherboards, most of which are original. (The house had vinyl siding for many years, and some of the weatherboards were found to be rotted beyond repair when uncovered. Any new weatherboards used are exactly like the originals in size and profile.) The main corners of the house have simple two-story pilasters, which run from the foundation to the wide cornice band at the roofline. Similar wide flat trim runs along the base of all of the exterior walls.

The wide overhangs of the roof are boxed in, and finished with beadboard. The steeply pitched hipped roof is topped with a widow's walk; the original balustrade has been lost but will be replicated, using historic photos as a guide. Each side of the roof has a large dormer, the windows of which open to the third floor living space.

The facade is dominated by the front porch, which sits high on its stone foundation, and spans the entire width of the facade. The porch has a central staircase, flanked by stone knee-walls. There are four heavy limestone posts of rock-faced blocks, and the porch railing and balusters are of the same type of stone. The porch has a low hip roof with a small front cross gable that is centered above the steps. The cross gable is accented by small eave brackets, one above each center porch post. The actual framing of the roof, which replicates the original, is new; an earlier remodeling had involved removing the porch rafters and roofing to create a flat roof. The brackets and ceiling framing are original.

The porch shelters a wide doorway and two large cottage windows with leaded glass in the upper sashes. The doorway contains the original front door, flanked by sidelights. (The sidelights are replications, based upon historic photos and early remodeling plans.) The leaded glass in the

[2] The early remodeling plans came with the house. They were used to identify many of the alterations made in 1935. The plans were drawn by Deering and Clark, Columbia, MO, June 27, 1935.

windows, like that found elsewhere in the house, features a diamond and lancet pattern. The second floor of the facade has three large double-hung windows, all with the same pattern of leaded glass in the upper sashes, over single-light lower sashes.

The front dormer is the largest and most elaborate of the four dormers. It has a steeply pitched gable roof, and cornice returns which are supported by pairs of short round columns. It has four double-hung windows, each with leaded glass in the upper sash. A small round window high in the gable end replaces a large modern window which was installed in a previous remodeling. (The gable originally had a rectangular vent about the same size as the current round window.)

The west side of the house has a large *porte cochere* which shelters the main driveway. The detailing of the *porte cochere* matches that of the front porch. It also has a low hipped roof over original ceiling framing (also replicated to reverse an earlier remodeling) and rock-faced stone posts. The posts rest upon a stone wall which matches the foundation in height and construction methods. The third floor windows of the west wall are new, custom-milled, replacements of badly rotted originals; all other windows on that wall are original. None of the west windows ever had leaded glass; all are one-over-ones. A tall red brick chimney sits near the front of the house, just to one side of the third floor dormer. The dormer has a steep gable roof, small cornice returns, two double-hung windows, and simple pilaster corner boards.

The east wall of the house features a full-height window bay. The bay is polygonal at the ground floor, with four windows, all of which retain their original leaded glass. The bay has cut-away corners supported by scrolled brackets at the second floor line, and two leaded glass windows at the second floor. The eave of the house extends outward to accommodate the bay at the third floor line, as does the gable-roofed dormer. The detailing of the dormer matches that of the west dormer. The dormer windows also have leaded glass in the upper sashes. The east windows near the front of the house are also original, with leaded glass. A tall red brick chimney is opposite the one on the west wall.

The back wall of the house contains a mix of original and newer windows; the new windows were custom-milled to match the existing windows. One second floor double-hung window has been replaced with new "patio" doors, and one single door at the ground floor has been replaced with double doors. A low deck replaces a one-story covered porch which was removed in the earlier remodeling. A wide high window in the lower east corner of the wall has the same type of leaded glass found in the front and side windows.

The floorplan is also largely intact, and many of the changes made to the interior in 1935 have now been reversed. (See Figures 2-4, Floor Plans.) The wall dividing the two units has been removed, as has the second kitchen. The current kitchen, which has new cabinetry and appliances, is in the original kitchen location. Kitchen access to the rear stairway has been restored, and the back hallway has been reopened. A narrow second hall on the second floor has also been removed. The open front sitting room on the second floor, which was closed in to create a bedroom, is back to its original form.

Figure Two. First Floor Plan.
Drawn by Renner Howell Architects, Columbia, MO.

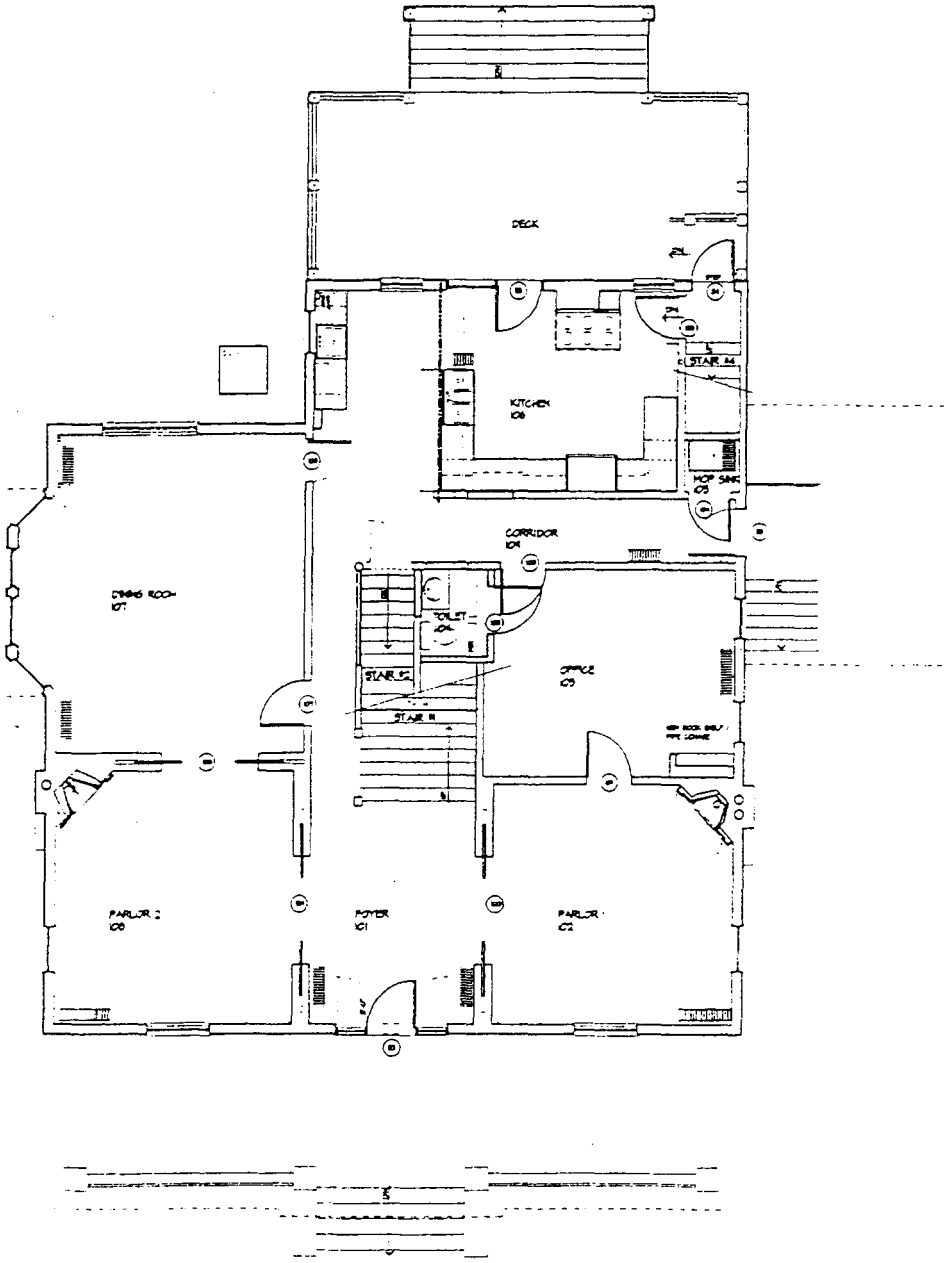


Figure Three. Second Floor Plan.
Drawn by Renner Howell Architects, Columbia, MO.

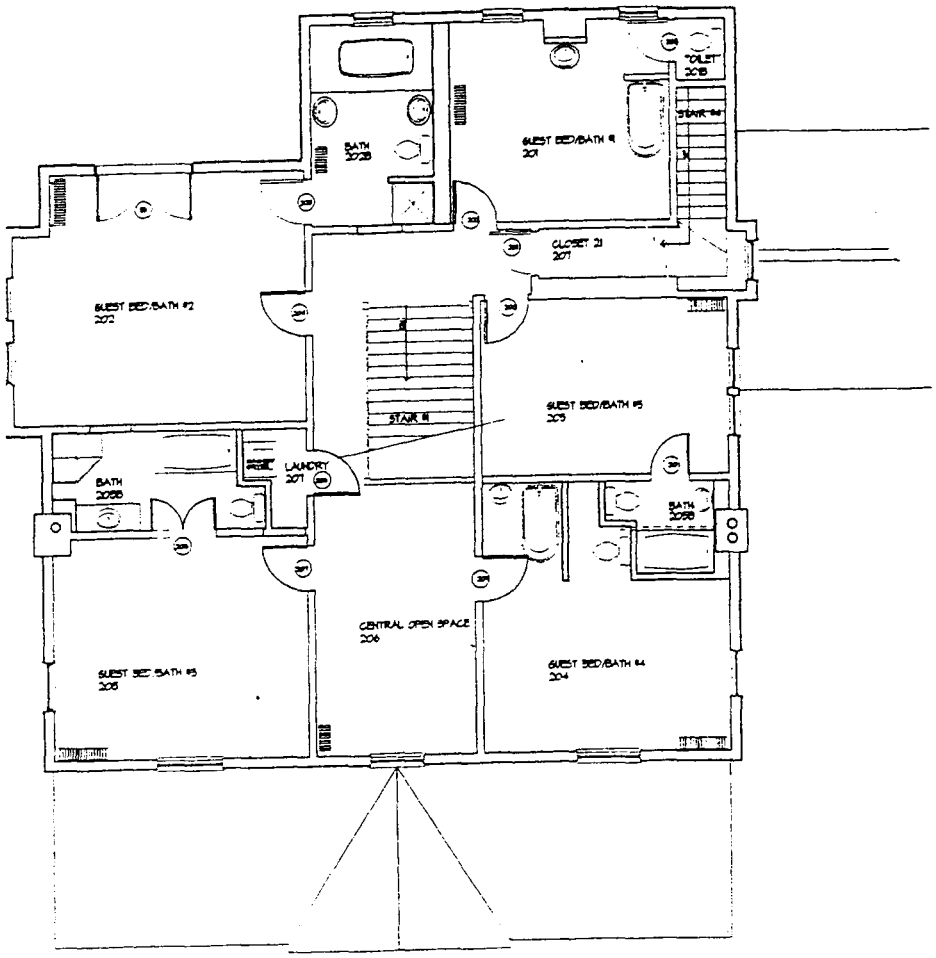
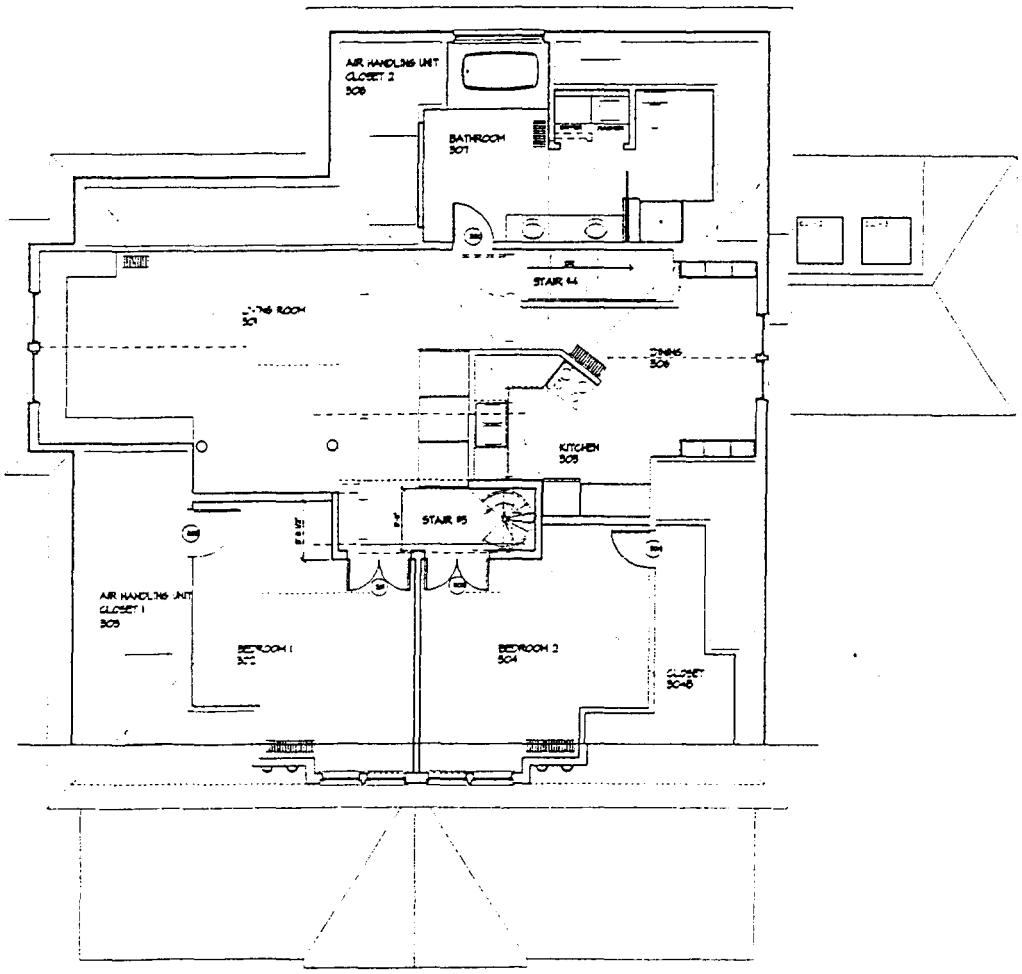


Figure Four. Third Floor Plan.
Drawn by Renner Howell Architects, Columbia, MO.



The spacious entrance hall, which had been sub-divided into much smaller spaces, has also been reopened. The narrow enclosed front stairways which were installed in 1935 have been opened into a single wide staircase, the closet which blocked access to the back rooms has been removed, and the wall which split the foyer in half is gone.[3] The new stair layout, while not exactly like the original, does utilize framing and materials in place since at least 1935, and returns the front hall to an open layout comparable to what was there in the first place. The original pocket doors on each side of the entrance hall are intact and in excellent condition. Each doorway opens to a front parlor.

The interior of the house features much original or early fabric. Almost all early millwork survives, including most doors, all of the wood floors on the first and second floors, and most of the original door and window trim. The stairs retain their early oak treads and risers, as well as early balustrades with simple turned balusters and square newel posts. The original radiators are also intact, and in use. The interior woodwork is, for the most part, relatively simple, with narrow moldings on flat door and window surrounds, and high flat baseboards. Notable millwork on the ground floor includes three sets of paneled pocket doors and the mantel in the east front parlor. The doors have horizontally oriented panels, and the mantel has simple Colonial Revival styling, with a wide top shelf and fluted pilasters along the sides.

The dining room is one of the largest and most impressive rooms in the house. It features paneled oak wainscoting which extends three quarters of the way up the walls, as well as a beamed ceiling, and a large window seat along the east wall. The window seat is tucked into the polygonal window bay, and is topped with four leaded glass windows. Another leaded glass window is set high into the back wall of the dining room, above the paneling. Paneled pocket doors lead to the front parlor, and swinging doors lead to the kitchen and hallway.

The original front door, with egg and dart molding and a large beveled glass light above a single recessed panel, also survives. The early remodeling plans show that the front doorway was converted to a double door in 1935, at which time the sidelights were removed, and the door was moved to one side to accommodate a second door. That change has been reversed; the original door is once again in the center of the opening, flanked by new sidelights modeled after those shown in the 1910 photograph of the house.

The second floor is also largely intact. The upper balustrade, which is in place and in good condition, matches the lower newel posts and balusters. The door and window trim of the second floor, which matches that of the first floor, has also survived, and is in excellent condition. All of the second floor rooms have original hardwood floors. Most of the second floor bedrooms also have new bathrooms, to accommodate future use as a bed and breakfast. The bathrooms were mostly installed in former closets, and do not seriously impact the original room layouts. (See Figure Three.) The

[3] The plans drawn in 1935 seem to indicate that the original stairway was slightly narrower than the one in place now, with small right turns at either end, a configuration that would not work today, as a set of steps to the basement is now located beneath the main run

second floor bathroom, which was split in two in 1935, has been returned to its original size, with some layout changes.

The third floor continues to serve as a separate apartment. It is reached via an original staircase off the first floor kitchen. (A second set of steps from the second floor hall was removed in 1935.) The wood steps to the third floor have a natural dark finish which appears to be original. Many of the other early partitions of that level were removed in a 1990s remodeling by other owners, a change which included removing the wall between the two front bedrooms. That wall has been replaced, and the new apartment kitchen is in the same location as the one added in 1935. The third floor living room now has a vaulted ceiling and a small loft; those both appear to be modern changes. The third floor bathroom is in its original location, although it has been reconfigured. Most of the door and window trim, which matches that found on the first and second floors, is also intact and in good condition.

Overall, the house is in very good physical condition, and looks today very much like it did the day the Taylors moved in. Many insensitive changes, such as the addition of vinyl siding and the division of the main floors into smaller apartments, have recently been reversed. It is ready for at least another century of residential service. ⌂

Summary: The John and Elizabeth Taylor house, at 716 West Broadway, was built ca. 1909 for one of Columbia's leading businessmen, John Newton Taylor, and his wife Elizabeth. The house is one of the largest intact survivors of a row of grand residences which were built along West Broadway in the early decades of the 20th century. It is located in the Westwood subdivision, which was one of the first subdivisions in town to be developed with finished streets, utility connections, and building restrictions. The house is significant under Criterion C in the area of Architecture, as a large, early, example of the Colonial Revival style in Columbia. It is typical of early Colonial Revival buildings, in that it combines Queen Anne characteristics with simple massing and architectural detailing borrowed from 18th century American architecture. That combination also reflects the time period in which the house was constructed. The early 1900s were a time of transition, when the highly ornamental designs of the Victorian era were giving way to simpler forms and cleaner lines. The house was recognized as one of the city's more impressive homes at an early date, and photos of it were included in at least two local promotional publications of the early 20th century. It has been recognized recently as well; the Columbia City Council designated it as a local historic landmark in the fall of 1999.

Elaboration: The town of Columbia was laid out in 1821, the same year Missouri became a state. It was soon after designated as the seat of government for the new county of Boone, which had separated from Howard County in 1820. The original plat for the city included nearly 400 lots, laid out in a standard grid pattern, with generously scaled streets, and land set aside for public use. Broadway, which was the main road through town, was the widest street in the plat, and it maintains that impressive width in the downtown area yet today.

Columbia became home to the state University in 1842, an event which firmly established the community and spurred additional development. Education continued to play an important role, and by the middle of the century the town boasted of two female colleges as well as the University. Commercial development kept pace, and the town developed steadily. One early history boasted that "those who came to the place, as a rule, were wealthy, cultured and refined people, attracted by the educational and kindred advantages, and in consequence Columbia society came to be known as being of the very highest order..."[4] The community saw steady growth for the rest of the century; the population grew from 600 in 1850 to over 5,000 in 1900.[5] The physical size increased with the population growth, and the city limits spread outward as regular additions to the town were platted and developed.

Urbanization west of the downtown area, however, was minimal. The 1898 Atlas map of the area shows that the city limits at that time were just a few hundred feet west of the original plat, and

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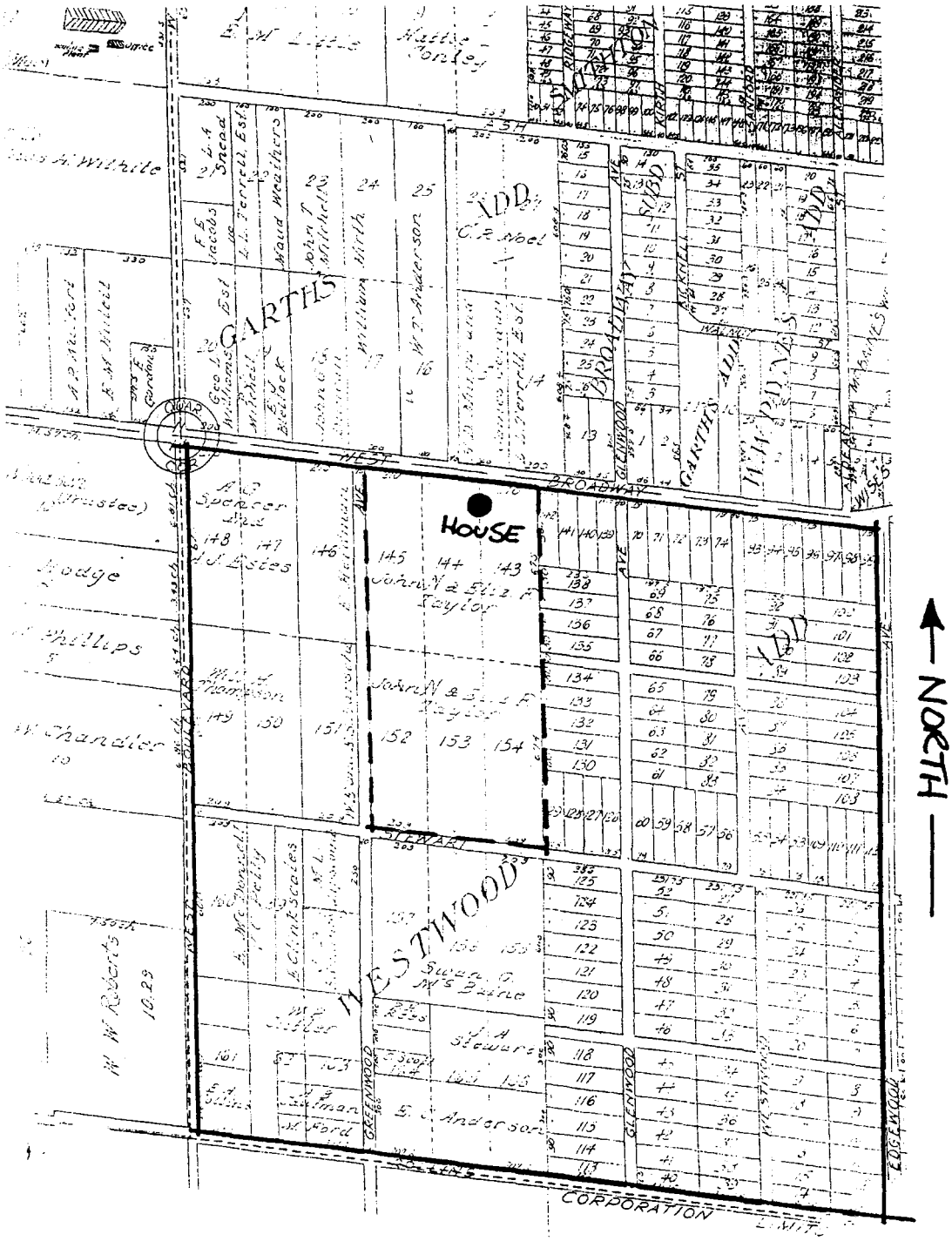
[4] William F. Switzler, History of Boone County, Missouri, (St. Louis: Western Historical Company, 1882, 1970 indexed reprint by Ramfre Press, Cape Girardeau, Missouri) p. 803.

[5] Census figures, cited in Columbia, the Heart of America, (Columbia, MO: Columbia Commercial Club, ca. 1922.)

Figure Five. Atlas Map of Westwood, 1917.
Map published by George A. Ogle and Company, Chicago.



that the area west of there was mostly farmland. Most parcels of land contained at least 60 acres, and buildings were widely scattered. One of the largest parcels belonged to the Jefferson Garth estate, which covered 440 acres north of Broadway, adjacent to the city's west boundary. South of the road, the parcel where the Taylor house now sits was owned by Jacob Strawn, who had 60 acres with a house near the road. The E.T. Maupin estate, which contained 430 acres, was just east of Strawn's land.

The look of that area changed dramatically over the next two decades, as those large parcels were added to the city and platted for residential use. Development began in 1899, when Garth's land north of Broadway became Garth's Addition to Columbia. Much of the area south came in just a few years later, with the platting of the Westmount and Westwood Additions in 1905 and 1906. The Westwood addition, which included most of the former Maupin and Strawn properties, featured a combination of large and small lots, with the large lots located on the west side of the addition. (See Figure Five.)

Both Westwood and Westmount, which was just southeast of Westwood, were platted and developed by John A. Stewart, a former Judge of Boone County, and it was from him that the Taylors bought land for their house on West Broadway. It was Stewart's plan from the start that the area would become one of the most prestigious residential neighborhoods in the city. He was one of the first developers in the city to establish both modern public amenities and building restrictions before offering lots for sale. Stewart noted in a promotional publication of 1910 that

> "perhaps more money has been spent on these additions [Westwood and Westmount] than on any other inland suburban property in Missouri....Before any part of the additions were offered up for sale, miles of granitoid sidewalks were built, new streets opened up and all of them either paved or macademized--sewerage provided, gas and water mains laid, etc...why not build a pretty new home out in Westwood? ...**Building Restrictions, Water, Light, Sewerage, Gas and All Other Modern Improvements Go With Each Lot.**"[6]

Stewart's building restrictions were designed to create a uniform appearance for the neighborhood and to ensure that the homes built there would be relatively expensive, thereby adding to surrounding property values. All dwellings had to be at least two stories tall, and cost $2,000 to erect. There were also set-back requirements and a limit of one residence per lot. The restrictions had an emphasis on public appearance, with generous front set-backs. The restrictions that came with the Taylors' deed show that Stewart was particularly interested in seeing West Broadway develop an expansive streetscape. The deed specified that the "main front line" of all buildings on their property had to be at least eighty-four feet from Broadway, while buildings facing Stewart Road, a block south,

[6] Columbia, The Coming City of Central Missouri, (Columbia, MO: Statesman Publishing Company, 1910) Full page ad, p 120.

could be only seventy-five feet from the road.[7]

Stewart's plans came to fruition within just a few years. The neighborhood soon developed into the most prestigious residential area in town, and today contains some of the largest and most intact historic residences in Columbia. Most of the lots which face West Broadway have large, widely spaced houses, set well back from the street. The tree-lined streets to the south are more densely developed, with an impressive concentration of intact early 20th century houses.

The historic integrity of the neighborhood was formally recognized in 1980, when it was declared to be officially eligible for inclusion in the National Register, as a historic district.[8] Although the Taylor house is located on the western edge of the district evaluated at that time, previously noted changes in context would exclude it from any district nominated under today's standards.

Houses began going up in Stewart's additions as soon as the plats were filed, and by 1910, he could boast that "during the last several years, scores of beautiful homes–some of them almost palatial–have been built out in this section."[9] It is likely that the massive home erected by John and Elizabeth Taylor was one of the houses on his mind as he wrote those words. The Taylors were among his best early customers; they bought approximately one eighth of the entire subdivision from him in September of 1907. The Taylors paid Stewart $23,000 for six of the large lots which covered roughly 19 acres. They built their home facing West Broadway on the north end of that large parcel, and the surrounding acreage remained open for at least another two decades.[10]

John Taylor's choice of a lot facing the most public avenue of the town's most prestigious new neighborhood is not surprising. He was a very successful 57 year-old businessman, ready and able to build the home of his dreams. Even though he did not live in Columbia when he bought the land, he would have been quite familiar with the neighborhood, as he had owned a music store in downtown Columbia for thirteen years. The West Broadway location was a natural choice for the impressive new house of an upper-middle-class merchant.

John N. Taylor was, to use the old saying, a self-made man. One early biography said of him that, "having started out in life for himself on reaching his 16th year with no means, [he] is now one of the prominent and substantial businessmen of Randolph County."[11] Taylor was born in Pennsylvania

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[7] Boone County Records, Deed Book 120, pp. 162-163.

[8] Determination of Eligibility, Columbia West Historic District, signed January 28, 1980. Record on file with the State Historic Preservation Office, Jefferson City, Missouri.

[9] Columbia, The Coming City of Central Missouri, p 120.

[10] A land use map included in A City Plan for Columbia Missouri: Report of the City Planning and Zoning Commission 1935, (Kansas City: Hare & Hare--City Planners, 1935) shows the surrounding area as vacant land.

[11] History of Randolph & Macon Counties Missouri, 1884, (St. Louis: National Historical Company, 1884) p. 530.

in 1850, attended school only until the age of 12, after which he was apprenticed to a cabinet maker. He left that position in 1865, and made his way alone to Sigourney, Iowa, where he found work as a cabinet maker. He married a woman from that town, Lida Stroup, in 1870, and moved to Huntsville, in Randolph County, Missouri to open a furniture and undertaking business. He did very well there, engaging in a number of successful business ventures, most of which involved merchandise or equipment sales.

Lida Taylor died in 1886, and he married Huntsville native Elizabeth F. Reed in 1890. He had had four daughters with his first wife, and he and Elizabeth had seven more children. His business ventures expanded almost as fast as his family, and he opened piano and furniture stores in several mid-Missouri towns, including the Columbia store, which opened in 1896. The Taylors continued to make their home in Huntsdale long after the Columbia store opened, however, and it was not until 1907 that they purchased the land from Stewart. Later biographies all state that they did not move to Columbia until 1909; it may have taken two years to build the new house, or they may have simply waited a while to start the construction project. The house was surely completed by 1909, when they moved to town, and the photo published in 1910 was probably taken to celebrate their new residency.

The Taylors' house in Westwood reflects both national and local architectural trends of the time. It is a representative example of the early Colonial Revival style. The Colonial Revival style has proven to be among the most enduring of American architectural styles, enjoying popularity from the late 1800s to the present. There is, however, a distinguishable early period which ran from about 1890 to 1920.[12] Although later Colonial Revival houses tended to be close replicas of the Federal and Georgian houses after which they were modeled, with flat facades and often directly copied 18th century detailing, earlier examples of the style featured a more freewheeling mix of Colonial and Victorian building characteristics. As one author described it, "the Early Colonial Revival borrowed eighteenth-century details and applied them to simplified Queen Anne houses."[13]

The roots of the Colonial Revival movement have been traced back to 1876, when Centennial celebrations spurred a wave of nostalgia. The architectural connection was made quite directly during the Centennial Exposition in Philadelphia's Fairmont Park. The Colonial styling of the temporary buildings erected for that year-long show caught the attention of architects as well as the general public, and by the 1890s, had started a revival that continues to impact the appearance of American houses more that a century later. The Colonial Revival style has become what one source described as "an apparently irreplaceable staple of American domestic design."[14]

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[12] John Milnes Baker, American House Styles: A Concise Guide, (New York and London: W. W. Norton and Company, 1994) pp. 120-121, and Lee and Virginia McAlester, Great American Houses and Their Architectural Styles, (New York, London, Paris: Abbeville Press Publishers, 1994) pp. 204-205.

[13] Baker, p. 120.

[14] Lee and Virginia McAlester, Great American Houses, p. 204.

The timing was right; the country had been separated from England long enough to be comfortable with styles developed when the colonies were under English rule, and the excesses of Victorian architecture were beginning to seem a bit too exuberant. The simple forms of the colonial era offered a soothing contrast to the elaborate, heavily decorated houses that typified Victorian America.

The change was not as drastic as it might seem; designers of Queen Anne houses had been drawing upon early American models for many years. Although the Queen Anne style had its roots in the work of English architect Richard Norman Shaw, later examples in this country borrowed quite consciously from American colonial styles. One analysis of the Queen Anne movement noted that "while the Queen Anne revival was first received in this country uncritically as just another picturesque adaptation.....it was not long before its relation to what was then termed with friendly condescension our 'old Colonial work' was perceived."[15]

Later Queen Anne houses commonly utilized Classical elements inspired by Colonial architecture, such as columns and Palladian windows, in a subtype sometimes referred to as "Free Classic." It has been estimated that Free Classic versions of the Queen Anne style represent as much as one third of all the Queen Anne houses in the country.[16] The use of 18th century ornamentation became more common as the 19th century progressed, and as has been noted, "it was but a short step from these [Free Classic designs] to the early, asymmetrical Colonial Revival houses, which, along with other competing styles, fully supplanted the Queen Anne style after about 1910."[17]

There were also practical problems with direct emulation of early Colonial buildings, not the least of which was lack of space and modern amenities. It has been aptly noted in House Styles in America that the "the country was not about to give up the expansive interiors, flexible floor plans, interesting building shapes, and big porches it had so recently taken to heart."[18] As a result, many of the earliest Colonial Revival houses tended to be rather large, with big front porches, a mix of ornamental motifs, prominent rooflines, and some irregularity of massing. As time passed, side-gable roofs supplanted steeply pitched hips, facades became flatter and more restrained, and the front porch was either greatly reduced or dropped altogether, to be replaced by a front door surround modeled on those of the 18th century.

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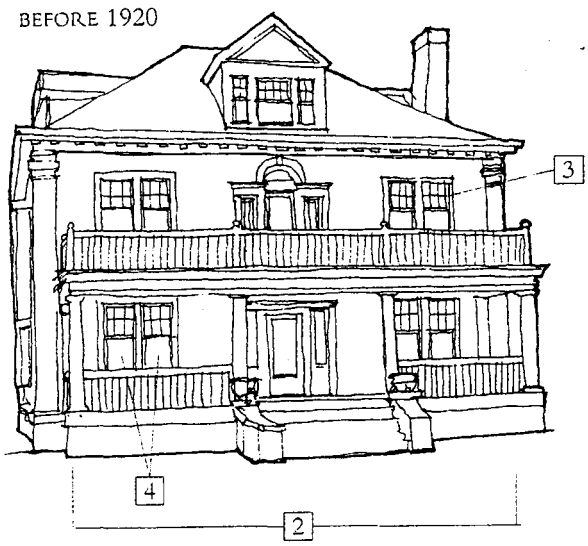
[15] Sturgess, W. Knight. "The Long Shadow of Norman Shaw," Journal of the Society of Architectural Historians, Vol. IX, No. 4, pp. 15-20.

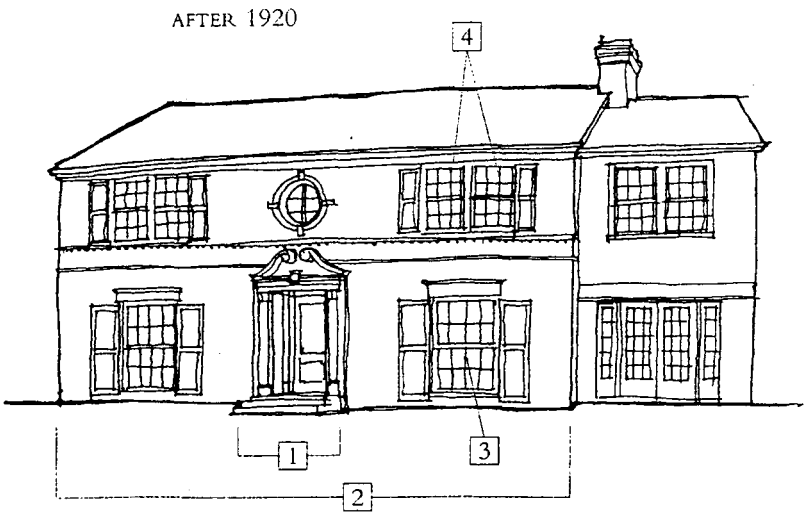
[16] Lee and Virginia McAlester, Field Guide to American Houses, (New York: Alfred Knopf, 1986) p. 264.

[17] Ibid, p. 268.

[18] Massey and Maxwell, p. 181.

Figure Six. Early and Late Examples of the Colonial Revival Style,
From Great American Houses and Their Architectural Styles, pp. 204-205





The Taylor house is clearly typical of early Colonial Revival design, and takes the form described by some scholars as the "Classic Box." The Classic Box is described in A Field Guide to American Houses as having a wide, one-story front porch "which is added to a symmetrical, two story house of square or rectangular plan. Two-story pilasters are common at the corners; dormers, hipped or gabled, are usually present."[19] The McAlesters' estimate that about a third of the Colonial Revival houses built before 1915 are of that subtype. The Taylor house varies from the McAlesters' model only in the ornamentation of the front porch, which features chunky stone posts in lieu of classical columns.

As is the case for many early Colonial Revival houses, it is possible to identify both Colonial and Victorian sources of inspiration for various elements of the Taylor house. The leaded glass windows, complex roof line, and multi-story side bay with scrolled brackets are all typical of Victorian architecture, while the symmetrical facade, corner pilasters, and classically derived details of the dormers reflect early American models. The wide front porch is a character defining feature of both the Taylor house and this transitional style. Purely Victorian porches would in most cases either wrap around to the side, or at least be placed asymmetrically, while later Colonial Revival houses would be much more likely to have a classical door surround instead of a porch.

That mix of characteristics reflects local building practices as well. Contemporary houses on West Broadway east of the Taylor property include both Queen Anne and Colonial Revival styles, although few have the same type of early Colonial Revival styling found on the Taylor house. The Taylor house was one of two West Broadway houses described in an early survey as "examples of the influence of the Colonial Revival style on early twentieth century architecture in Columbia."[20] The size of the house is also distinctive, even in a neighborhood of larger than average houses.

Although the size of the house was no doubt due partly to a desire to create an impressive facade, it was also a practical measure. At least seven of Taylor's eleven children were under high-school age when the house was built.[21] The education of their children may have been one factor in the Taylors' decision to move to Columbia after thirty-nine years in Huntsville. They may have decided to make the move to take advantage of educational opportunities. Their children were getting close to college age when they moved, and later city directories show that at least one of their children, John Taylor Jr., lived with them while attending the University. It is also likely that at least one of their daughters attended Stephens College, an all-girl college also located in Columbia. Taylor was a major donor to Stephens, and a member of the board of Curators there for twenty years.[22]

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[19] Lee and Virginia McAlester, Field Guide to American Houses, p. 321.

[20] Fischer-Stein Associates, "Cultural Resources Survey and Assessment: Broadway Widening Project, Columbia, Boone County, Missouri," (Carbondale, IL: Fischer Stein Associates, 1978. Report on file with the Stae Hiostric Preservation Office, Jefferson City, MO) p. 11.

[21] Missouri Democracy, Volume II, (S.J. Clarke Publishing Company, Inc., 1935) pp. 78-79.

[22] "John N. Taylor Gives $5000 To Stephens." Columbia Missourian, May 15, 1922, p. 6.

Taylor continued his business career after he moved to Columbia, although he gradually shifted focus, from pianos and furniture, to automobiles. He became well-known in Columbia as a "pioneering automobile dealer," having acquired the local Dodge dealership before the car was even put on the market.[23] The ad he ran in the 1917 Boone County Atlas proudly noted what today would be an unusual combination of products, proclaiming that he was a **"Wholesale and Retail Dealer in Pianos and Automobiles**, with Branch Offices in Huntsville, Moberly, Macon."[24] He gradually dropped the music branches, and sold the last of them, the Columbia store, in 1920.[25] (City directories show that the Columbia store continued to operate under the Taylor name at least into the 1930s.) He was also active in community affairs, and served on the board of directors for the Columbia Commercial Club for many years.

John and Elizabeth lived in the house on Broadway for the rest of their lives. He died in the house, in 1932, at the age of 83. His prominence in the community at the time of his death is illustrated by the fact that his obituary, accompanied by a photograph, dominated the front page of the local paper. The funeral was heavily attended, and the list of pallbearers and honorary pallbearers published in the paper the next day included numerous local civic and business leaders. The mayor and city council all attended, and the council even granted permission for city employees to take time off for the funeral as well. (His son, Thomas Taylor was a City Councilman at the time.)

Elizabeth continued to live on Broadway after her husband's death, along with her daughter, Eleanor, who was an assistant professor at the University of Missouri. Maintenance of the large house, combined with economic downturns of the Depression years, must have soon become too much for the women to handle, however. In 1935 Elizabeth hired a local architect to draw plans, and had the house subdivided into three apartments.

She and Eleanor continued to live in the house, presumably renting out the unused apartments. City Directories show that Elizabeth was still living there in 1940, and that Eleanor remained into the 1950s or beyond. Directories also show that other members of the Taylor family stayed close by. John Taylor Jr., (Jack) lived with his wife Cecile at 624 W. Broadway, which may have even been one of the new apartments; the original street number for the big house was 614. Also, J. M. and Adeline Taylor, relationship unknown, had a house at 405 W. Broadway in the 1930s.

It was also under Elizabeth's ownership that the surrounding acreage was developed for residential use. In 1938, she filed a plat for "Taylor's Subdivision" of the original six lots. That plat divided part of the property into three fairly large lots facing West Broadway plus 25 smaller ones, which were grouped around a new street called Taylor Avenue. (The street name has since been

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[23] Missouri Democracy, Volume II, p. 78, and "John Taylor, 82, Dies Here At His Home." Columbia Missourian, September 19, 1932, p. 1.

[24] George A. Ogle, Standard Atlas of Boone County, Missouri, (Chicago: George A. Ogle and Company, 1917.)

[25] Missouri Democracy, p. 78.

changed to Lindell Drive.) It is interesting to note that she kept the building restrictions which required 2 story houses, but did not increase the $2,000 minimum that had been set by Stewart more than 25 years earlier.[26]

As the years passed, the house left the Taylor family, and served as rental property into the late 1990s. Vinyl siding was added, maintenance was deferred, and interior changes were ongoing. A less than sensitive remodeling project was begun in the mid 1990s, but did not go much beyond the removal of the hipped roofs of the porches, and the addition of sometimes inappropriate finish materials to the interior. (The west fireplace, for example, was faced with wide flat marble tiles instead of a mantel.) Finally, in 1999, the house was purchased by the current owners, and the present rehabilitation began. That rehab, which was done according to the Secretary of the Interior's Standards for Rehabilitation, has done much to restore the house to its original appearance.

The house is in excellent condition, inside and out, and appears much as it did when Westwood was the latest word in modern subdivision development. The historic integrity of the property has already been recognized by the Columbia Historic Preservation Commission and City Council; it was designated as a local historic landmark in the fall of 1999. The house also plays an important role locally, as the subject of one of the most comprehensive and sensitive rehabilitation projects to occur in the West Broadway area. The massive size, though impressive, almost made the house too big to be practical, and the building was threatened. This highly visible project is having a strong positive impact upon the perception of preservation in Columbia, Missouri. National Register designation will do much to enhance that perception. ⌂

[26] Boone County Plat Book 3, p. 39, Boone County Recorder's Office, Columbia, MO.

Figure Seven. **Historic Photo of the Taylor House**
Reproduced from *Columbia: The Coming City,* (Columbia Commercial Club, 1910.)
From the Collections of the State Historical Society of Missouri.

Chronology

1870 John N. Taylor Music Company established, according to an ad run by the company in 1908.

1898 Atlas maps show that the City limits of Columbia reach only a little way beyond the downtown area, leaving this property a good ½ mile west of the city limits.

1899 Garth's Addition to Columbia, which extended to about a block west of the Taylor house site, is filed. Residential development in the West Broadway area saw a noticeable jump.

1900-1910 Census figures show that the population of Columbia nearly doubled in ten years, from 5,651 to 9,662.

1906, July. Judge John A. Stewart, a prominent local land developer, files a plat for both Westwood and Westmount Additions to Columbia, within part of Garth's earlier addition.

1907, September. John N. and Elizabeth Taylor (of Randolph County) buy six large lots, a total of about 19 acres, from the John A. Stewart Real Estate and Investment Company, for $23,000. Also, J. A. Stewart is running ads in the local paper that note "If you want to buy one of the finest building lots in town, I am the man you want to see.. There is nothing in Columbia that equals **Westwood and Wesmount** for desirable homes."

1909, ca. This house built, and the Taylors move to Columbia..

1910, February. A photograph of the completed house is included in Columbia, the Coming City, a publication of the local Commercial Club.

1912 Directory listing for the Taylor household includes John N., Bettie, and their son John, a student at MU.

1915 The 1910 photo of the house is reprinted in Columbia Herald-Statesman Centennial Souvenir, p. 41. Again recognized as one of the more impressive houses in town.

1917 Taylor's ad in the 1917 Atlas reads "Wholesale and Retail Dealer in Pianos and Automobiles," with Branch Offices in Huntsville, Moberly, Macon."

1927 News of the Taylors' son's wedding was featured in the society column, "News of Columbia Society," with a description of who they are, and where they live.

1932, September. John Taylor dies.

1935. Elizabeth Taylor hires local architects Deering and Clark to draw the plans for dividing the house into three units.

1936. Directory listing includes a listing for Eleanor Taylor, a teacher, and Mrs. John N. Taylor.

1937. Elizabeth Taylor subdivides half of the original 19 acre estate into 28 lots, 25 of which were relatively small, measuring 60 or 65 feet by 130 to 150 feet. Her house was located on the new one-acre Lot B, which was one of three large lots left facing Broadway. The original requirement of two stories and $2,000 value remained in place.

1947 Later owners get permission to subrogate the original building restrictions to allow construction of "ranch type" houses on the land south of the Taylor house.

1997. The house-lot, Lot B, was further subdivided to allow for construction of a new house to the south of this one, leaving .7 acres with the original house.

2000 Robert and Deborah Tucker begin an extensive rehabilitation, which includes full exterior restoration and returning the two lower floors to their original single family configuration for use as a bed and breakfast. ⌂

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Verbal Boundary Description

Lot 1 of the replat of Lot B of Taylor's Subdivision, in the City of Columbia, containing .7 acres. Taylor's Subdivision is recorded in Boone County Plat Book 3, p. 47.

Boundary Justification

The current boundaries encompass all of the land which is still associated with the house.

Photographs

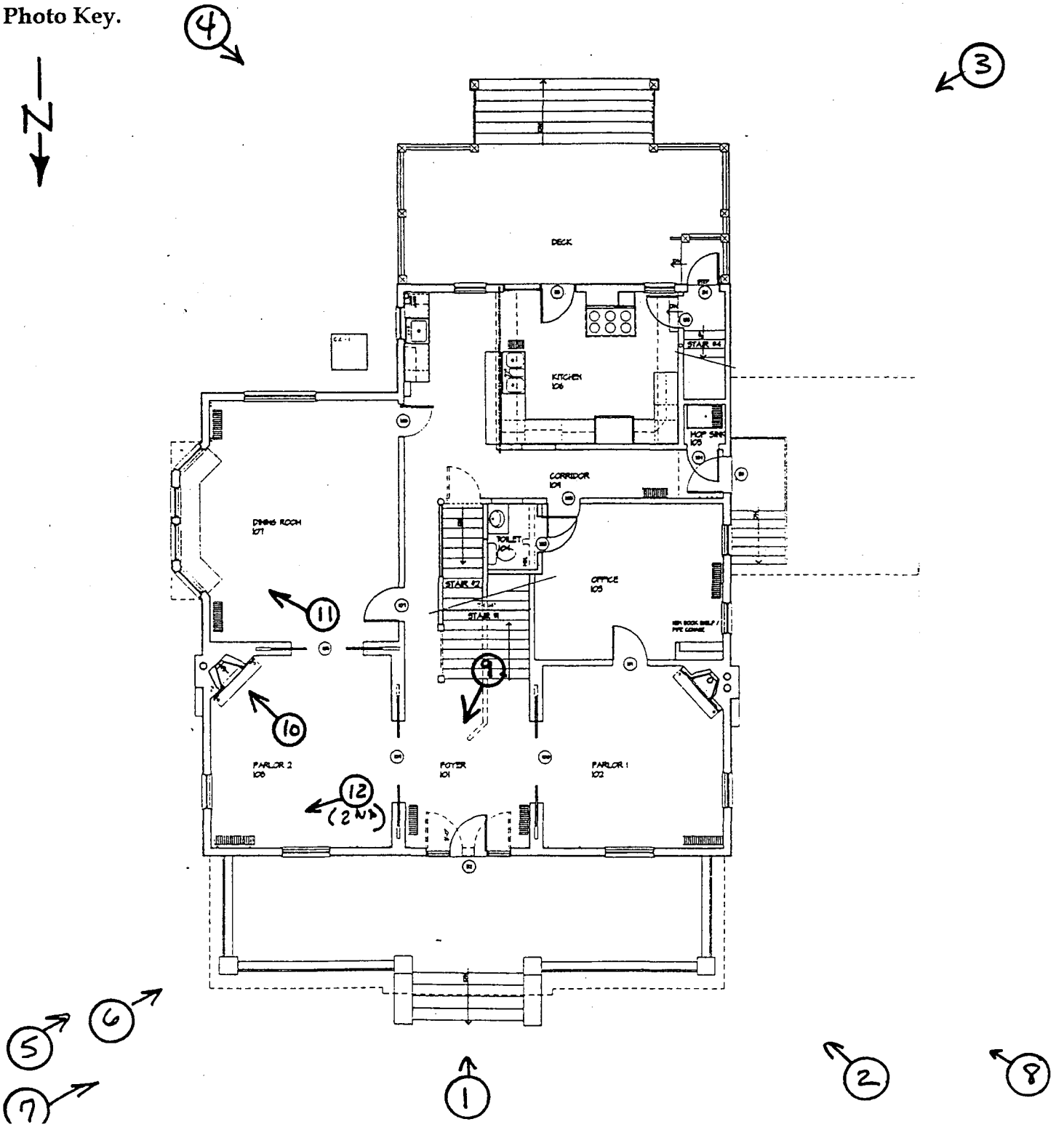
The following information is the same for all photographs:

Taylor, John N. and Elizabeth, House
716 W. Broadway, Columbia
Boone County, MO
Debbie Sheals
December 20, 2000 Exterior; January 12, 2001 Interior
Negatives on file with Debbie Sheals, 406 W. Broadway, Columbia, MO 65203

List of Photographs

1. Facade, north elevation.
2. Northwest corner. (Compare to historic photo, Figure Seven.)
3. Southwest corner.
4. Southeast corner.
5. Northeast corner.
6. Porch detail.
7. Long view, with neighboring building, northeast corner.
8. Long view, with neighboring building, northwest corner.
9. Interior, front door with typical pocket doors to parlor.
10. East parlor fireplace.
11. Dining room window seat and leaded windows.
12. Second floor, northeast bedroom, with typical radiator and windows.

Photo Key.


N
DECK
KITCHEN
106
STAIR 04
HOT SINK
105
CORRIDOR
104
DINING ROOM
107
TOILET
104
STAIR 02
STAIR 01
OFFICE
103
PARLOR 2
108
FOYER
101
PARLOR 1
102
(2 NA)
1
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TAYLOR, JOHN N. & ELIZABETH, HOUSE

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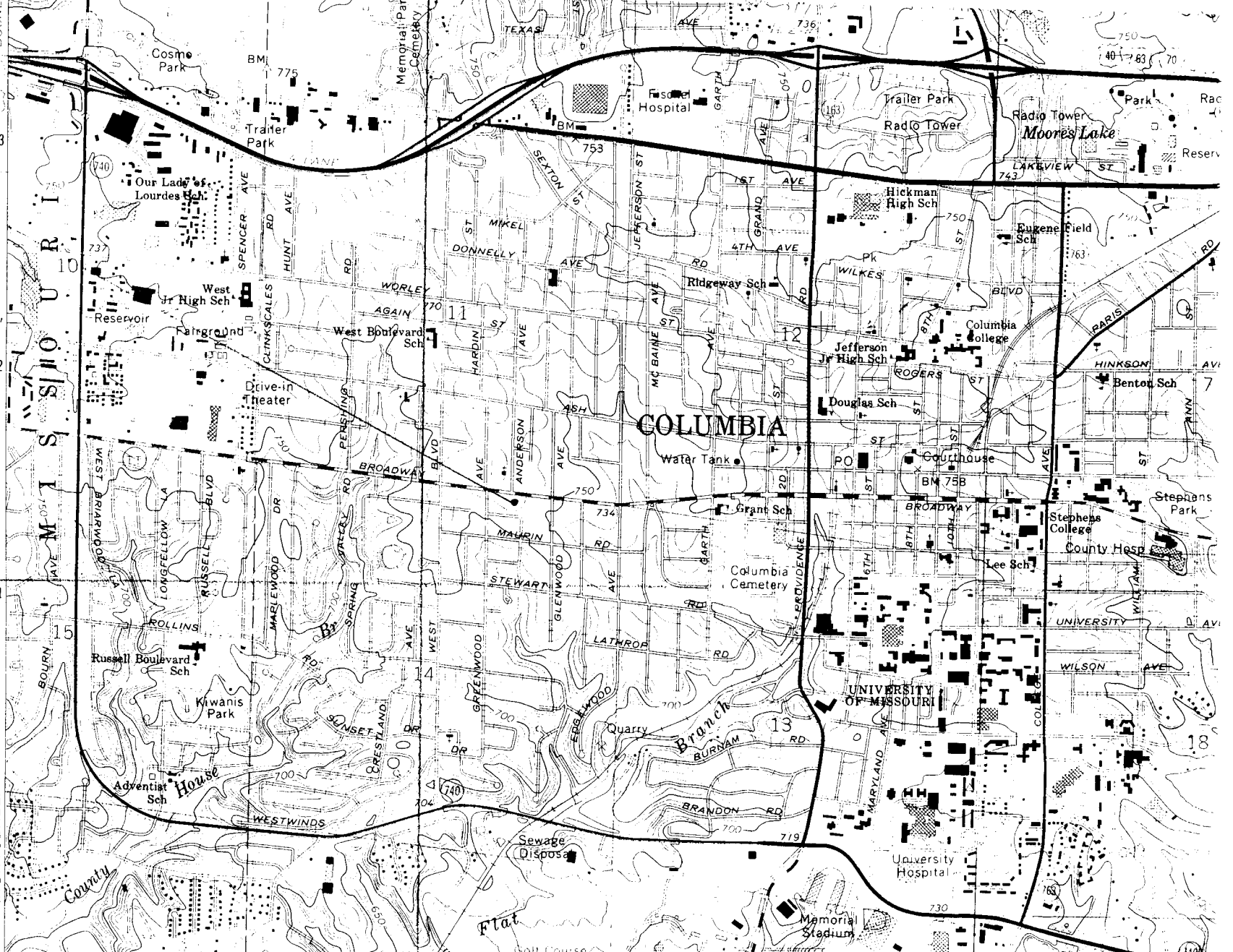

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