

WILLIAM ALLEN WHITE HOUSE, MOTHER'S HOUSE

~~(Red Rock)~~

923 North Exchange Street
Emporia
Lyon County
Kansas

HABS No. KS-81-B

HABS

KS-81-B

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

HISTORIC AMERICAN BUILDINGS SURVEY

National Park Service
U.S. Department of the Interior
1849 C St. NW
Washington, DC 20240

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MOTHER'S HOUSE

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Location: 923 North Exchange Street, near the southwest corner of East Tenth Avenue and North Exchange Street, Emporia, Lyon County, Kansas.

Present Owner/
Occupant: Kansas State Historical Society.

Present Use: Awaiting restoration for use as an interpretive site/house museum.

Significance: This was the home of Mary Ann Hatten White, the mother of William Allen White, from ca. 1904 until her death in 1924. Her son was nationally known and revered as the editor of the Emporia Gazette, a frequent contributor to popular journals such as McClure's, Harper's Weekly, and Saturday Evening Post and an influential political advisor. Mary Ann Hatten White's house forms part of the William Allen White House site which also included the main house (Red Rocks) and a garage on four adjoining town lots unified by a terraced garden. The Mother's House is of the foursquare type, which was very common throughout the Middle West in the first two decades of the twentieth century, but its exterior is made more elaborate by the use of polychrome brick and limestone window lintels and sills – a rather expensive and perhaps somewhat urban treatment for an otherwise ordinary folk house type in a small town.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: ca. 1904.
2. Architect: Unknown.
3. Original and subsequent owners: Mary Ann Hatten White, 1901-1924; William Allen and Sallie Lindsay White, 1924-1930; William Lindsay White, 1930-1938; Kathrine Klinkenberg White, 1938-1988; the White Corporation, 1990-2001; Kansas State Historical Society, 2001-present.
4. Builder, contractor, suppliers: Unknown.
5. Original plans and construction: No original drawings have been found. Photographs of the home ca. 1905 have been located in the William Allen White Collection at the William Allen White Library, Emporia State University.
6. Alterations and additions: The house has never received any major or permanent structural addition. Except for repairs or replacement to roofing material, the house retains its original features, including plumbing, electrical wiring, woodwork, and plaster finishes under wallpaper and paint. Because of damage due to roof leaks and burst pipes, there is significant deterioration to all surfaces and materials throughout the house. The weight of the centrally located chimney is causing the house to sink into the soil and creates significant cracking to the stone foundation and brick walls.

B. Historical Context:

Mary Ann Hatten White was born in Canada on January 3, 1830 to Thomas and Ann Kelly Hatten, a young couple who had married in Ireland in 1828. The oldest of the four Hatten children, Mary Ann moved with her family to Oswego, New York, where her father died in 1838 and her mother died in 1846. At sixteen years of age, Mary Ann Hatten took charge of her young sister and two brothers, and they were in and out of orphanages for five years. In the early 1850s her sister married a Canadian farmer, the older Hatten boy moved to Michigan, and Mary Ann moved with a Congregational family to Galesburg, Illinois, where she served as a housekeeper and cook; they left behind her youngest brother. She attended classes, though inconsistently, at Knox College in Galesburg for ten years before her sophomore year was officially completed. To support herself as she attended school, Miss Hatten worked as a milliner and a seamstress, and she also did practical nursing. According to her son, William Allen White, she had a strong and curious mind and loved to read.¹

¹ William Allen White, The Autobiography of William Allen White (New York: The Macmillan Company, 1946), 5-16.

While in attendance at Knox College, Miss Hatten heard the fifth Lincoln-and-Douglas debate and “there she fell madly, platonically, but eternally, in love with Abraham Lincoln.”² An abolitionist Republican, she attended church services with Edward Beecher and lectures by Henry Ward Beecher, and was confident in her convictions of racial equality.

Miss Hatten arrived in Emporia, Kansas in 1865, at thirty-five years of age, to enter the new Kansas State Normal School; she rode in on the same stage as the new president of the school, Lyman Beecher Kellogg, who later became a state senator and attorney general of Kansas. Her son later recalled, “She was not afraid to go into the wilds of Kansas, a hundred miles from a railway, into a pioneer town with wild buffalo and wild Indians roaming.”³ Unfortunately, the town was so small at the time – around four or five hundred inhabitants – that there were no rooms available upon her arrival. Determined to attend a normal school, Miss Hatten immediately headed for the next county-seat town, Council Grove, where she had acquaintances from Galesburg, Illinois.

In Council Grove she opened a school, boldly announcing that all children were welcome, regardless of race. Threats were made against her, and people protested outside the schoolhouse. Her story was carried across Kansas, and she was defended in court by an abolitionist attorney. Although she won her case, Miss Hatten left to teach her second term at Cottonwood Falls, shunning the attention thrust upon her. In 1866, she was visiting Emporia with a Council Grove friend when they entered the general store of Dr. Allen White. Soon after their meeting he began to inquire about her, but Miss Hatten had left town again, this time to return to Galesburg to complete her coursework. Dr. White wrote a letter of introduction and sent it to Illinois, but she did not reply until the following year, when she was teaching in Michigan.

Once her first letter reached him in February 1867, Dr. White’s pursuit-by-mail became quick and aggressive, and they were married in Lapeer, Michigan on April 15, 1867. Dr. and Mrs. White returned from their honeymoon to settle in Emporia, where he continued to operate his general store. The couple were opposites, steadfast in their ways – she being an abolitionist Republican and an “old maid” schoolmarm of thirty-seven, sometimes described as humorless; and he being a Democrat doctor-storekeeper, divorced, with a failed farm but a wicked sense of humor, forty-eight years old. They married because they both wanted a child, and indeed a child – a son they named William Allen – came quickly, born just shy of ten months after their wedding, on February 10, 1868.

They moved to El Dorado, a town to the southwest of Emporia, shortly after Will’s birth; Dr. White opened a store in town and organized the Democratic party of Butler County while Mrs. White looked after their home and the baby. A

² Ibid., 7.

³ Ibid., 8.

second child, Frederick, was born when Will was two years old but died within the year, and the Whites were never able to have another child. Will was adored and spoiled by his parents, and he was unusually close to both of them. In his autobiography, William Allen White recalled his childhood in this way: "It [was] a strange and lovely world. Two elderly, devoted and adoring persons...guided me and bowed down before me; and I knew it and ruled them ruthlessly. I was spoiled, as what child born of parents in their late thirties and forties, would not be?"⁴

Dr. White became a prominent citizen of El Dorado; he invested in real estate and was elected mayor before his death in 1882. Having only incoming rents on which to live, the widowed Mrs. White began taking in boarders at their large house, filling the dining room at mealtimes and making a profit from her locally-famous cooking. Will continued to attend school in El Dorado until it was time to consider college. In August 1884, the president of the College of Emporia came to El Dorado to seek out prospective students, and he rented a room at the White home. William Allen White later recalled, "Because the college was near at hand, and I was timid, and my mother lonesome, we chose it without knowing anything about it. Before I knew it, I was bound for college."⁵

At the College of Emporia, Will White met Vernon Kellogg, who was to be his lifelong friend; Vernon was also the son of Lyman Beecher Kellogg, with whom Mrs. White had first arrived in Emporia. Will worked for newspapers in El Dorado and Emporia while attending the college, and he eventually left Emporia to attend the University of Kansas at Vernon's encouragement; Lawrence, however, was far from El Dorado. White's biographer, David Hinshaw, described the relationship between mother and son in this way:

Until he went to the College of Emporia, Will White never had been separated from his mother for more than a few days. Even at Emporia he was only seventy miles away from El Dorado, so they could still see each other frequently. But Lawrence was more than eighty miles still farther away from El Dorado. So they both went to Lawrence. His mother sublet her house in El Dorado, rented a cottage, and made a home there for her son and his friends. In a sense he was tied to his mother's apron strings – then and all his life. She followed him to Kansas City, where she made a home for him and continued to live with him after he was married. After his success with the Gazette he established her in a house of her own next door to his, and when he was in town he went to see her every day until her death at the age of ninety-four.⁶

⁴ Ibid., 25.

⁵ Ibid., 99.

⁶ David Hinshaw, A Man from Kansas: The Story of William Allen White (New York: G. P. Putnam's Sons, 1945), 31.

Mrs. White even met up with her son and his new bride, Sallie Lindsay White, when they were on their honeymoon to New Mexico in 1893. After spending time alone at the Montezuma resort, the newlywed couple joined her in Santa Fe, where she had been visiting friends from El Dorado; as a threesome, they ventured to Manitou and Estes Park, Colorado, where they rented a cabin with Sallie's young brother Milton, who was recuperating from ill health. This unusual scenario hints at the strong family ties that were to bind together the three generations who later lived at Red Rocks.⁷

When White bought the Emporia Gazette in 1895, he rented a house for himself, Sallie, and his mother at 602 Cottonwood Street. As he grew in prominence and began to host many important guests – and as he and Sallie planned to start a family of their own – they began to look for a larger house. In 1899, they moved to the large red sandstone house on the corner of Tenth Avenue and Exchange Street, known locally as “Red Rocks,” and they purchased it in 1901.

Shortly thereafter, White wrote a letter to a Mr. Peck of Boston, Massachusetts, the owner of the lots immediately to the south of Red Rocks. In the letter, White called the house on this property “an old run down place” and told Peck that he was interested in purchasing the house simply “to move it off the lot and get the lawn space for a lawn... It is one of those houses that has been ‘built on to,’ and it is nothing that you can move to an other [sic] lot without tearing the whole thing to pieces.”⁸ After haggling over a fair price and back taxes due, Peck and White reached an agreement: the price would be \$1,000 cash, and the property would be purchased in the name of Mrs. Mary A. White.⁹

On July 8, 1901, William Allen and Sallie Lindsay White purchased Lots 135 and 137 on Exchange Street from the widow Emma Peck of Boston, Massachusetts, for \$1,000; they promptly sold the same lots to Mary Ann Hatten White for the same price on July 22, 1901. In January 1902, Mrs. White sold Lot 135 back to her son, who mortgaged it to Calvin Hood; the house on this lot was the frame cottage built by Almerin Gillett, the builder of Red Rocks, when he first came to Emporia. It is not known if White was describing the Gillett house as “an old run down place” in his letter to Peck or if he was referring to another house on Lot 137 which had since been demolished or relocated to allow room for a grass lawn.¹⁰ White kept the first Gillett house, ostensibly for the incoming rent, until his death; Sallie White sold the property at 913 Exchange Street to Bertha Colglazier, the family's longtime housekeeper, in 1947.¹¹

⁷ White, The Autobiography of William Allen White, 244-245.

⁸ Letter from William Allen White to Mr. Peck, Boston, [n.d., between May 10-15] 1901, Letterbook Series B, vol. 2, William Allen White Papers, Collections of the Manuscript Division, Library of Congress.

⁹ Letter from William Allen White to Mr. Peck, Boston, June 22, 1901, Letterbook Series B, vol. 2, William Allen White Papers, Collections of the Manuscript Division, Library of Congress.

¹⁰ Bird's-eye views or fire insurance maps of this part of Emporia before 1911 have not been located.

¹¹ Register of Deeds, Lyon County, Kansas.

The house built for Mrs. White at 923 Exchange Street was a common type in those years – a two-story structure on a raised basement with a front porch and a hipped roof – called the foursquare. A popular choice widely available in mail-order catalogs from 1900 to 1925, the foursquare “appealed to that same need for stability and solidity which on another level was satisfied by associations with English or colonial American roots.”¹² In fact, Mrs. White’s foursquare house is more elaborate than most and makes its colonial inspiration quite clear through its details -- a brick veneer with rusticated quoins, dentil moldings, paneled soffits at the eaves -- that provide this rather ordinary house type with a Georgian Revival appearance.

According to family history, the house was constructed in 1903;¹³ Emporia historian Laura M. French, in her obituary for Mary Ann Hatten White, dates the construction of the house the following year and describes her life there:

In 1904 she built a home on the lot adjoining the W. A. White home on the south, and there she had lived happily, interested always in the world and its happenings, and deeply devoted to her son and his family. Her grandchildren, Bill and Mary White, were her joy and pride. She was a famous cook, and loved to surprise the family, with whom she took most of her meals until she was no longer able to leave her home, with a favorite dish or a plate of doughnuts or a pie or a pudding of which she knew they were especially fond. She was a fountain of physical and mental energy at an age when many women have laid aside all exertion, and she maintained an independence of action remarkable in one of her years.¹⁴

These “famous” culinary surprises, however, according to her grandson William Lindsay White, were often as upsetting as they were delightful:

Our only serious family rows revolved about food. My grandmother, who lived next door, but who had dinner with us, would about half the time show up with some covered dish, a “surprise” she had prepared “because Will likes it so much.” Inevitably, this “surprise” wrecked the dinner menu my mother had ready to go on the table. If father did not eat the “surprise,” Grandma’s feelings would be deeply hurt. If he did, then he could not do justice to my mother’s dinner, and she would be on the verge of tears.¹⁵

¹² Alan Gowans, *The Comfortable House: North American Suburban Architecture, 1890-1930* (Cambridge: MIT Press, 1986), 84.

¹³ Interview with Barbara White Walker and David Walker, June 5, 2002.

¹⁴ Laura M. French, “A Biography by ‘L. M. F.’” *Emporia Gazette*, May 7, 1924.

¹⁵ William Lindsay White, article title and date unknown, from the William Allen White files at the Lyon County Museum.

Mary Ann Hatten White enjoyed living next door to her grandchildren – who often visited to read or play games with her – and she traveled with the family to Colorado every summer; she also accompanied them on a grand excursion to Europe and a vacation in southern California. Her close relationship with her son was obviously of great importance to both of them. Before he married, he wrote in the Kansas City Star: “We who have reaped the harvest of a mother’s devotion, who have not understood until the last few years her daily sacrifices, we who are just beginning to realize what Providence has given us – we should be proud. . . We should repay with smiles, those tears and devotion they gave us – a just debt, and God knows we and they will be happier if it is ever partly paid.”¹⁶

Upon her death at age ninety-four in May, 1924 White remembered his fiercely independent mother with a beautiful, four-column piece in the Gazette. In it, he traced her life from her early childhood in Canada through her many movements across the United States. He closed the article with this tribute:

For nearly 30 years she had lived in this town, most of the time in her own house, and always in her own way. Any kind of fetters galled her. . . freedom ruled her soul. . . As the years came upon her she had grown more and more grim, more and more doleful at the restraints of life. She has had a long journey – nearly 95 years of it, yearning passionately for a freedom that she could never quite define. . . And yesterday she had release – into the world of truth, into the land where our visions blurred by the earth’s dull circumspection come true and satisfy the soul. I am sure, and so I am most happy that whatever survives of my mother today is young and free and happy beyond human words. For the iron that bound her heart chafes her no longer. She is the captain of her soul.¹⁷

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: Elegant and refined example of the foursquare house type, more typically constructed with common, affordable materials such as wood clapboard siding, but here finished in polychrome brick with limestone details and Georgian Revival features such as dentil moldings and decorative recessed panels on the soffits – a decidedly dressy, urban appearance for a typically suburban or rural house type.
2. Condition of fabric: Poor. Although nearly all of the original fixtures, hardware, and finishes remain, the overall condition suffers due to tremendous

¹⁶ Quoted in “Mother Credited with Literary Influence on Late Gazette Editor,” Emporia Daily Gazette, September 20, 1956.

¹⁷ William Allen White, “Mary A. White,” Emporia Gazette, May 7, 1924.

shifting and settlement about the foundation as well as general neglect. The building has been vacant since 1964.¹⁸

B. Description of Exterior: See HABS No. KS-81-B, sheets 4 and 5 of 6, for measured drawings of the four elevations.

1. Overall dimensions: 28'-2" x 56'-6". The building is two stories with a square footprint; the inclusion of the front and rear porches give it a more rectangular footprint. The east elevation (28'-2") facing Exchange Street is two bays wide. The north elevation of the house (56'-6") facing the rear yard of Red Rocks is also two bays wide, excluding the porches; the actual length of the Mother's House itself, omitting the porches, is 30'-1". The front porch to the east extends 11'-9 3/4" from the house, while the sunroom and rear porch extend 6'-11" to the west of the house.

2. Foundations: The foundation has a base of red brick laid in a common bond and continues above in limestone. Only the limestone foundation walls are visible on all four sides of the house.

3. Walls: The walls are faced with an orange-red pressed brick, laid in a running bond, with a darker red, rusticated brick, also laid in a running bond, used at the building corners in quoins. Window lintels and sills are of limestone. At the rear of the house, there is a sunroom at the southwest corner; above the window sills, it is sheathed in wood shingles stained a dark brown, while below the window sills it is clad in wood boards that run vertically.

4. Structural system, framing: The house has a simple wood frame structure with a common rafter roof.

5. Porches: The Mother's House has two porches.

a. Front porch: The front porch extends nearly the full length of the house, 26'-1" across the east elevation, and is 11'-9 3/4" deep. The height of the porch from grade to the roof eaves is 11'-6 1/2". Four piers support the wood framing for the porch floor and roof. The outer two piers are made of two materials: they have tall limestone bases for the lower portion while the upper part is of the same rusticated brick as the quoins on the house, and they span the full height of the porch, supporting its roof. The inner two piers are of limestone and are less than half the height of the brick-and-stone piers; each face has four slabs of stone stacked on top of each other, with a single stone slab set vertically at each of the four corners of the pier. They are capped with a flat stone top, providing a squat, compact appearance; these two piers have a square footprint and flank the five stone steps that lead down to grade. A wood porch railing of

¹⁸ Telephone interview on June 25, 2002 with Donna Eudaley, the last tenant to rent the house from Kathrine Klinkenberg White. Mrs. Eudaley lived in the house with her young sons during 1963-64.

flat wood slats between simply detailed top and bottom rails runs between each inner and outer pier as well as between the outer piers and the building. There is no handrail at the steps. The space under the porch is covered with wood lattice panels. The underside of the porch roof is covered with wood boards laid north to south; due to extensive water damage, many of these boards are rotting and several have fallen. The porch roof is hipped.

b. Rear porch: The rear porch is a simple wood structure with wood posts supporting the roof. The porch does not span the width of the house, measuring only 20'-7 1/2" across; the southwestern portion, measuring 7'-7 3/4" across, has been enclosed as a sunroom, leaving open the 12'-11 3/4" remainder. It is 6'-11" in depth. Attached to the sunroom and extending north is a short wood railing without ornament. On the northwest side there are four open-riser steps leading to grade from the porch. The porch floor is supported by brick piers that are crumbling and sinking due to the failure of their footings. Wood lattice panels cover the spaces under the porch between these piers. The sunroom has wood molding strips at its base and under the windows like a masonry string course; between these wood strips, the wood siding runs vertically, while above the window sills the sunroom is clad with wood shingles. The open and enclosed spaces of the rear porch share the hipped roof.

6. Chimneys: There is one internal chimney rising through the flat top at the center of the roof. It is of brick laid in a running bond and is without ornamentation or a chimney cap.

7. Openings:

a. Doorways and doors: The main door is located on the east elevation, centered between two pair of windows. It is made of wood and has a double recessed horizontal panel above a square window with four lights in its top half; the bottom half has three equally spaced double recessed horizontal panels. There is a decorative ledge or stool below the window. The door sill is limestone, and the wood door frame is ornamented with a limestone label mold, the label stops of which return outward and are aligned with the limestone sills of the flanking windows. There is also a rear door just left of center on the west elevation through which the kitchen may be entered; this door is also wood and has a single rectangular piece of glass in its top half and three horizontal panels in the bottom. Both doors have wood screen doors as well. There is also an outside entrance to the basement through a pair of wood cellar doors that have been replaced on the cellar hatch; down seven steps is another wood door, but with four panels: two verticals in the top half and two horizontals in the bottom half.

b. Windows: Almost all of the windows are one-over-one double hung wood windows, sometimes grouped in twos or threes. On the second story they have limestone sills and label molds, the horizontal stops of which run in a continuous band, connecting all the windows on all four sides, stopped only by the quoins. On the first story the limestone frames the windows individually on all four sides. There is a fixed, single light window at the stair landing on the north side of the house, and it is surrounded with limestone trim on all four sides to match the other windows. On the west side of the house, there is a gabled dormer in the attic with two single light wood windows. All of the basement windows are three-light wood awnings like those at Red Rocks next door. The sunroom at the rear has two large double hung wood windows with ten lights over ten, one on the south side and the other on the west side. All of the windows are fitted with wood window screens, including the fixed window at the stair landing.

8. Roof:

a. Shape, covering: The roof is a double-pitched hipped roof, with a flat top ornamented with a simple, thin wood cornice. The two porch roofs are also hipped, and all are currently covered with asphalt shingles, obscuring whatever original roofing material that may remain underneath it. All of the roofs have wide overhanging eaves, but they are not ornamented on the rear porch.

b. Cornice, eaves: The roof has wide, overhanging eaves, boxed with a band of trim below, including dentils and a thin wood cornice, on the main structure and the front porch; the rear porch does not have any band of ornament below its roof. The soffits are also ornamented with wood strips running parallel to the brick walls and boards laid on top them as frames or panels, sized equally, on all four sides of the house. These decorative roof details give a refined appearance to the Mother's House. Box gutters are cut into the eaves on all four sides of the roof. These wood gutters are lined with galvanized sheet metal and connect to metal downspouts.

c. Dormers: There is one gabled dormer on the west side of the house. It is sheathed in wood and has two awning windows on its face. The roof and sides of the dormer are covered in asphalt shingles.

C. Description of Interior:

1. Floor plans: The Mother's House has two stories, an attic, and a basement on a brick and limestone foundation.

a. Basement: See HABS No. KS-81-B, sheet 3 of 6, for measured drawings of the basement floor. The basement at the Mother's House

contains mechanical and storage spaces and is entered from an unadorned wood stairway on the east wall of the kitchen, which is in the northwest corner of the house. This stairway has seven steps that lead to a landing; the stairs leading from either side of the landing to the basement floor are missing. The basement floor is of concrete that is severely cracked and buckled due to tremendous settlement and shifting. The basement walls are constructed of two materials: the lower portion of the walls is red brick laid in an American bond in some areas while others are in an English bond; the upper portion of the walls is made of limestone, which rests on the brick revealing a small ledge around the basement perimeter. The basement is divided into three rooms divided by a masonry wall that runs north to south with the base of the chimney in its center; the wall is broken to the north of the chimney base. On the east side of this wall is one large storage room, and there are two three-light awning windows, one on the north wall and the other its opposite on the south wall. On the west side of the wall, the space is divided into two rooms: a wood-frame partition wall is screened with beadboard panels to create a coal storage room on the south side measuring 12'-7 3/4" wide by 5'-10" deep; the remaining room contains the mechanical equipment for the house, a gas boiler and water heater. There are three three-light awnings: one on the south wall of the coal storage room and another – with one panel boarded – on the west wall; a muntin is missing from the fixed awning on the north side near the stairs. A four-panel wood door at the northwest corner leads to a stairway that exits through a side hatch door and out to grade at the northwest corner of the house, behind the rear porch.

b. First floor: See HABS No. KS-81-B, sheet 1 of 6, for measured drawings of the first floor. The first floor of the house contains areas for entertaining and service and is divided into three rooms: a large living room (26'-6" x 15'), a square dining room (13'-1" x 13'-1") and a slightly larger kitchen (13'-1" x 13'-4"). The house is entered through the main door at the center of the east wall. Two pair of double hung windows flank the door, and there are radiators along the wall in the north and south corners. Upon entry, the first room is the living room, with a fireplace on the west wall opposite the main door; there are six other double hung windows in the living room as well, grouped in threes on the north and south walls. To the left of the fireplace is a cased door opening leading to the dining room, which has a corner fireplace in the northeast corner and a built-in china cabinet in the southeast corner. On the west wall opposite the doorway is a six-panel door leading to a small sunroom (6'-6" x 6'-3"). There are three double hung windows, two on the south wall and one on the west. On the north wall, to the left of the corner fireplace, there is a pass-through opening to the kitchen. To the left of the pass-through, on the north wall of the dining room, a door leads to the kitchen. The kitchen has built-in cabinets on the south and west walls. In the northeast corner of the kitchen is a door leading to the basement. There are two double

hung windows in the kitchen, one above the sink on the west wall and the other at the foot of the stairs on the north wall. The stairway is T-shaped: eight steps lead to a landing between the kitchen and the living room; straight ahead, eight steps lead back down to the living room, or, turning 90 degrees, eight more steps lead up to the second floor. The stairway in the living room is more decorative than that in the kitchen.

c. Second floor: See HABS No. KS-81-B, sheet 2 of 6, for measured drawings of the second floor. The second floor contains three bedrooms and a bathroom. Clockwise from the stairs and central circulation hall, the first bedroom has its door set at an angle in the southwest corner of the room and a large closet on the west side with two stepped storage shelves made sheathed in beadboard; the second bedroom, which does not have a closet but a built-in storage cabinet with drawers; the third bedroom, also with a storage cabinet in place of a closet, which has a corner fireplace in the northeast corner; and the bathroom, which has a small cabinet in the northeast corner. Continuing clockwise from the bathroom is a doorway leading to the attic above, which is one large, unfinished space.

2. Stairways: There are four stairways in the house:

a. Main stairway: This stairway leads from the living room to the second floor. It has details typical of the Arts and Crafts period: its newel post and balusters are flat, squared pieces extending from the stair treads to the ceiling, creating a screen to which a simple wood handrail has been attached. The fourteen balusters are $1\frac{3}{4}$ " x $1\frac{3}{4}$ " with $2\frac{3}{4}$ " spaces between them; the newel post is $6\frac{3}{4}$ " x $6\frac{3}{4}$ ". The eight wood steps are stained the same deep brown color as the screen; the treads have been partially covered with vinyl sheeting. The wood floorboards of the landing are laid north to south and are slightly wider than the floorboards used throughout the house. The landing is shared with the kitchen stairway, forming a T-shaped stair. There is a knee wall extending from the upper section of the stairway into the hall; this wall is topped with a flat wood cornice and cap and has a small wood column, with classically-inspired base and capital details, extending to the ceiling. This stairway leans significantly to the south.

b. Kitchen or servants' stairway: This stairway leads from the kitchen to the second floor; it shares a landing with the main stairway, forming a T-shape as it turns 90 degrees from the landing as it continues upward. This stairway is also made with wood treads and risers, but there is no ornamentation here. It is enclosed by a five-panel door attached to the second tread, and vinyl sheeting partially covers the treads; the bottom two risers, which are seen in the kitchen when the stairway door is closed, are painted to match the kitchen woodwork, while the other stair risers are stained to match the treads. The stairway has plaster walls and a plain

wood handrail on the left side (north wall). As it continues up to the second floor, the handrail shifts to the right side. This stairway leans significantly to the south.

c. Attic stairway: The attic stairway is behind a five-panel door off of the central hallway on the second floor. It is plain and unadorned, with simple wood steps winding 180 degrees as it continues up to the attic. The walls are rough plaster, the stairs are stained wood.

d. Basement stairway: This stairway is located in the kitchen opposite the cabinets on the south wall. Running along the north wall, the stairway is closed off from the kitchen by a five-panel door. The wood stairs are unadorned wood and form a T-shape, as they lead in opposite directions from the landing. The bottom steps on either side are missing.

3. Flooring: Most of the floors in the Mother's House are of 2 ½" wood boards laid east to west. Exceptions are the kitchen and bathroom, which are covered with torn sheet linoleum that is in poor condition.

4. Wall and ceiling finish: Walls throughout the house are plaster on lath. Ceilings are also of plaster, except in the living room, where a wood ceiling with boxed beams, stained a dark brown, has been installed. It is not known when this ceiling finish was added to this room, but it may have been added around the time of the Red Rocks renovation in 1920-21.¹⁹

5. Openings:

a. Doorways and doors: The characteristic door at the Mother's House is a five-panel wood door. Exceptions to this are a six-panel door leading to the sunroom on the first floor; a three panel door with a single light in the top half which leads from the kitchen to the rear porch; the main entry door, which has a single panel and a four-light window in the top half and three panels in the bottom half; and the basement door leading to the exterior stairway, which is a four-panel door with two vertical panels atop two smaller horizontal panels. There is a cased door opening leading from the living room to the dining room on the first floor. All of the doorway trim throughout the house is plain, without cornices or other elaborations, giving the house a basic Craftsman appearance; the trim sections are approximately 4 ½" wide and are stained a rich dark brown color on the first floor; most of the doors and woodwork on the second floor have been painted, but much of the paint is peeling.

¹⁹ An historic photograph of Mary Ann Hatten White, sitting in a rocking chair by the fireplace, seems to show a plaster ceiling in the living room, but the ceiling only appears in the upper left corner of the image, and it is very light and unclear. The date of the photograph is not known. It is archived in the William Allen White Collection, William Allen White Library, Emporia State University, Emporia, Kansas.

b. Windows: The characteristic window here is a one-over-one light double hung wood window. They appear singly as well as in groups of twos and threes. Exceptions to this are a one-light, fixed square wood window at the landing of the main stairway; two small awning windows in the attic dormer; and the wood awning windows in the basement, some of which have two lights and some of which have three. The window casings are simple and without ornamentation to match the door trim throughout the house. Most of the windows have wood screens on the outside.

6. Decorative features and trim:

a. Cabinets: There are several built-in cabinets throughout the house. On the first floor, in the dining room, there is a china cabinet spanning the southeast corner of the room; it has a mirrored interior for reflecting the colored glassware or china stored within it on six wood shelves, closed by two glass-panel doors; there is a single flush panel door on the bottom of the cabinet securing additional storage space. In the kitchen, the cabinets are wood with single recessed panel doors; the drawers have flush panels. All of the cabinets have been painted and have their original hardware. The kitchen countertop on the east wall is solid wood and appears to be original; the countertop on the south wall, at the sink, is also wood but is covered with sheet linoleum like the pantry countertops at Red Rocks. On the second floor, two bedrooms have built-in cabinets, but it is not known if they are original to the house or if they were later additions. In the southwest bedroom, the cabinet on the north wall has a tall closet on the bottom with a beadboard interior and a closet rod; the upper portion is a storage shelf. Both sections are secured with doors: the lower doors have two panels with reeded trim and the upper doors have one panel with similar trim; both sets of doors have glass knobs. In the southeast bedroom, the cabinet on the west wall also has a taller bottom section with four flush panel drawers; the top third of the cabinet has a two-panel door. This cabinet also has its original hardware. There is a small, two-shelf wood cabinet in the northeast corner of the bathroom with a single beadboard panel door.

b. Fireplaces: There are three fireplaces in the Mother's House.

i. Living room: The largest fireplace in the house is centrally located on the west wall of the living room and serves as the focal point of the room. It is of red rusticated brick with a large arched hearth opening of rusticated red sandstone, giving it a massive, heavy appearance; some of the brick is loose in an area just above the arch keystone. There is a cast-iron hood attached to the arch, in the center of which is a raised five-pointed star.²⁰ The top of the

²⁰ In the photograph of the living room, the star appears to be gilt or painted a light or metallic color; this has since worn away. The star is made of sheet metal and is fastened to the cast-iron hood with a metal pin.

mantel is corbelled to support a simple 2 ½" thick mantel shelf, 7 ½" deep, on which objects and photographs could be displayed. There are holes at either end of this shelf into which light fixtures once were attached; it is not known when these fixtures were electrified.²¹ A simple flat piece of wood, stained to match the shelf, is attached to the plaster wall above the mantel. The interior is of firebrick; the hearth floor is of flat red brick measuring 4 ¼" x 8 ½" and laid in a running bond, bordered by a single line of rusticated red bricks measuring 2 ½" x 8 ½".²²

ii. Dining room: The dining room fireplace spans the northeast corner of the room. The hearth surround is of green glazed tile measuring 1 3/8" x 5 ¾"; the same tile is used on the hearth floor, where it is edged with a brown glazed tile of the same size. The tile surround is framed by a simple wood mantel painted white; there is no cornice or shelf to cap this wood mantel. There is a cast iron hearth cover with a pineapple and floral design.

iii. Bedroom: The bedroom fireplace is located directly above the dining room fireplace, spanning the northeast corner of the bedroom. The hearth surround is of iridescent brown glazed tile measuring 1 3/8" x 5 ¾"; the same tile is used on the hearth floor, where it is edged with a green glazed tile of the same size. The tile is framed by a wood mantel as in the dining room, but here there is a simple wood cornice, creating a shelf 4" deep; the wood frame has an inscribed conch shell and swag motif. There is a cast iron hearth cover with a pineapple and floral design.

c. Wall and ceiling trim: There is flat 7 ¼" wood base molding with quarter-round shoe molding throughout the house, except in the kitchen, where the baseboards measure 9". There are no markings on the plaster walls to indicate a missing picture rail, however, a picture rail appears in the historic interior photograph of the living room. The living room ceiling has a wood ceiling stained a dark brown with boxed beams running east to west, while the boards between them run north to south. There are markings on the rough plaster walls in the bathroom that may indicate the location for a missing tile wainscot or a chair rail.

7. Hardware: The original hardware is still in place throughout the house. The door knobs and escutcheon plates are oval-shaped metal with beaded edges, as are the window pulls, which have oval-shaped finger-recesses. This hardware is common in Georgian Revival structures. There are metal bin pulls and metal

²¹ In the same photograph, there is a lit candlestick at either end of the mantel shelf, but it cannot be determined if their light is electric; it appears to be candlelight.

²² In the historic interior photograph, it is difficult to determine if the thin, brick edging is in place or if it is a raised section of wood molding.

latches on the kitchen cabinets and doors, and metal pulls and latches on the other cabinets in the house, excepting one of the upstairs cabinets, which has glass knobs.

8. Mechanical equipment:

a. Heating, air conditioning, ventilation: There is a Capitol gas boiler (series 7-11) manufactured by U. S. Radiator Corporation of Detroit, Michigan and a thirty-gallon Rheemglas Fury gas water heater (model 089-30) in the northwest room of the basement. There are radiators throughout the house; some have tall fins with cast ornamental swags, while others have shorter fins without decoration.

b. Lighting: The electrical wiring is exposed in the living room, where the partition walls are missing lath and plaster. The wire is covered with a black fabric and wraps around porcelain conductor knobs. The light switches are push button. Most of the fixtures are missing from ceilings or walls; in a few locations, bare bulbs remain. It is likely that the electrical wiring was done in the 1920s.

c. Plumbing: The bathroom fixtures are white porcelain and include a claw foot tub, a toilet, and a wall-hung sink and the faucets have white porcelain lever-type handles; it is likely that the bathroom dates from the 1920s. The kitchen sink is iron and it may be a replacement dating from the 1951 renovation of the Red Rocks kitchen. The faucet handles are metal levers, but one is missing.²³

D. Site: An historic photograph, ca. 1905, shows the Mother's House surrounded by grass lawn; there are very small shrubs on the north and south sides of the house; a limestone walkway leads from the stone steps to the city sidewalk in the front of the house. As it exists today, the grounds are overgrown; there are shrubs growing across the front of the porch, nearly obscuring the steps. The stone walkways are cracked and make for treacherous passage. Trees have grown too close to the foundations, creating additional problems. There is also a walkway leading from the rear porch to the garage and alley behind it, and it is in a similar state of disrepair. See HABS No. KS-81, sheet 2 of 2, for the site plan.

PART III. SOURCES OF INFORMATION

A. Architectural drawings: No architectural drawings of the Mother's House have been located. It is not known whether an architect designed the house or if the plan was selected from a catalog.

²³ Donna Eudaley mentioned that the kitchen sink faucet handle was missing while she was living there in 1963-64; she used a pair of pliers to turn the water on and off.

B. Photographs: Two historic photographs of the Mother's House are located in the William Allen White Collection, William Allen White Library, Emporia State University, Emporia, Kansas.

“Mary Ann (Hatten) White (seated) in her rocking chair by the fireplace of the 923 Exchange home in Emporia, Kansas.” [no date]

“Mary Ann (Hatten) White's home (923 Exchange, Emporia, Kansas). Mary Katherine White is rocking in a chair on the front porch.” [No date is on the photograph and it is in a studio matte that reads, “Alvord, Emporia, Kansas.” The Bibliography of William Allen White dates the photograph 1905.]

C. Interviews:

Barbara White Walker and Paul David Walker, June 5, 2002, interviewed at the offices of the Emporia Gazette, 517 Merchant Street, Emporia, Kansas 66801

Karen Manners Smith, June 5, 2002, interviewed at Peter Pan Park, Emporia, Kansas 66801

Steven Hanschu, June 13, 2002, interviewed at the William Allen White Library, Emporia State University, Emporia, Kansas 66801

Elizabeth Williams and Judy Price, June 14, 2002, interviewed at the William Allen White House, Emporia, Kansas 66801

Mary Bogan, June 18, 2002, interviewed at the William Allen White Library, Emporia State University, Emporia, KS 66801

Donna Eudaley, June 25, 2002, telephone interview in Emporia, Kansas.

D. Bibliography

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Deed Records. Office of the Recorder of Deeds, Lyon County.

Assessment Records. Tax Assessor's Office, Lyon County.

Building Permits. Code Services, City of Emporia, Civic Auditorium Building, Sixth Street, Emporia, Kansas.

Miscellaneous Primary Sources:

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PART IV. PROJECT INFORMATION

This project was sponsored by the Kansas State Historical Society, Mary R. Allman, Director, under the direction of Daniel Prosser, Historic Sites Architect. The documentation was undertaken by the Historic American Buildings Survey (HABS), E. Blaine Cliver, Chief, under the direction of Paul Dolinsky, Chief of HABS; with assistance by HABS architect Robert Arzola and HABS historian Lisa Davidson. The project was completed during the summer of 2002 at the HABS field office in the William Allen White House, Emporia, Kansas, by project supervisor Steven B. Utz, architect, with architecture technicians Courtney L. Gunderson (University of Arkansas, Fayetteville), Frederick A. Klein (University of Detroit Mercy), and Marton Lenard (Ybl Miklos Technical College, Budapest, Hungary, through US-ICOMOS). The project historian and 2002 Sally Kress Tompkins Fellow was Rachel Leibowitz (University of Illinois, Urbana-Champaign).