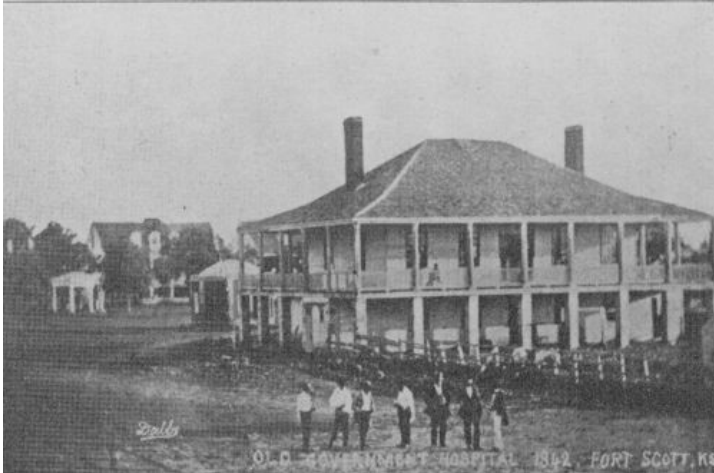


## Fort Scott Kansas



Fort Scott was established in 1842 as a part of a group of frontier forts charged with keeping the peace between American Indians and white settlers. Fort Scott was named after General Winfield Scott, Commander during the War of 1812 and Mexican-American War. Many of the troops stationed at Fort Scott were sent to aid in the Mexican-American War, which led the fort to becoming abandoned in 1853. This was not the last time American troops would occupy Fort Scott however. During the Bleeding Kansas era settlers occupied the abandoned fort, and Fort Scott became a battleground between those who were proslavery and those who were antislavery in the 1850s. Since Fort Scott lies close to the border between Kansas and Missouri it remained a combat zone through the [Civil War](#). Soldiers were repeatedly sent to Fort Scott to help restore order, but violence escalated after the soldiers left. Fort Scott became a major supply depot and housed a general hospital during the Civil War, which made it a target for Confederate troops. Confederate General Sterling Price tried to take Fort Scott twice, but failed on both attempts. The military made its last appearance at Fort Scott during the building of the railways in Kansas. Some opposed the building of the railroad, and soldiers were often dispatched to prevent any disruptions.

## Additional History

Established and garrisoned by the U.S. Army from 1842–1853, soldiers at Fort Scott assisted with the protection of the Permanent Indian Frontier. After the army abandoned the fort in 1853, the buildings were purchased by local settlers at a government auction in 1855. Fort Scott was laid out as a town in 1857.<sup>[9]</sup>

Between 1855 and 1861, the citizens of Fort Scott experienced the violent unrest that preceded the American Civil War on the Kansas and Missouri border. Eastern newspapers described this violence as "Bleeding Kansas", a result of the national controversy concerning the extension of slavery into the new territories. On January 29, 1861, Kansas entered the union as a free state, but the turmoil of "Bleeding Kansas" continued throughout the Civil War.

During the Civil War, Fort Scott was a U.S Army district Headquarters, quartermaster supply depot, training center, and recruitment station. It was strategically vital to the defense of Kansas and the Midwest. A battle over the fort occurred in August 1861 just across the Missouri line in the Battle of Dry Wood Creek. The battle was a pro-South victory for Sterling Price and his Missouri State Guard. Price did not hold the fort and instead continued a northern push into Missouri in an attempt to recapture the state. James H. Lane (Senator) was to launch a Jayhawker offensive behind Price from Fort Scott that led to the Sacking of Osceola. The ill will of these actions was to be the basis for the 1976 Clint Eastwood film *The Outlaw Josey Wales*.

After the Civil War, Fort Scott was a premier city of the frontier, one of the largest cities in eastern Kansas. On three different occasions, between 1870 and 1900, Fort Scott was in competition with Kansas City to become the largest railroad center west of the Mississippi.<sup>[10]</sup> During the first half of the 20th century, Fort Scott became an agricultural and small industrial center which it continues to be today.





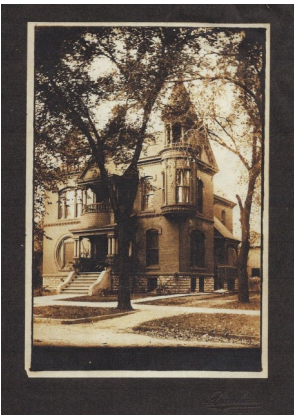
This Photograph was believed to be taken between 1892 and 1896





Mr. & Mrs. T.L. Herbert—Original Owners/Builders of the Property located at  
512 S. Judson, Fort Scott Kansas

T. L. HERBERT business enterprises were many including bricks, architecture, paints, oils, glass and wall-paper, as a native of Toronto, Can., and born in 1845. He learned the trade of painting in Canada, and in 1861 came to Buffalo, N. Y., and worked at his trade, where he staid *sic* till November, 1864, then coming to Fort Scott, Kan., in December of the same year, but when he arrived was obliged to camp on the other side of the River Marmaton, on account of the high water. On arriving in Fort Scott, he went to work for the Government as a Colonel but was taken sick, and was laid up from December to March 15. He tried to get to Fort Gibson, but was compelled to come back. In March, he went to work again, and when the troops were withdrawn he opened a shop for himself in the downtown district and conducted business both east and west of the Mississippi. His business steadily increasing, being the largest in the Country in his line. In 1873, he added to his stock of paints and paper by buying of J. B. Campbell his trade in plate glass. Trade is largely increasing and profitable, having put in the following fronts: the National Bank, Boston Store, Rodecker & Co., besides decorating several other large buildings including the Bush—Herbert Building in Nashville Tennessee, many buildings on the campus of Vanderbilt University as well as the Maxwell House Hotel, the Downtown Presbyterian Church, the Tulip Street Methodist Church, and many others. Many of the projects are listed on the National Register of Historic Places. He married in 1870 and was a member of the Episcopal Church. Other notable memberships included the fact that he was a notable member of the Freemasons, was a Master of the Rising Sun Lodge along with being the Eminent Commander of the 32nd Degree of the Knights Templar.





The Historical Significance of this property has not been lost on the media. This property has been featured in many National Publications over the years as well as a Norman Rockwell Hallmark edition Christmas Card. Publications include, This Old House, Victorian Homes Magazine, The Antique Journal, Vintage & Beautiful Magazine as well as many others. Just check out the cover from the Antique Automobile Magazine from November-December 1987.

# ANTIQUE AUTOMOBILE

OFFICIAL PUBLICATION OF THE ANTIQUE AUTOMOBILE CLUB OF AMERICA, INC.



NOVEMBER-DECEMBER 1987

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\$2.50

This home has been a part of the National Christmas Parade of homes several times and is listed on several tour websites. Hands down this is the most photographed property in the region. You ever hear that song "Famous in a Small Town" by Miranda Lambert? Well that is what you will be if you choose to be the next proud owner of this property. This home has been meticulously maintained over the years with many updates without jeopardizing the historical quality of the home. In the Antieue business, we have a grading scale for the antiques we sell. This house fits perfect into this category and after extensive inspection we grade the property as an \*8 Near Mint to Mint Condition. All properties of this age will require continued care and love and this one obviously has over the years by the few owners who have been proud to call it their home. Below you will find the grading scale used and please keep in mind this is an opinion and it will be the Buyers responsibility to engage any and all desired inspections on their own. A few of the most recent upgrades/improvements are as follows: Updated Electical from pole to house including new breaker box and all new updated outside electrical outlets. Complete remodel of downstairs bath including walk-in shower. Complete remodel of kitchen with updated cabinets, granite counter tops and stainless steel appliances. The Den/Family room was remodeled with locally souced Walnut plus entertainment center install and wired to include flat screen TV, surround sound and lighting. 50 year Davinci roof installed in 2013. This is just the short list of updates and improvements. For a full appreciation of the property please stop by one of our many Open Houses or call for a showing.

Pristine (10) - Gem Mint (9.5) - Mint (9) - Near Mint/Mint (NmMt 8) - Near Mint (NrMt 7) - Excellent-Mint (ExMt 6) - Excellent (Ex 5) - Very Good (VG 3) - Good (2) - Fair (1.5) - Poor (1)

## What is Queen Anne Style Architecture?

The peak period of the Queen Anne style was 1880–1900, although the style persisted for another decade. The style was named and popularized in England by the architect Richard Norman Shaw (1831-1912) and his followers. The term inaccurately implies aesthetic ideas from the reign of Queen Anne (1702-1714). However, its language was actually based on much earlier English buildings, mainly those constructed during the Elizabethan and Jacobean eras (Elizabeth I reigned 1558–1603; James I, 1603–1625). In 1874–75, the first important expression of the style by an American architect rose in Newport, Rhode Island, when H.H. Richardson designed the Watts-Sherman house. But many Americans first saw the Queen Anne style at the Philadelphia Centennial in 1876, where the British government built several houses in that style.

As with other ornate Victorian-era architecture, Queen Anne found its most complete expression in detached homes that showcased its sculptural shapes and ornamented skin. These houses were typically built of wood however brick examples can be found and are a stunning and rare example of true craftsmanship. The designers' unfettered artistic expression in the patterns and details that define the style include bold and unconventional color schemes were also a Queen Anne trait, of which San Francisco's famous Painted Ladies are an example. The decorative details on most Queen Anne's in Washington and other large eastern cities tended to be more subdued because of the urban preference for patterned brick and carved stone. Thanks to a building boom during the later nineteenth century, many Queen Anne town houses were built in Washington, and fortunately, many of those buildings survive today. Round towers and broad decorative gables, as well as elaborate Queen Anne chimneys, dormers, and windows are showcased on homes in Capitol Hill, Georgetown, Dupont Circle, and elsewhere.

### Characteristics

Eclecticism, asymmetry, contrast, and even excess, were the hallmarks of the Queen Anne style. Every building sported a variety of surface textures. Elaborate motifs decorated gables, spandrel panels and, indeed, almost any flat surface. Newark Street NW in Cleveland Park features many highly decorative examples.

### Materials

The Queen Anne look was achieved in a variety of ways with an array of materials that included patterned brick or stone, wood shingles and clapboard, slate, occasionally stucco, and sometimes, terracotta panels. Decorative stone panels were frequently set into the wall, as were custom-molded and colored bricks, allowing some variation and detailing. Wood buildings could assume the full range of color and design with paint.

### Roof

Steeply pitched and complex, Queen Anne roofs provided visual interest and variety with gables, dormers, and turrets or towers, often all in one roof.

### Towers

Queen Anne towers—square, round, or polygonal—were a favorite feature among architects designing Queen Anne homes. Sometimes instead of a tower, a turret, supported by a corbel, projected from the second floor. The towers and turrets were capped with a conical, tent, domed, or other artfully shaped roof and finished off with slate shingles and a copper finial ornament.

### Windows

Typically, Queen Anne homes were embellished with bay windows and oriels; sometimes the latter was part of a turret. Window surrounds were, as a rule, simple. Lower window sashes usually had only a single pane of glass. The upper sash may have followed suit, although it was frequently multi-paned or framed by small square panes. More elaborate window sashes featured stained glass in the upper portion of a double-hung window or in a transom. Curved glass is a unique Queen Anne detail, occasionally found in round bays and towers.

### Entrance

Single-story, wrap-around porches were essential to detached Queen Anne style homes. Frequently, the porch was framed by decorative columns, brackets, or applied ornament. In urban areas, town houses often featured a second-story porch, sometimes recessed into gables or towers. Doors may have delicately carved decorations surrounding a single large pane set into the upper portion of the door.