

United States Department of the Interior  
National Park Service

**National Register Listed  
January 2, 2013**

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name Gray, William R., Photography Studio & Residence  
 other names/site number KHRI# 185-10

## 2. Location

street & number 116 North Main  not for publication  
 city or town St. John  vicinity  
 state Kansas code KS county Stafford code 185 zip code 67576

## 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 at the following level(s) of significance:

    national          statewide        x   local

SEE FILE \_\_\_\_\_  
 Signature of certifying official \_\_\_\_\_ Date \_\_\_\_\_  
 \_\_\_\_\_  
 Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.  
 \_\_\_\_\_  
 Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_  
 \_\_\_\_\_  
 Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I, hereby, certify that this property is:  
 \_\_\_ entered in the National Register      \_\_\_ determined eligible for the National Register  
 \_\_\_ 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**  
(Check as many boxes as apply)

**Category of Property**  
(Check only **one** box)

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1	1	buildings
		district
		site
		structure
		object
1	1	<b>Total</b>

**Name of related multiple property listing**  
(Enter "N/A" if property is not part of a multiple property listing)

**Number of contributing resources previously listed in the National Register**

N/A

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

**Current Functions**  
(Enter categories from instructions)

Commerce / Trade : Professional

(photographic studio)

Domestic: Single-family

Vacant/ Not In Use

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

**Materials**  
(Enter categories from instructions)

Commercial style

Vernacular

foundation: Stone: Limestone

walls: Wood: clapboards

Brick

roof: Asphalt shingle

other:

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## Narrative Description

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### Summary

This Gray Photography Studio (built circa 1900) is a mixed commercial and residential building at the southwest corner of North Main Street and Second Avenue at the southern edge of St. John's commercial district. St. John has a population of approximately 1,200 and is the seat of government for Stafford County, which is in central Kansas.

The building faces Main Street and is situated on a spacious corner lot. A north-south concrete sidewalk that is mostly covered in grass extends immediately in front of the building. The building's south wall abuts an unrelated circa 1920s commercial building. The one-and-a-half-story studio and residence is wood-frame construction with wood clapboard siding and a gable roof clad in asphalt shingles. It has a parapet front wall that extends above to conceal the gable roof creating a traditional false-front façade. There are two central brick chimneys along the peak of the gable. The footprint of the building is rectangular measures approximately 29' x 66'. The front (east) half of the building functioned as the commercial photography studio and the rear (west) section was a residence.

There is a non-contributing garage at the rear of the lot alongside the alley. It has a gable roof and faces north, but modifications to its exterior make it difficult to assess when it was constructed. It is clad in a variety of materials including vertical wood, metal, and asphalt shingle. The foundation is rubble stone.

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### Elaboration (See Figure 1 for a floorplan)

**The east (front) elevation** faces Main Street and served as the primary commercial entrance. It includes a single-door central entrance flanked by display windows. The upper half of the inward-swinging wood panel door has a glass pane and there is a single-light transom above the door. The door itself appears to be a later addition, perhaps from the 1920s. The windows are boarded, but the wood sashes are intact. Above the entrance is a louvered vent of rectangular shape. There is a narrow one-story section on the south portion of the front elevation that, according to Sanborn Fire Insurance Maps, was added between 1901 and 1908. This area served as the photography darkroom.

**The north (side) elevation** of the building has what may be the building's most striking feature – a large sloping studio window that provides natural light to the interior studio space. This 30-light window is approximately 12 feet wide and extends from near ground level into the roof. It has a mesh hail screen on the exterior. The window structure is built of 2x4s that divide the window vertically with exterior metal muntins. West of studio window is a pair of double-hung one-over-one wood windows and a single one-over-one wood window near the northwest corner. These windows are located in the residence portion of the building. Above the windows are two gabled dormers with the same type of windows. The dormers were added sometime during the early 20<sup>th</sup> century.

**The west (rear) elevation** includes a small screened porch with a shed roof on the first story that is in considerable disrepair. Access to the residence is through this porch. Adjacent to the porch on the south is a one-over-one wood window. There is a single two-over-two double-hung wood window centered on the second story above the porch. A small shed-roof section extends to the south of the main building. This area includes a wood panel door with outer wood screen door that provides access into the kitchen. Next to the door is a small square window with a wood screen.

**The south side** of the building is made up of a narrow one-story annex with a flat roof that connects the main building with the wall of the adjacent, unrelated commercial structure. The only real visible part of the building from the south that is exposed above the roofline is a shed-roof dormer at the rear of the building (in the residence). This south-facing dormer includes two pairs of double-hung wood windows and a smaller double-hung window.

### *Interior*

One enters the building through the main entrance on the east side of the building. Inside the door is a small entrance room (#1 on the floorplan) where, during times of business, the public was greeted by the staff. This entry room currently has painted plaster walls and a suspended acoustical tile ceiling. Above this dropped ceiling is a plaster ceiling in need of repair. There is simple wood trim around the window and door openings. The wood floor is currently covered by carpet and there are simple wood baseboards.

The entry room leads west into the main studio (#2 on the floorplan). The bottom two-thirds of the walls of this room are clad with peg board, and above this a wood fiber panel. This same wood fiber panel also clads the ceiling. It appears that the original plaster wall finish exists underneath this material. The original ceiling height in this space appears to have been maintained. The wood floor is covered with carpet. Above the entrance into the room on the east wall is a chimney with a stovepipe that connects to a stove near the center of the room. The dominant feature of the room is the massive studio window on the north wall. It slants inward and the ceiling conforms to the unusual construction of the window. On the south wall of the studio there are two doorways – one at the east end leading to the dark room and one at the west end leading to a storage area. These four-panel wood doors feature simple wood trim like that found in the building's entry room.

The darkroom (#3 on the floorplan) and storage area (#4 on the floorplan) occupies the southeast part of the building and are accessed only by way of the studio. These areas have been heavily damaged by water due to a failed roof causing the beadboard ceiling to collapse and damage to cabinets, wood floors, and plaster walls. These spaces retain little integrity.

The rear half of the building functioned as William Gray's residence. The residence could be accessed from the exterior by a rear door or from the interior through a doorway in the west (rear) wall of the studio. The living and dining rooms (#'s 6 & 7 on the floorplan) occupy the northwest corner of the building. Finishes include plaster walls (currently covered with wallpaper) and ceiling and a wood floor covered with carpet. Windows and doorways feature the same simple trim found throughout the building. There is a stovepipe chimney at the southeast corner of the dining room.

The small kitchen (#8 on the floorplan) is adjacent to the south of the dining room. Cabinets and a sink are situated along the south wall of the kitchen and are not original to the building. This room has plaster walls and ceiling covered with wallpaper and a wood floor that is covered with carpet. There is a window on the west wall of the kitchen. Windows and doorways feature the same simple trim found throughout the building. There is a doorway on the south wall of the kitchen that leads into a later addition used for storage and another bathroom (#5 and 5A on the floorplan). These areas have been heavily damaged by water due to a failed roof causing the ceiling to collapse and damage to cabinets, wood floors, and plaster walls. These spaces retain little integrity.

Located in the center of the building is a small room (#9 on the floorplan), perhaps used as an office or a study, and the enclosed staircase to the second floor. The straight-run staircase leads up to the north and terminates in a room (#2-1) on the floorplan) that provides access to two bedrooms and a bathroom. The upstairs rooms feature plaster walls with wallpaper, paneled wood doors, simple wood trim around the doors and windows, and the ceiling conforms to the lines of the roof. The bedroom along the west end of the house includes a later closet at the northwest corner. These areas retain a high degree of integrity.

The second-floor bathroom retains several historic features including hexagonal floor tile, plaster walls, wood trim, claw foot bathtub and a small sink. There is one window on the bathroom's south wall.

The east half of the upper floor is unfinished attic space.

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- 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.
- 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.

**Areas of Significance**

(Enter categories from instructions)

Commerce

**Period of Significance**

1900-1962

**Significant Dates**

1905, 1947

**Significant Person**

(Complete only if Criterion B is marked above)

Gray, William Rossetter

**Cultural Affiliation**

N/A

**Architect/Builder**

Undetermined

**Criteria Considerations**

(Mark "x" in all the boxes that apply)

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 old or achieving significance within the past 50 years.

**Period of Significance (justification)**

The period of significance begins in 1900 with the construction of the building and ends in 1962, the 50-year cutoff date established by the NPS to provide sufficient passage of time to allow objective evaluation of significance at the time of listing. This building continued to function as a photography studio until 1981.

**Criteria Considerations (justification)**

N/A

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## Narrative Statement of Significance

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### Summary

The William R. Gray Photography Studio & Residence is nominated to the National Register of Historic Places under Criteria A and B for its local significance in the area of commerce and for its association with early 20<sup>th</sup> century photographer William R. Gray.

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### Elaboration

Stafford County was first defined by the Kansas Legislature in 1870, but in 1875 the county was parceled to the neighboring counties of Pawnee, Barton, and Pratt, leaving only a small section remaining as Stafford. The original county boundaries were restored by the Kansas Supreme Court in 1879 and Governor John P. St. John reorganized the county naming St. John as its temporary judicial center until an election could be held. Early Mormon settlers had named this settlement Zion Valley, but it was changed to St. John in honor of the governor's efforts to reorganize the county.<sup>1</sup>

The earliest Euro-American settlers arrived in the Stafford County area in the mid-1870s, and the community of St. John was surveyed and platted by H. L. Fitch in 1879. The first buildings developed around the square during this same year, and the Atchison, Topeka, and Santa Fe Railroad later developed along the southern edge of the town. Between 1878 and 1880, a group of African American Exodusters settled in Ohio Township, which includes the south portion of St. John. By 1910 there were over 1,700 people living in St. John. Considerable development occurred between 1900 and 1910, when the population more than doubled.<sup>2</sup> It was during this decade of growth and development that William R. Gray (1865-1947) moved his family to St. John.

Gray purchased a photo studio and residence from O. C. Haworth in 1905. This building was built in 1900 to serve as a photo gallery and residence operated by Haworth. The local newspaper noted the construction on Haworth's lots "opposite the Arlington House," which stood at the southeast corner of Second and Main Streets.<sup>3</sup> Although Haworth did not apparently advertise his services in the local newspaper, he was noted as a "photographer" in the 1904 *Standard Atlas of Stafford County*.<sup>4</sup> Within a few short years, another photographer had succeeded Haworth, who had leased his business for one year in order to travel to California.<sup>5</sup> His successor, Marshall Fields (sometimes spelled "Field"), began advertising his photography services regularly in the local *County Capital* and was described in that newspaper as "a fine appearing young man...[who] guarantees first class work."<sup>6</sup> Not only did he do studio work, but the newspaper reported him "doing some very fine work on outside views."<sup>7</sup> (Figure 6)

In early 1905, the *County Capital* noted a change in ownership of the photography studio at 116 North Main: "In the near future, Marshall Fields the photographer, and family will move back to Larned, their former home, where they will engage in the same line of business. The gallery and building which at present is owned by our former townsman, O. C. Haworth, we understand will be sold to W. R. Gray of Falls River, Kansas, who together with his family expect to move here and conduct the business at the old stand."<sup>8</sup> Gray set up shop quickly and was taking photographs by late March of 1905.

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<sup>1</sup> William G. Cutler, *History of the State of Kansas* (Chicago: Andreas Publishing Co., 1883). Transcription accessed 9 September 2012 online at: <http://www.kancoll.org/books/cutler>; and Frank Blackmar, *Kansas: A Cyclopedia of State History* (Chicago: Standard Publishing Co., 1912). Transcription accessed 9 September 2012 online at: <http://skyways.lib.ks.us/genweb/archives/1912/>

<sup>2</sup> Ibid.

<sup>3</sup> *County Capital*, 17 September 1900, p. 4.

<sup>4</sup> *Standard Atlas of Stafford County*, (George A. Ogle & Co., 1904), 74. Accessed online 6 September 2012 at <http://www.kansasmemory.org/item/209412>.

<sup>5</sup> *County Capital*, 9 October 1903, p. 5.

<sup>6</sup> *County Capital*, 18 September 1903, p. 5.

<sup>7</sup> *County Capital*, 5 November 1903, p. 1.

<sup>8</sup> *County Capital*, 2 March 1905, p. 1.

(Figure 6) The *County Capital* noted Gray's experience, suggesting he "is not an amateur in his line, having had years of practical experience and thereby gained a perfection in his work that can be attained in no other way."<sup>9</sup>

Historian Michael Hathaway, who currently serves as curator and project director at the Stafford County Museum, has researched Gray, his family, and his business.<sup>10</sup> According to Hathaway, Gray purchased his first camera (a 5 x 8) in his early 20s after reading an advertisement. He moved from McPherson – where his family had lived since 1883 – to Fall River near Fredonia to work as a photographer alongside a teacher named Van Deusen. They operated out of a photo car or an overland gallery serving the communities of Fall River, New Albany, Fredonia, Neodesha, and Lafountain.<sup>11</sup> The 1900 Federal Census noted a newly married Gray, his wife Mary, and young son Royal living in Salt Springs in Greenwood County where he worked as a photographer.<sup>12</sup>

He arrived in St. John with his wife Mary (Tipton) Gray, his son Royal, and two daughters Ina and Jessie. Two more sons – Arzy and Cecil – were born in St. John. The Gray family lived in the residence at the rear of the studio. Three of their children would go on to work in the photography business. After completing college at the Southern Branch of the University of California (now UCLA), Jessie returned to St. John in 1940 and partnered with her father in his business. Royal managed his own photography studio in Ulysses, Kansas, from 1930 until his death in 1981. Arzy worked as a chemist for Kodak.<sup>13</sup>

Shortly after purchasing the studio, Gray made a few changes to the building. According to Sanborn Fire Insurance Maps, these changes occurred sometime between 1908 and 1914 and included extending the south addition to the west and perhaps the addition of the large studio window, which is only noted on the 1914 map. (Figure 4) However, this studio window may have been an original feature given the building's original function as a photography studio. Later during the first half of the 20<sup>th</sup> century, two second-story dormer windows were added on the north elevation.

Gray's business ledgers, which are housed at the Stafford County Museum, indicate that his clients came from all over Stafford County and Kansas. There are even several out-of-state clients noted in the books.<sup>14</sup> The majority of Gray's business included portrait sittings, but his vast glass-plate negative collection includes street scenes, class portraits, crime scenes, festivals, oversized produce, harvest crews, surgical scars, etc. He also served an important function of duplicating important records, such as legal and vital statistic records, older photographs, and diplomas.<sup>15</sup> During his nearly 60-year career as a photographer, he worked out of the St. John studio for 42 years. He was a member of the Photographers Association of America, Kansas Professional Photographers Association, and Southwest Kansas Photo Club.<sup>16</sup> After his death on August 2, 1947, his daughter Jessie assumed control of the photography business and continued there until her retirement in 1981.<sup>17</sup>

The Gray Photography Studio and Residence has been vacant for many years. A local resident recently acquired the building with the intention of rehabilitating it into an arts center.

#### *Photography Technology and Glass Plate Negative Collection*

Gray purchased his first 5 x 8 camera in 1887, during a decade of significant technological advancement in the field of photography. Until about 1880, the photography industry was dominated by the collusion process (or wet-plate), "which

<sup>9</sup> *County Capital*, 16 March 1905, p. 5.

<sup>10</sup> The Stafford County Museum in Stafford maintains Gray's glass plate negatives, which number approximately 29,000. Grants and donations have allowed the museum to process and digitize parts of the collection. Many digitized negatives are accessible on the Internet at this link: Forsyth Library Digital Collections, Fort Hays State University, <http://contentcat.fhsu.edu/cdm/landingpage/collection/stafford>

<sup>11</sup> Michael Hathaway, *Windows to the Past: The Story of the Gray Studio Glass Negatives*, Pamphlet (Stafford, KS: Stafford County Historical and Genealogical Society, August 2012). See also: William Gray Obituary, *St. John Daily Capital and the County Capital*, 5 August 1947, p. 1.

<sup>12</sup> Ancestry.com. *1900 United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2004.

<sup>13</sup> Hathaway.

<sup>14</sup> Email correspondence from Michael Hathaway to Sarah Martin, 6 September 2012.

<sup>15</sup> Hathaway, *Windows to the Past*.

<sup>16</sup> Ibid.

<sup>17</sup> Jessie Ruth Gray Obituary, *The St. John News*, 17 March 1993, p. 3.

required photographers to make their exposures when the photosensitive emulsion they had coated onto the plate glass was still wet.”<sup>18</sup> This process limited photographers, and a dry-plate technique emerged in the late 1870s that was perfected by George Eastman in 1881 and promoted by publications as a great technological advancement, particularly for amateurs.<sup>19</sup> Professionals quickly recognized the benefits, which allowed them to more easily leave their darkroom chemicals behind. Not only did dry-plate technology allow photographers to purchase ready-to-use negatives, but advances in photographic papers “saw the number of photographers in the United States [during the 1880s] increase at a rate of four times that of the general population.”<sup>20</sup> Sales of cameras marketed to amateurs and “the millions” took off during the early 1880s. These included Chicago-based T. H. Blair’s sale in 1881 of the 5 x 8 camera with 9 plates for \$27.50 under the name “tourograph,” which was marketed to “amateur photographers, college boys, and artists.”<sup>21</sup> This was probably similar to Gray’s first camera.

Gray would only work with dry-plate negatives, and Hathaway does not believe he ever transitioned to acetate negatives. Jessie Gray, who likely began using acetate film negatives in the 1950s or 1960s, donated her father’s glass plate negatives to the Stafford County Museum in 1986. The approximately 29,000 glass plate negatives largely represent his days in St. John. A small minority of the collection pre-dates 1905, and these include images of the photo car or an overland gallery out of which he worked in southeast Kansas in the 1890s.

As of 2012, the Stafford County Museum has received three Kansas Humanities Council grants, three local community grants, and several private donations that have helped them process about one-half of the collection. According to Hathaway, “the conservation process involves brushing the emulsion side of the negative with an anti-static whisk brush and washing the shiny glass side with a cotton ball dipped in distilled water. After the negative dries, it is assigned a catalog number and placed in an acid-free four-flap folder and placed in an acid-free box.”<sup>22</sup> Volunteers then match the negatives with the recorded information in one of Gray’s eleven ledgers. Information is usually limited to the photo’s date and client’s name, which often provides clues for further research.

### Summary

The nominated building functioned as a professional photography studio and residence since it was built in 1900. It was home to William R. Gray’s professional studio from 1905 until his death in 1947, but the business continued under the auspices of his daughter Jessie until her retirement in 1981. The building is nominated to the National Register of Historic Places under Criteria A and B for its local significance in the area of commerce and for its association with early 20<sup>th</sup> century photographer William R. Gray.

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<sup>18</sup> John Pulz, “Joseph Judd Pennell and the Era of Commercial Studio Photography,” in James R. Shortridge, *Our Town on the Plains: J. J. Pennell’s Photographs of Junction City, Kansas, 1893-1922* (Lawrence: University Press of Kansas, 2000), 10. Shortridge’s book provides excellent historic context of the photography industry in Kansas during the same period William Gray worked in St. John.

<sup>19</sup> Robert Taft, *Photography and the American Scene: A Social History, 1839-1889* (New York: Dover Publications, Inc., 1964), 372-377.

<sup>20</sup> Pulz (in Shortridge), 10.

<sup>21</sup> Taft, 375.

<sup>22</sup> Hathaway, *Windows to the Past*.

**9. Major Bibliographical References**

Ancestry.com. *1900 United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2004.

Blackmar, Frank. *Kansas: A Cyclopedia of State History*. Chicago: Standard Publishing Co., 1912. Transcription accessed 9 September 2012 online at: <http://skyways.lib.ks.us/genweb/archives/1912/>

*County Capital*. 7 September 1900; 17 September 1900; 9 October 1903; 18 September 1903; 5 November 1903; 2 March 1905; 16 March 1905.

Cutler, William G. *History of the State of Kansas*. Chicago: Andreas Publishing Co., 1883. Transcription accessed 9 September 2012 online at: <http://www.kancoll.org/books/cutler>.

Gray, W. R., Photograph Collection. Forsyth Library Digital Collections, Fort Hays State University. Accessed online 7 September 2012 at: <http://contentcat.fhsu.edu/cdm/landingpage/collection/stafford>

Hathaway, Michael. *Windows to the Past: The Story of the Gray Studio Glass Negatives*, Pamphlet (Stafford, KS: Stafford County Historical and Genealogical Society, August 2012).

Hathaway, Michael. Email correspondence to Sarah Martin, 6 September 2012.

Sanborn Fire Insurance Company. *Fire insurance Map*. Sanborn Fire Insurance Company, September 1901. 2.

Sanborn Fire Insurance Company. 1908.

Sanborn Fire Insurance Company. "St. John." Sanborn Fire Insurance Company, February 1914.

*The St. John Daily Capital and the County Capital*. 5 August 1947

*The St. John News*. 17 March 1993.

*Standard Atlas of Stafford County*. George A. Ogle & Co., 1904. Accessed online 6 September 2012 at <http://www.kansasmemory.org/item/209412>.

Taft, Robert. *Photography and the American Scene: A Social History, 1839-1889*. New York: Dover Publications, Inc., 1964.

**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:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: **Kansas Historical Society**

Historic Resources Survey Number (if assigned): \_N/A\_

**10. Geographical Data**

**Acreege of Property** Less than one  
(Do not include previously listed resource acreage)

**UTM References – See Continuation for Lat/Long Coordinates**

(Place additional UTM references on a continuation sheet)

1	_____	_____	_____	3	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing
2	_____	_____	_____	4	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing

**Verbal Boundary Description** (describe the boundaries of the nominated property)

The nominated property includes lots 1 and 2 in block 16 of original subdivision of the City of St. John.

**Boundary Justification** (explain why the boundaries were selected)

The nominated boundaries include the property historically associated with the Gray Photography Studio & Residence.

**11. Form Prepared By**

name/title William M. Morris / Sarah Martin (KSHS) / research assistance from Rick Anderson (KSHS)

organization William Morris Associates Architects date \_\_\_\_\_

street & number 114 East 5<sup>th</sup> Street telephone 316 775 2590

city or town Augusta state KS zip code 67218

e-mail \_\_\_\_\_

**Additional Documentation**

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Historic images, maps, etc.)

**Photographs:**

Name of Property: Gray Photography Studio  
 City or Vicinity: St. John  
 County/State: Stafford County, KS  
 Photographer: Sarah Martin  
 Date of Photos: 7-18-2012

Description of Photographs (see Figure 10 for floor plan and interior photo directions):

- 1 of 15 Streetscape with Gray Photography Studio at left, facing N toward downtown square
- 2 of 15 East (front) and north (side) elevations of Gray Photography Studio (wood building), facing SW

Name of Property

County and State

- 3 of 15 Studio window on north elevation, facing SW
- 4 of 15 North (side) and west (rear) elevations, facing SE
- 5 of 15 West (rear) elevation, showing early addition at left, facing E
- 6 of 15 North elevation of the garage, facing SW
- 7 of 15 Interior, inside front entrance of building, facing NE
- 8 of 15 Interior, studio and studio window, facing NW
- 9 of 15 Interior, studio window, facing E
- 10 of 15 Interior, living room, looking at door connecting with studio, facing E
- 11 of 15 Interior, dining room, with living room in background, facing E
- 12 of 15 Interior, west storage area off kitchen looking E into storage and darkroom areas
- 13 of 15 Interior, second floor showing staircase and windows along south wall, facing SE
- 14 of 15 Interior, second-floor bedroom at west (rear) end of house, showing two windows on south elevation and one window on west elevation, facing SW
- 15 of 15 Interior, second-floor bathroom, facing S

**Property Owner:**

(complete this item at the request of the SHPO or FPO)

name Carol Long

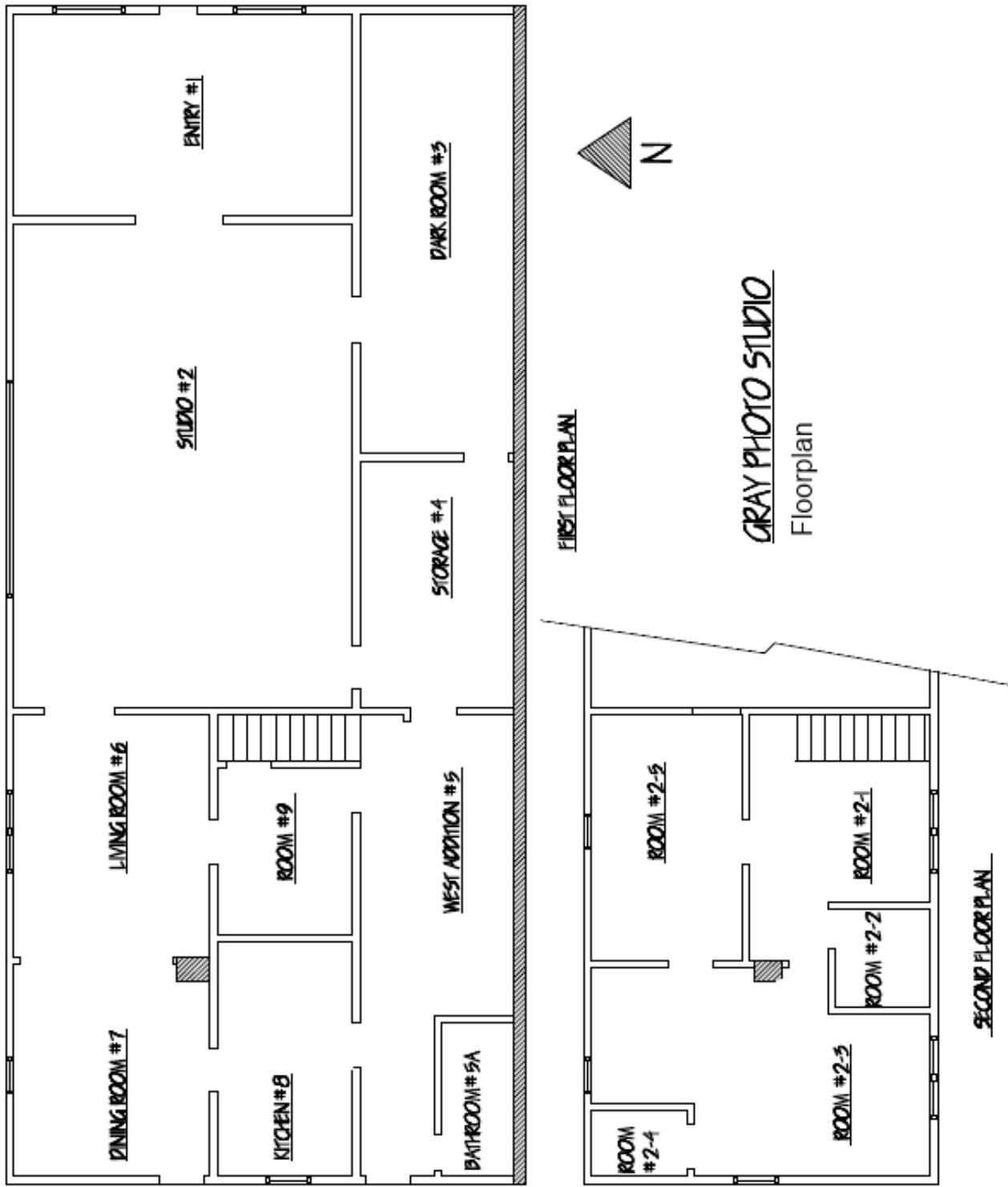
street & number 991 NE 10<sup>th</sup> Avenue telephone \_\_\_\_\_

city or town St. John state KS zip code 67576

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

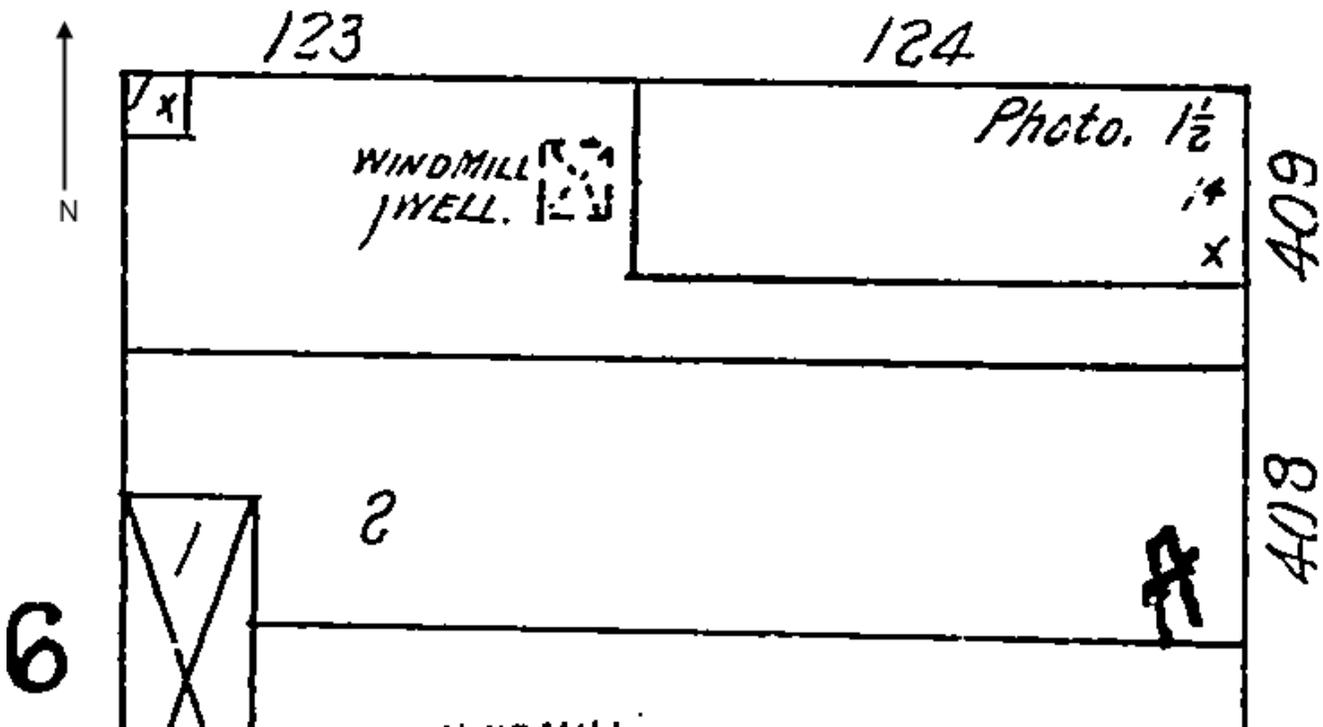
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Figure 1: Floor Plan

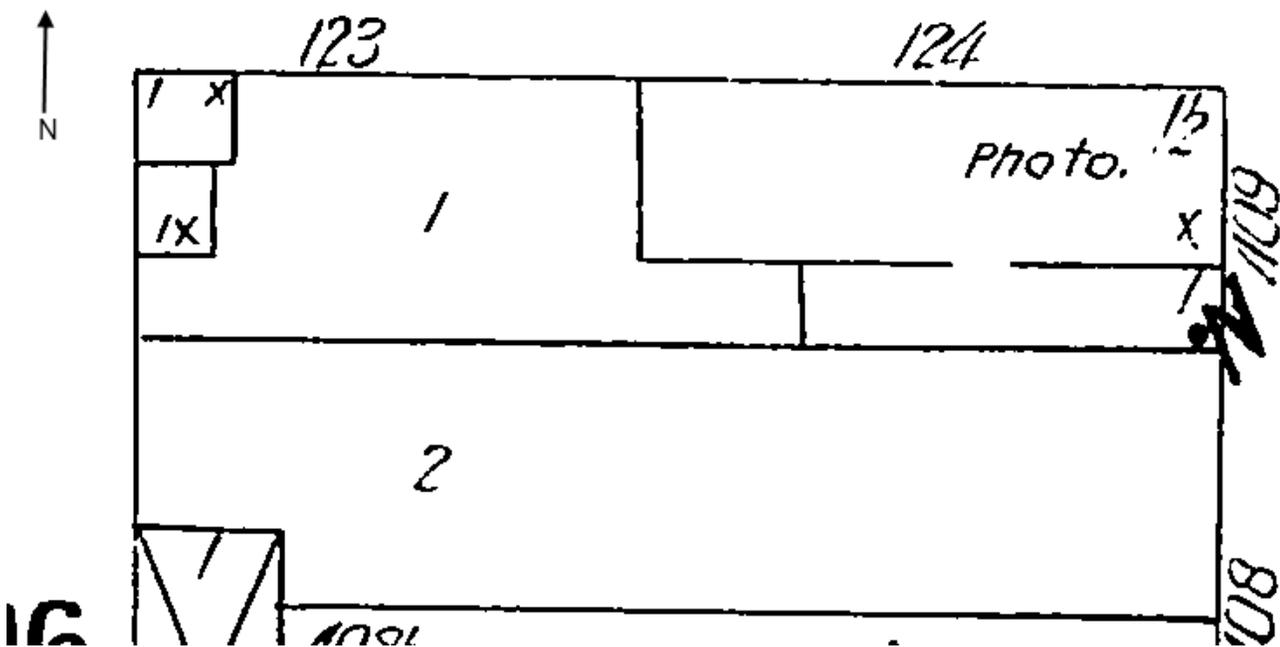


Figures 2-3: 1901 and 1908 Sanborn Fire Insurance Maps

1901 Sanborn Fire Insurance Map - St. John, Stafford County, KS

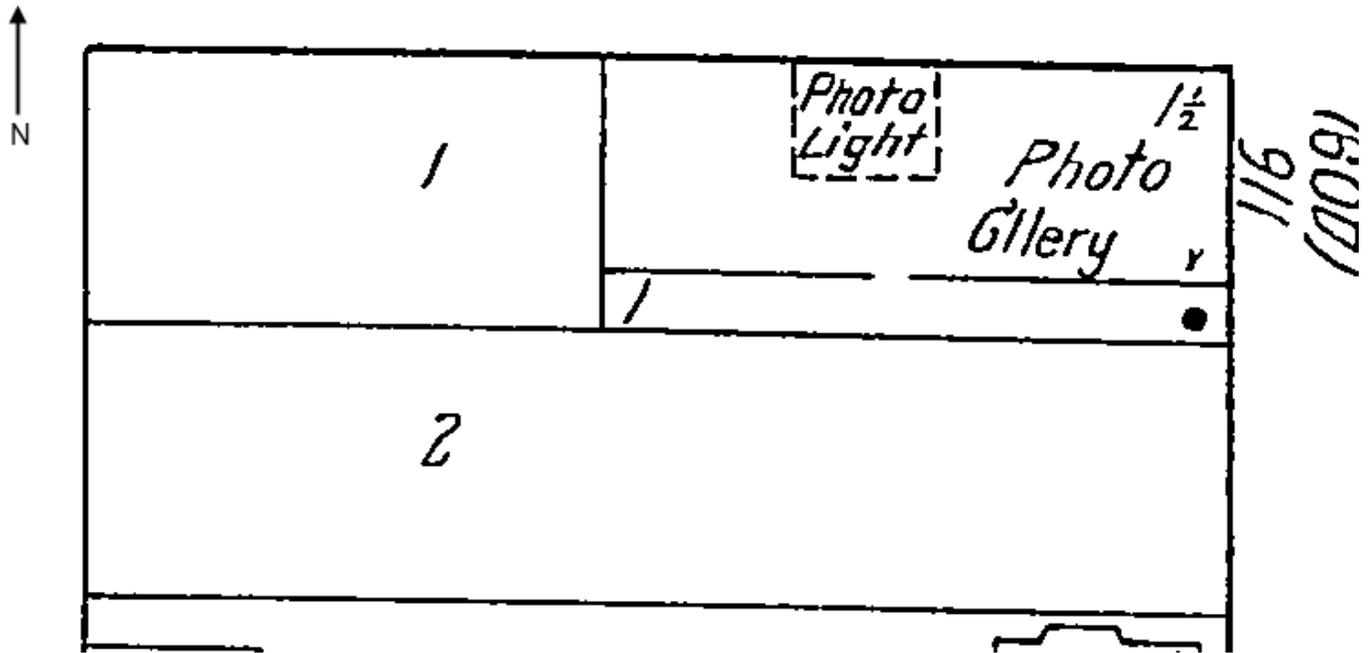


1908 Sanborn Fire Insurance Map - St. John, Stafford County, KS



Figures 4-5: 1914 and 1908 Sanborn Fire Insurance Maps

1914 Sanborn Fire Insurance Map - St. John, Stafford County, KS



1925 Sanborn Fire Insurance Map - St. John, Stafford County, KS

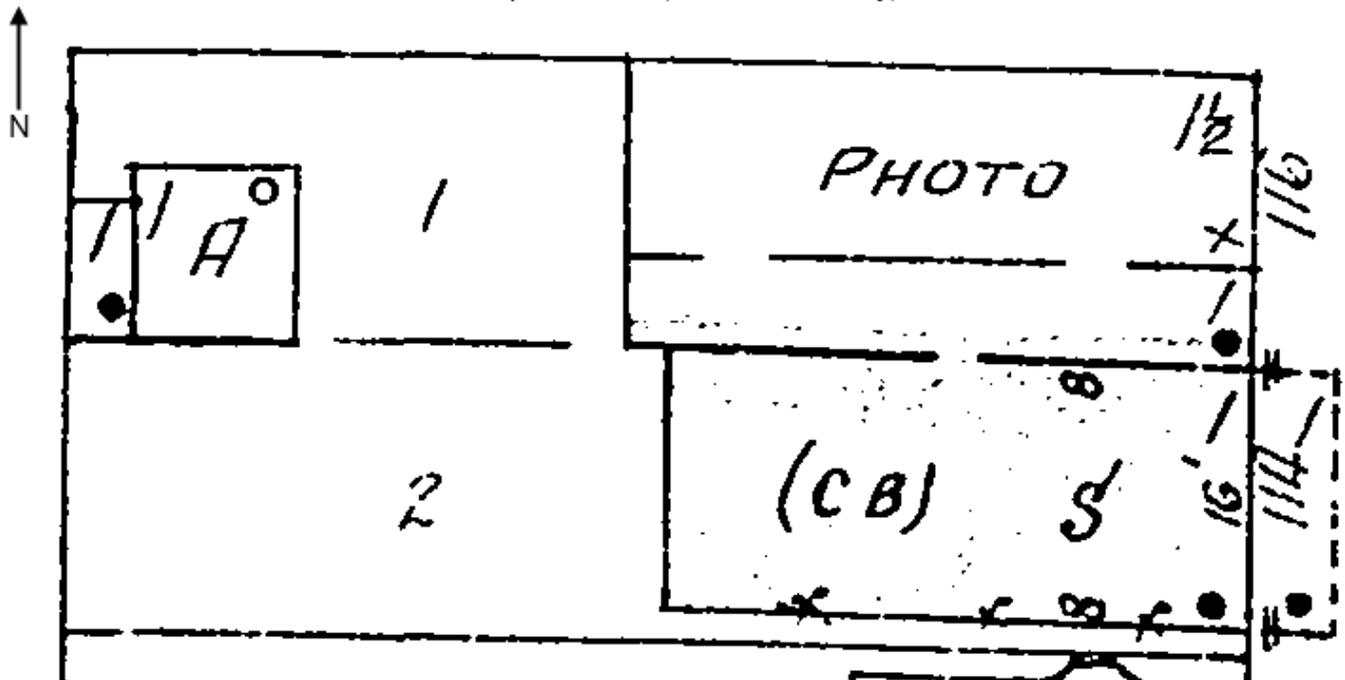


Figure 6: Advertisement, *County Capital*, September 18, 1903, p. 1.

**A Clever Ad**

Is Always Appreciated  
But Not Always  
Taken Seriously

So we will simply say that  
we desire to prove to you  
by the execution of a trial  
order that

We do the Best Pho-  
tographic Work  
Obtainable in the  
West.

Call and see for yourself.

**MARSHALL FIELDS**  
SUCCESSOR TO  
O. C. Haworth, Photographer  
ST. JOHN, KAS.

Figure 7: Advertisement, *County Capital*, July 21, 1904, p. 4.

**IT IS UP**  
like our photo-  
graph high in pa-  
trons estimation,  
because they  
show the perfec-  
tion of catching  
the expression at  
the proper mo-  
ment. Your dar-  
ling.

**THE BABY**  
should have his  
picture taken.  
We will photo-  
graph the little  
rascal with rare  
fidelity to nature,  
if you will give us  
the opportunity.  
Why not secure  
the shadow ere  
the substance  
fades?

**Marshall Fields**  
ST. JOHN, KAS.

Figure 8: Advertisement, *County Capital*, March 30, 1905, p. 5.

# Schools are Closing

## The Last Days are Here.

Never will all re-assemble in most schools as now. Pupils and teachers have become attached to one another, and will ever cherish the fond recollections of the term. Time will rob the mind of many faces though. Let me urge you to not neglect having a

### School Group

### Photograph

made ere this parting occurs. Let me have the pleasure of making this picture.

**W. R. GRAY,**

**Photographer.**

**St. John Art Gallery.**

Figure 9: Advertisement, *County Capital*, April 6, 1905, p. 4.

FOR

**EASTER  
GREETINGS**

USE

**Photographs**

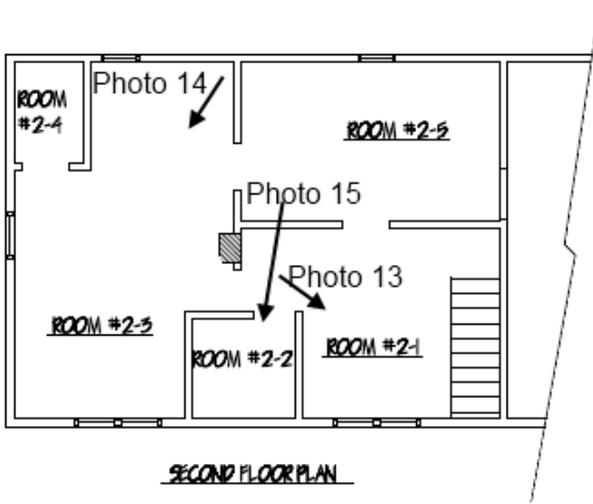
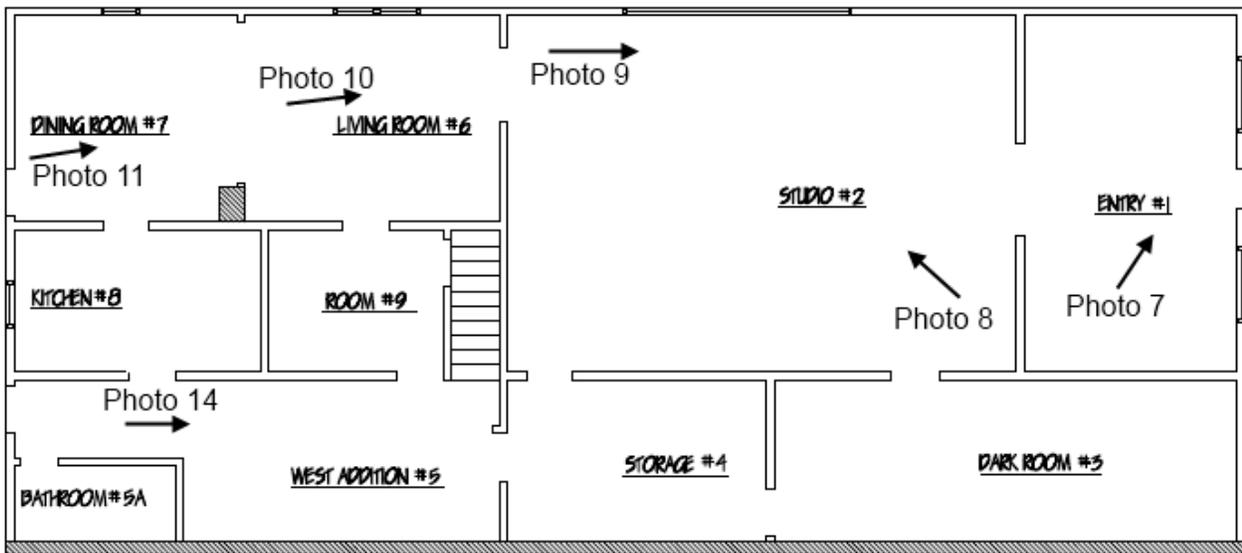
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Get them soon so as to  
have them on time.

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**W. R. GRAY,**  
Photographer.

Figure 10: Interior Photographs Key



FIRST FLOOR PLAN

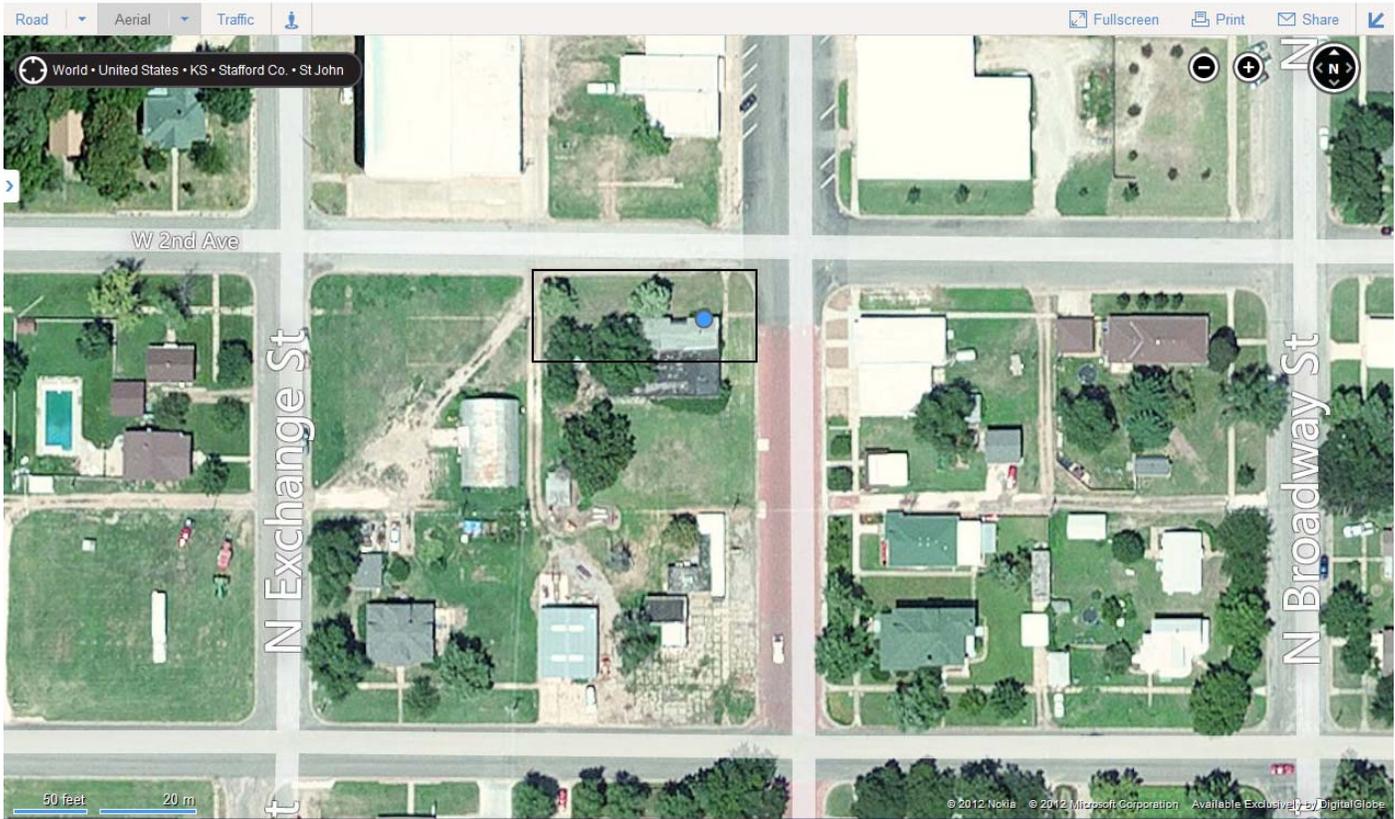


GRAY PHOTO STUDIO

Floorplan  
Interior photographs ↑

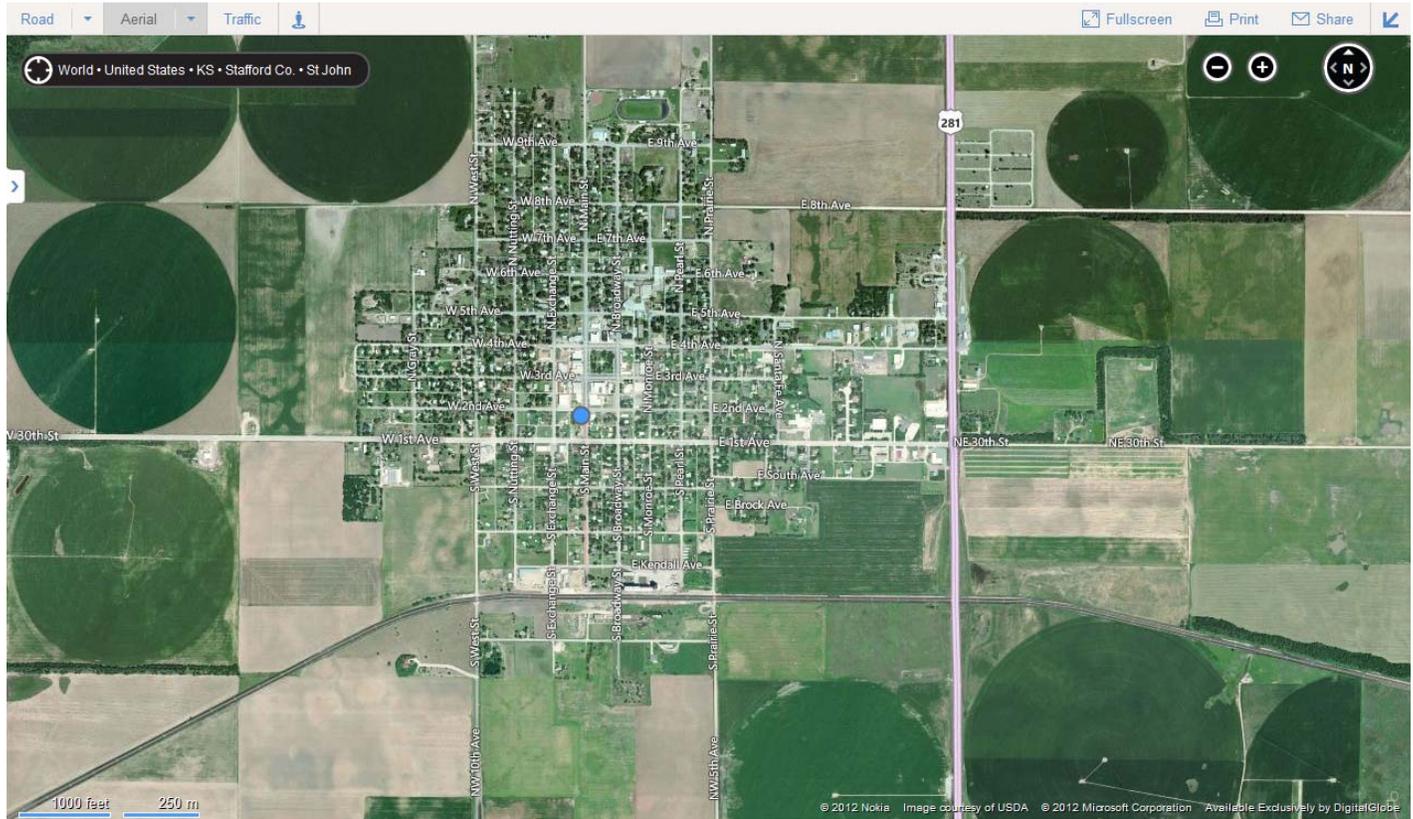
SECOND FLOOR PLAN

Map / Site Plan



Gray, William R., Photography Studio & Residence  
116 N Main  
St. John, Stafford County, KS  
(Datum: WGS84) Lat/Long: 38.00037 -98.76184  
Bing.com

### Contextual Map



Gray, William R., Photography Studio & Residence  
116 N Main  
St. John, Stafford County, KS  
(Datum: WGS84) Lat/Long: 38.00037 -98.76184  
Bing.com