



United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

OCT - 4 2005

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A) Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-9000a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

Historic name Teichgraeber-Runbeck House
Other name/site number 113-3210-0012

2. Location

Street & number 116 Mill Street not for publication
City or town Lindsborg vicinity
State Kansas Code KS County McPherson Code 113 Zip code 67456

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Christy Davis 9/29/05
Signature of certifying official/Title Date
Kansas State Historical Society

State or Federal agency and bureau

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

Signature of commenting official /Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is

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

Edson H. Beall 11/15/05
Signature of the Keeper Date of Action

Teichgraeber-Runbeck House
Name of Property

McPherson Co., Kansas
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
2		buildings
		sites
1		structures
		objects
3		total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter Categories from instructions)

Domestic: Single Dwelling

Domestic: Multiple Dwelling

Commerce/Trade: Professional

Current Functions
(Enter categories from instructions)

Domestic: Single Dwelling

Commerce/Trade: Business

7. Description

Architectural Classification
(Enter categories from instructions)

Late Victorian: Queen Anne

Materials
(Enter categories from instructions)

Foundation: Limestone

Walls: Brick

Roof: Asphalt

Other:

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Teichgraeber-Runbeck House
Name of Property

McPherson Co., Kansas
County and State

8. Statement of Significance

Applicable National Register Criteria

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

- 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 likely to yield, information important in prehistory or history.

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 of age or achieved significance within the past 50 years

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(Enter categories from instructions)

Industry _____

Architecture _____

Period of Significance

1906-1955 _____

Significant Dates

1906-1907 _____

Significant Person

(Complete if Criterion B is marked above)

N/A _____

Cultural Affiliation

N/A _____

Architect/Builder

Unknown _____

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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:

McPherson County Old Mill Museum _____

Teichgraeber-Runbeck House
Name of Property

McPherson Co., Kansas
County and State

10. Geographical Data

Acreage of Property 1.3

UTM References

(Place additional UTM references on a continuation sheet.)

1

1	4	6	1	5	4	6	0	4	2	6	9	2	3	0
Zone		Easting					Northing							

2

Zone		Easting					Northing							

3

Zone		Easting					Northing							

4

Zone		Easting					Northing							

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

Name/title Rose Marie Wallen
Organization _____ Date December 5, 2003
Street & number 116 Mill Street Telephone 785-227-3636
City or town Lindsborg State KS Zip code 67456

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner

Name Rose Marie and Mike Wallen
Street & number 116 Mill Street Telephone 785-227-3636
City or town Lindsborg State KS Zip code 67456

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Teichgraeber-Runbeck House
McPherson Co., Kansas

Description

Summary

The Teichgraeber-Runbeck House was originally the home of Theodore and Emma Teichgraeber. Construction began in October of 1906 and was completed the following summer. It is located in the central Kansas town of Lindsborg (incorporated, population 3,295), in the county of McPherson (pop.29,413). The house is located on the southern extreme of Lindsborg, just west of the historic 1898 Smoky Valley Roller Mill, near the banks of the Smoky Hill River. The asymmetrical façade of this free classic Queen Anne house faces Mill Street on the north. The house retains its original character to a high degree.

Elaboration

Exterior: The three-story house is built of hard red Coffeyville brick, on a limestone foundation. Limestone is also used for all window sills. The dimensions of the building are 68 feet north to south and 42 feet east to west, with a western bay that projects an additional 2 feet. The façade is on the north elevation, with a secondary entry at the southeast, facing east, and a third at the southwest corner, facing west. There is also a fourth entry which permits access to the living room from the north wall of the screened porch.

The house has a truncated hipped roof with northwest corner tower and west-facing side gable. A lower hipped roof extension projects to the south. Asphalt shingles cover the roof and wooden decorative shingles clad the dormers and gable. In about 1926 a sleeping porch was added on top of the existing back porch. The porch had possessed the same railing and spindles as the front porch, but these were replaced with a skirt of decorative shingles; this was mounted with a ribbon of 1-over-1 double-hung windows. The weight of this arrangement was too much for the original structure and foundation of the back porch. Together with the liability of a flat roof, this has caused the back porch to age poorly. The upper level of the back porch was recently removed in anticipation of rebuilding it.

The footprint of the house is that of a backwards "L," or a large square with a smaller square attached at the rear. The foundation area is 1700 square feet, enclosing a full basement. The square tower rises from ground level on the northwest corner, and projects half a story above the roofline. The irregular roofline, tower, widow's walk, decorative surface treatment, and porch detailing exemplify the Queen Anne style. All upper-story windows in the house are 1-over-1 double-hung windows of various sizes. Basement windows are 3-pane awning-type and measure 22" x 34".

The northwest corner tower, surmounted by a balustrade with turned spindles, dominates the façade. Brick corner posts are finished by decorative tin capitals. A pair of windows pierce the third story.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 2

Teichgraeber-Runbeck House
McPherson Co., Kansas

Decorative brickwork creates a belt above and below the windows. A large window on the second story is directly below the pair looking out from the tower. The truncated hipped roof creates a 12 by 17 foot widow's walk at the top of the building. A hatch opening is accessed by a stairs in the attic. Originally, the widow's walk was enclosed by a turned-spindle balustrade, but this has been missing for many years. The 10 by 34-foot front porch extends nearly the full width of the facade. It is supported by 6 square pillars flanked by slender Doric columns atop square bases.

The upper and lower balustrades of the porch are composed of turned spindles. A bay is located on the second story facing north over the off set front entry. Decorative brickwork laces the bay. Original spindles atop the bay are missing. In 1995 the front porch, severely rotted, was reconstructed according to original design. The second-story bay, which had rested on the porch, was breaking up and falling from the house because it had no support. It was repaired prior to rebuilding the porch, with improved structural support. Instead of the original window, a door was installed to allow access to the balcony. The door is flanked by narrow windows. To the east of the bay on the second-story level is another pair of large windows. Directly above these is a hipped dormer sided with variegated decorative shingles. The eaves of the dormer lack decorative brackets. A window with two diamond paned sidelights faces the north.

The main entry is approached on the lower level by 5 limestone steps. Two side-lights flanking the offset front door contain leaded beveled clear glass. The two large windows facing the front porch on either side of the entry also have an upper sash with leaded beveled clear glass designs. The vertical stones of the limestone porch foundation alternate with spaces to add visual interest, as well as ventilation.

The east elevation is an unadorned brick wall punctuated by four windows on the first floor and three on the second floor, formally arranged. A second hipped dormer, identical to the one on the north, projects from the center of the hipped roof. Three windows interrupt the limestone foundation and allow light to the basement, while an exterior basement access, also built of limestone, juts from the south end of the east elevation. Also viewed from the east is the service L of the building. The back screen porch, measuring 7 by 19 feet, fits in a niche created by the L, and is approached by 5 limestone steps.

The entry door to the kitchen is in direct line with the steps, approximately one third of the porch length from the north wall. Balancing that entry is the kitchen window to the south. Lattice decorates the space between the deck of the porch and the foundation. A flared skirt of variegated decorative shingles encloses the second story of the porch. The upper porch wall is visually divided in thirds by a single window at the south, directly above the kitchen window, and the access door to the upper porch on the north. The central chimney of the building can also be seen from the east, as well as from the south and west.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 3

Teichgraeber-Runbeck House
McPherson Co., Kansas

From the South elevation one can see the service L of the building, which has a slightly lower hipped extension than the main house. It is not truncated. Four windows look out toward the south, placed formally 2-over-2. Only one of the two basement awning windows aligns with an upper window. The south side of the east screen porch, as well as the rear service entry stoop (west), can be viewed from the south. The stoop is a modest 4-by-5 feet and is approached by 7 wooden steps. A turned spindle balustrade flanks the left of the steps and encloses the stoop. If one could look through the east screened porch, one would be able to see an access door to the living room of the main building, opening from the north wall of the screened porch. There are also two windows on the main leg of the L, one directly over the other, and a basement window.

The north end of the west elevation is anchored by the three-story tower. As described for the north façade, the tower is mounted by a turned spindle balustrade and is adorned by decorative brickwork. The windows align in the first and second stories, while paired windows look out from the upper tower room. The large two-story bay is topped by a gable extension of the roof. The gable is covered with variegated decorative shingles and contains a ganged set of 3 windows. A small roof ledge projects under the windows.

Additional windows adorn each side of the bay on the two stories. The central window openings are a generous 5 by 6 feet. To the north of the bay on the second story, a window lends light to the stairs inside. To the south of the bay are four more windows, 2 up and 2 down. These are not symmetrically aligned, as they pertain to small spaces within the building: bathroom, pantry, and stairwells. A service entry is in the extreme south corner of the west elevation. The door is placed two steps higher than other entry doors, as it opens directly to the rear stairs leading down to the kitchen and up to the second floor. The rear stoop, described for the south elevation, is supported by brick pillars. Five small awning-type windows to the basement are contained in the limestone foundation on the west.

In 2001 the house was re-roofed with SBS rubber modified asphalt shingles. Two layers of wood shingles and two layers of asphalt shingles were removed. Many years ago the metal cresting was lost to re-roofing. Another casualty of a previous re-shingling was the gutters. In addition, a damaged chimney projecting through the roof on the south was eliminated during re-roofing. (The main central chimney remains.) In 1993 the back stoop, which had rotted, was reconstructed according to original design. Only the porches deteriorated; the foundation and brickwork are solid. The tower was re-pointed in the late 1990s, but the rest of the house has little need of it. A restoration mortar formula was used.

Interior: The main entry to the house is through the offset door on the north façade. An ample entry hallway is flanked by a study on the west and a music room (parlor) on the east. The music room is entered through a wide archway, which formerly contained pocket doors. (The pocket doors themselves became a means of closing off the upstairs for boarders and for heat conservation.) The living room is entered from the front hall or through pocket doors from the music room. The hallway is floored with

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 4

Teichgraeber-Runbeck House
McPherson Co., Kansas

oak. Other rooms are floored with hard yellow pine, which was originally finished with amber shellac. These have been carpeted for many years. The pine music room floor and the oak entry floor were refinished in 2002 and remain uncarpeted.

The main stairway to the second floor rises from the entry hall, with the landing and four steps entering the room. The balustrade consists of delicate, turned oak spindles. The newel post is carved with a floral motif. The dining room is to the west of the living room, also entered through a double door opening. (The pocket doors themselves are missing.) An under-the-stairs closet communicates between the study and the dining room at the western extreme. These four main rooms and hallway all contain oak woodwork. It was finished with amber shellac, which has aged to a walnut brown over the years.

Doors are 6-panel doors; egg and dart trim was used throughout. All ceilings on the main floor are 10 feet high. Picture railing was installed at the time of construction, but later removed. During restoration, the picture railing has been replaced in all rooms. The dining room and living room each contain corner fireplaces, which join back to back. Originally these burned coal, but were later fitted with gas space heaters. The surrounds are of ceramic tile: green in the dining room and russet in the living room. Mantels are of oak.

The south L of the building contains a butler's pantry, bathroom, kitchen, and basement stairs. Woodwork in this part of the building is hard yellow pine. It was originally finished in amber shellac, but was painted white by about 1930, when remodeling was done and a second Runbeck family lived upstairs.

From the kitchen, stairs access the basement and the second floor. It is evident that the bathroom was once a stairway to the basement, and the present stairway had been a "scrub." The kitchen has only one small built-in cabinet above an alcove for the ice box. All other appointments for the kitchen were furniture. The butler's pantry contains a built-in pine china hutch, recently restored. A swinging door between the butler's pantry and dining room has been removed. The bathroom may be entered from the butler's pantry or the kitchen. Tall cupboards are built into the south wall of the bathroom, but the cramped arrangement of the room indicates this first floor bathroom was an afterthought.

Second Floor: The upstairs consists of five bedrooms and two bathrooms, plus the two porch balconies. A central hall connects the front stairway and the service stairway at the back. The large bedroom which takes the western 2/3 of the northern frontage was once two bedrooms. Years ago Dolores Gaston Runbeck used this area as her studio. It is being converted to a library opening onto the front balcony. Adjacent to that room is the northeast bedroom. Two large bedrooms and two storage closets flank the east and west sides of the hallway. The master suite, on the west, contains the large bay window and possesses its own 3/4 bath.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 5

Teichgraeber-Runbeck House
McPherson Co., Kansas

A second bathroom opens onto the hallway. The fifth bedroom sits directly above the kitchen, and was probably once the maid's room. During the early 1930s, when the Lucille and Arthur Runbeck family lived on the second floor, this room was used as a grand bathroom, while the area currently used as two bathrooms was her kitchen. All bedrooms on the second floor have 5-panel doors with transom windows above them. Egg and dart decorative trim is used on all doors and windows. All the woodwork is yellow pine with amber shellac finish. The pine bedroom floors have been refinished with an oil stain. Ceiling height on the second floor is 9 feet.

The stairs to the 3rd floor attic rises from the center of the 2nd story hallway. The 3rd floor is one large room plus the tower room. The tower room was finished, but the rest of the attic only was floored. Access to the widow's walk is by a ladder-like stairs in the center of the attic. The height of the room at its greatest is 12 feet.

Basement: The basement of 116 Mill Street is a full basement with 8-foot ceilings. It consists of one large room plus two small rooms. Entry from the kitchen stairs on the south brings one to the laundry room. It opens into the large general service area, which contains the forced-air furnace and other utilities. The smaller northwest room must have been designated as a coal bin. A black stain on the concrete floor supports this assumption. Exterior egress from the basement is from the east side of the largest room. A small closet in the southwest corner of the large room was once used as a photographic dark room by Dolores Runbeck. It has become the wine cellar. The exterior foundation walls are limestone, the interior walls are of brick.

The Craftsman-style carriage house (c. 1912- 1926) is built of the same red Coffeyville brick as the house, but has a poured concrete foundation, as well as concrete window sills. Exterior measurements are 22 feet 6 inches north to south by 26 feet 4 inches east to west. The doors are in the north side, and two windows are found in each of the other three sides of the building. All windows are 3/1 double hung windows, indicating a slightly later construction date than the house. The roof is hipped with wide eaves and decorative brackets. The garage was re-roofed with asphalt shingles in 1996. The original tin cresting remains.

Two carriage entry doors occupy the entire north façade. The doors are track-type folding doors. Three sections fold back while one swings inward. Each door section contains four small window lights in the upper third. Decoration in the brickwork is limited to a single course of vertical bricks at the base and at the top of each wall. A tall chimney projects from the southwest corner of the building. The interior is finished with lath and plaster, and has a 12-foot ceiling. The circular smokehouse (c. 1912- 1926) is built of poured concrete. The door is missing but the smoke tunnel is intact. The smokehouse has a diameter of approximately 4 feet.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 1

Teichgraeber-Runbeck House
McPherson Co., Kansas

Statement of Significance

Summary

The Teichgraeber-Runbeck House (c. 1906-1907) is being nominated to the National Register under Criterion A for its historical association with the Smoky Valley Roller Mill and under Criterion C for its architectural significance as an example of a Queen Anne residence. Built by Theodore Teichgraeber (1851- 1907), the residence was associated with owners of the Smoky Valley Roller Mill from 1906 until 1927.

History

The Smoky Valley Roller Mill (NR 1972) was established by J. G. Bergsten in 1889. Built on the site of an earlier grist mill, the mill was overhauled as a roller mill to meet the need presented by the hard kernel Turkey Red wheat. This wheat could not be easily ground with the traditional millstones. With so much of the central Kansas wheat crop planted in Turkey Red, adapting the milling technology to attract the business from the farmers made sense. Cold-iron rollers were installed in multiple sets to roll the kernels, freeing the chaff from the grain. Bergsten's adaptation represented one of first Kansas mills to install roller technology.

Bergsten leased the mill to Theodore Teichgraeber soon after installing the roller mill technology. Teichgraeber purchased the mill in 1892 and operated it until his death in 1907. Born in Saxony, Germany in 1851, Teichgraeber emigrated to the United State in 1873. He worked in mills in Illinois and Missouri before moving to Kansas in 1886, where he assumed duties as a miller at the Assaria Roller Mill. Two years later he moved to Lindsborg, where he rented the steam-powered Crescent Mill before establishing his enterprise at the Smoky Valley Roller Mill.

The roller mill was an active business, often running day-in and day-out to meet the demands of high yield wheat harvests. Teichgraeber's product was in demand both regionally and internationally. By 1890, Kansas had established a regional flour trade with southern and western states, as well as certain European markets. Records associated with Tiechgraeber's business show that flour was exported to Hull, England. With milling locations centralized mainly in the central and eastern Kansas, the Smoky Valley Roller Mill technology was still unique in 1896.

Teichgraeber's mill suffered a series of setbacks during his tenure. Floods swept away the mill dam in 1891 and destroyed 1500 bushels of wheat stored in the elevator in 1903. The most serious setback occurred in 1897, when a fire burned the structure to the ground. Teichgraeber rebuilt at the same location, constructing a brick building and installing completely new equipment. The newly built mill resumed its operations with few problems for the next decade.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 2

Teichgraeber-Runbeck House
McPherson Co., Kansas

Known as "The Jolly Miller," Teichgraeber's business prospered and he was able to build a fine home next to the mill. His prosperity was such that he and his wife Emma traveled to Europe the summer prior to building their new home. The house at 116 Mill Street was originally attached to the property of the Smoky Valley Roller Mill.

After living in the new house only a short while, Teichgraeber and his wife of twenty-nine years both passed away in 1907. Sons Emil and Carl ran the mill until 1910, when their brothers-in-laws William and Emanuel Hagstrom purchased it for \$36,000. The Hagstroms married Teichgraeber daughters Minnie and Antonia. The Hagstroms operated the mill from 1910 to 1927. Although Minnie had assisted her father in the business office since 1898, the mill eventually failed under Hagstrom ownership. Minnie and her husband William lived in the residence during the Hagstrom association with the mill.

Purchased by the Runbeck brothers in 1927, the mill was reopened in 1934. Local entrepreneurs Leonard, Clarence, Arthur, and Reginold (Ridge) Runbeck operated the mill until 1955. Under the principal direction of Clarence and Arthur, the mill experienced a renaissance, slowly expanding flour production throughout the depression. During the late 1930s and World War II the mill's sales accounts included Kansas state institutions and the Independent Grocers' Association. Production slowed after the war, due in part to the age of the Runbecks and a lower profit margin.

During the years that the Hagstroms and Runbecks operated the mill the number of mills in Kansas steadily dropped, but the overall production capacity for each mill tended to rise. In 1909 the state had 239 mills that produced 20 million sacks of flour, by 1915 that number had dropped dramatically to 177 mills but 17 million sacks of flour were produced. Agricultural statistics taken in 1948 and 1956 record an even lower number of mills operating in the state but an even greater amount of wheat being processed. Sixty-five mills produced 51 million sacks of flour in 1948 while only 35 mills produced 30 million sacks of flour in 1956. During these years, the roller mill technology had not changed very much since its introduction in the 1880s. The continued use of the roller mill technology allowed even marginal mills to continue operations but, in turn, rendered flour milling the second least profitable major industry in the country.

Arthur Runbeck and his wife Lucille resided in an upstairs apartment at 116 Mill Street during the early 1930s. Arthur worked both at the mill and at the local grocery, and ran a flour delivery route in Salina. Lucille Almgren Runbeck was an art teacher at Canton and the local Lindsborg schools. She was educated at Washburn, University of Kansas, and the Art Institute of Chicago.

Ridge Runbeck (1892-1946), who managed the local grocery, and his wife Dolores lived in the 116 Mill residence. Dolores Gaston Runbeck (1898-1994) was a gifted and well renowned artist who studied with

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 3

Teichgraeber-Runbeck House
McPherson Co., Kansas

Birger Sandzén and taught art at Bethany College. She kept her studio at 116 Mill Street from 1929 to 1956.

Dolores also studied at The Applied Arts School, Chicago, The Art Students League, New York, and The Art Institute of Chicago. She was the Director of Promotion in the national office of the Augustana Lutheran Church Women in Chicago from 1956 to 1961. In addition, she held many local, state, and national offices in art organizations.

Dolores Runbeck maintained possession of the house at 116 Mill after the roller mill was deeded to the McPherson Fish and Game Commission in 1959. The Mill property was subsequently deeded to McPherson County in 1962. The roller mill was restored and registered on the National Register of Historic Places in 1972. Today the roller is the focal point of the McPherson County Old Mill Museum and Heritage Square. The residence at 116 Mill was sold to Carl and Hermea Berg, a retired farmer and school teacher, in 1961. The Bergs supplemented their income by taking in boarders, many of whom were Bethany College (Lindsborg) students. The building was sold to the current owners in late 1990.

The Teichgraeber-Runbeck house is a prime example of the free classic Queen Anne architectural style and is unique in the McPherson County area. The house retains its original character to a high degree. The large, red brick house has a floor area of 7,000 square feet and is built on a limestone foundation. A square tower rises from the ground level on the northwest corner and projects half a story above the roofline. The irregular, hipped roofline, tower, widow's walk, decorative surface treatment, and porch detailing exemplify the Queen Anne Style. The large spaces within the home anticipate an elegant lifestyle. However, the relatively simple decor indicates a move away from Victorian opulence toward Edwardian simplicity. The local paper published that the home would be modern in every way, indicating not only convenience in plumbing and electricity, but also a simplification of decorative style.

The Queen Anne style became the dominant residential style in America from 1880 until 1910. Known for its asymmetry and rich surface textures, the style provided an opportunity for both high style designers and vernacular builders to incorporate some or all elements of the Queen Anne in residential architecture. The style permitted a broad individual interpretation, providing an impetus to expand the vocabulary of architectural form. Defined by large turrets, front porches and large decorated gables, the Queen Anne became the first uniquely American style.

As the twentieth century approached, classical detailing began to supplant the Gothic and perpendicular elements of the original Queen Anne style. Free classicism became synonymous with the Queen Anne. Classical details like swags, garlands, Palladian windows, and cornice-line dentils began to ornament the asymmetrical houses with corner towers. Free Classicism gradually evolved into the Colonial Revival style. Side-gable roofs eclipsed high pitched, hipped and cross-gable roofs; corner towers and projecting bays were eliminated, and highly textured surfaces were smoothed as symmetry supplanted asymmetry.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 4

Teichgraeber-Runbeck House
McPherson Co., Kansas

Construction of the house was planned and overseen by Theodore Teichgraeber himself, although he did contract to have “plans drawn up.” (Lindsborg News, 8/31/06) The local news lists persons who worked on the building of the new mill in 1898, but gives only one specific for the home: plumbing was done by John Holmberg. It is probable that Teichgraeber would have contracted with the same craftsmen employed previously. Besides John Holmberg, these include carpenters A. Almquist and the Palmquist Brothers, Salina mason John Nelson, and unnamed local mason assistants. Frank Quinn of Enterprise put in the electric plant for the mill, which also supplied power to the Teichgraeber home. (News, 9/1/98)

Local lore recounts that a mural of the “castles on the Rhine” had been painted on the entry hall wall by Gustav Nathaniel Malm (1869-1928), a Lindsborg artist and contemporary of well-known regional artist Birger Sandzén. Unfortunately, no evidence of the painting was found during restoration, although indication of framing was present. It is presumed that the painting had been on canvas, and was later stripped away. In acknowledgement of that history, original Malm stencil designs have been used to adorn the frieze areas above the picture railing in several rooms.

116 Mill Street continues to be used as a comfortable home, where owner Mike Wallen collects rare music and books, which assist him in his pursuits of music arrangement and composition. The large music room provides an excellent area for small music groups to practice or perform. Here also Rose Marie Wallen continues the studio tradition of visual art. She is involved in drawing, painting, printmaking, and stained glass. In the future she hopes to establish a shop for restoration of fine prints and paintings, as well as matting and framing. Restoration efforts for the building will continue for years to come. The couple accomplishes most of the work themselves, contracting only for major tasks such as re-roofing.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 11 Page 1

Teichgraeber-Runbeck House
McPherson Co., Kansas

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**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 11 Page 1

Teichgraeber-Runbeck House
McPherson Co., Kansas

Verbal Boundary Description

The nominated property is located in the SW $\frac{1}{4}$ of the SE $\frac{1}{4}$ of Section 17-Township 17S- Range 03W, McPherson Co., KS. The lot is 190' east to west and 240.7' north to south, and is bounded by Mill Street on the north and a concrete drainage ditch on the south. On the east it is bounded by the parking lot of the McPherson County Old Mill Museum, and on the west it is bounded by an adjacent lot, marked by a row of trees.

Boundary Justification

The boundary contains the nominated property and associated carriage house and smoke house. This property was a section separated from the Smoky Valley Roller Mill when it was deeded to McPherson County Fish and Game Commission in 1959. The large lot contains the house, carriage house, and smokehouse. An expansive home requires an ample lot to provide an appropriate setting.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 11 Page 1

Teichgraeber-Runbeck House
McPherson Co., Kansas

Photographic Information

The following information is consistent for all photographs:

1. Teichgraeber-Runbeck House
2. McPherson Co., Kansas
3. Photograph by Patrick Zollner
4. August 2, 2005
5. Negative on file at Kansas State Historical Society

The following information is applicable to specific photographs:

<u>Photo #</u>	<u>Description of View</u>
1.	View of front elevation from the north.
2.	View of front entrance from the north.
3.	View from the east.
4.	View from the southeast.
5.	View from the southwest.
6.	View of carriage house from the northeast.
7.	View of interior entry hall, staircase and newel post from the north.
8.	View of pocket doors between music room and living room.
9.	View of dining room fireplace and mantel.
10.	View of living room fireplace and mantel.