Cultural Resource Survey

Wards 1 and 2
Manhattan, Kansas

Prepared for

City of Manhattan, Kansas

By

Historic Preservation Services, LLC

June 2004

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Kerry Davis and Sally F. Schwenk

Of

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With Research Assistance from

Patricia J. O'Brien, PhD

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PREFACE

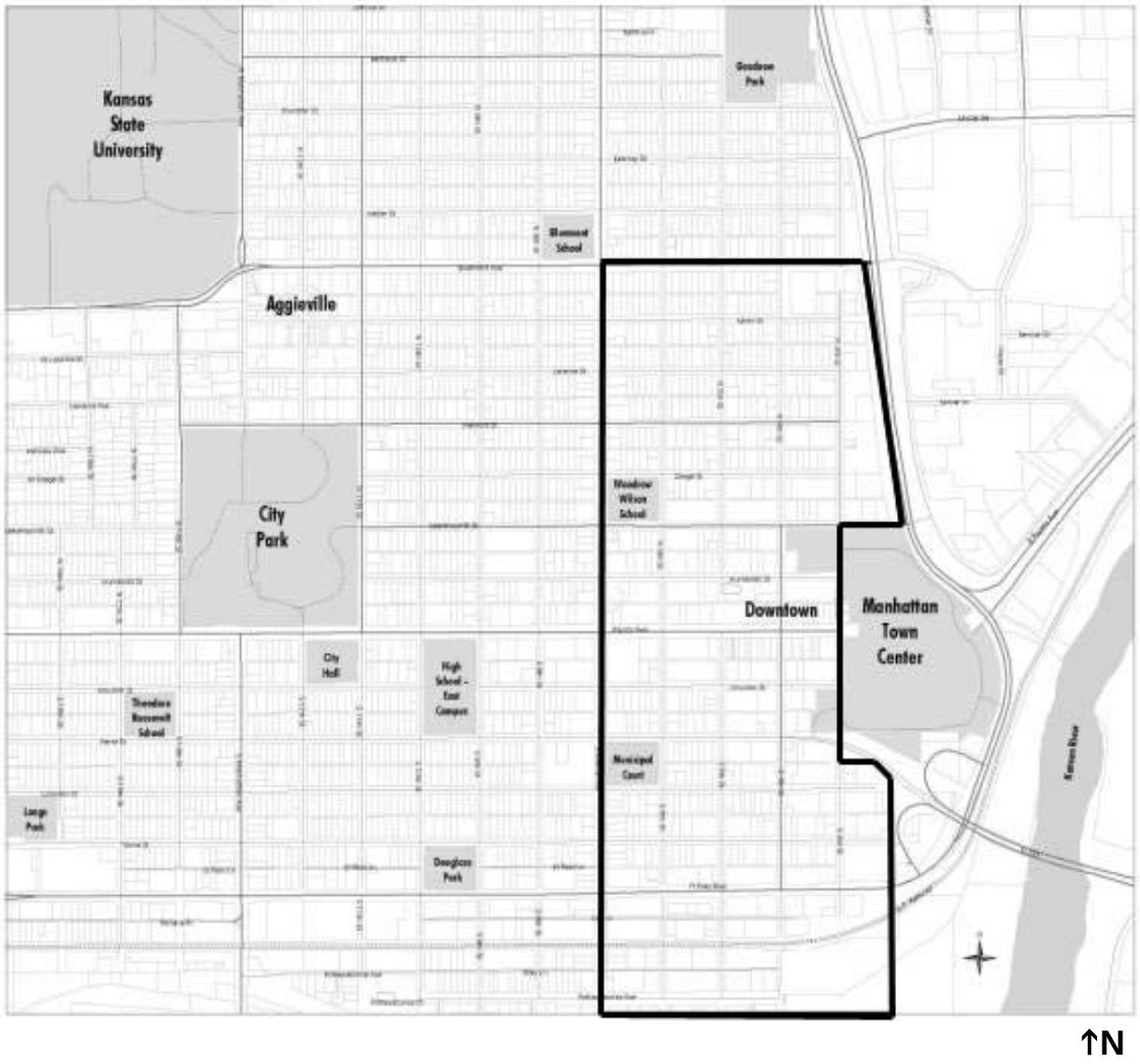
The City of Manhattan, Kansas, in consultation with the City's Historic Resources Board contracted with the firm Historic Preservation Services, LLC (HPS), Kansas City, Missouri, to complete a reconnaissance level historic resources survey of the historic Wards 1 and 2. The goal of the survey was to identify and evaluate architectural and historic cultural resources in the survey area and its immediate vicinity (Figure 2), and to ascertain any individual properties and/or groups of properties that may be potentially eligible for listing in the National Register of Historic Places. In addition, the survey information will contribute to future City and neighborhood planning activities.

Historic Preservation Services architectural historian Kerry Davis conducted field survey activities in January 2004 under the supervision of HPS partner Sally Schwenk. The survey area included 562 properties generally bounded by Juliette Avenue to the west, Pottawatomie Avenue to the south, 3rd Street to the east, and Bluemont Avenue on the north (Figure 2). The survey included commercial, institutional, and residential properties.

Figure 1: Manhattan, Kansas Location Map

Map Courtesy of World Sites Atlas

Figure 2: Manhattan, Kansas Survey Area



WHAT IS A CULTURAL RESOURCE SURVEY?

The National Historic Preservation Act of 1966 committed federal agencies to a program of identification and protection of historic resources. Amendments to the Act required all states to "compile and maintain a statewide survey and inventory of historic properties." The law mandates that the survey process:

- identify properties eligible for state and federal grants-in-aid programs;
- aid federal, state, and local governments in carrying out their historic preservation duties;
- identify, nominate, and process eligible properties for listing in the National Register of Historic Places;
- work with federal, state, and local agencies to ensure that historic properties are considered throughout planning and development projects; and
- assist as an information, education, training, and technical source for federal, state, and local historic preservation programs.

A cultural resource survey is a process of identifying and gathering information on a community's architectural, historical, and archaeological resources. To access the significance of properties, the survey process includes:

- a field investigation to photograph, verify the location, and determine the architectural character, associated features, and historical integrity of each property;
- a literature search and archival research to gather information concerning the survey area's historical contexts and associated functional and/or architectural property types; and
- analysis of the survey data and historic contexts to determine which properties appear to have historical/architectural significance and to formulate management recommendations for future identification, evaluation, and protection strategies.

Work products generated from the survey process include an individual property survey form produced from the electronic database for each surveyed property and a survey report. The survey forms contain information specific to each property and should be

viewed as part of the city's ongoing inventory of historic properties and as an appendices to the survey report. The survey report is a general document that provides an understanding of the data on the survey form, the survey methodology, the historic contexts and property types that are associated with significant resources identified in the survey process, and management recommendations for future evaluation and protection of significant resources identified in the survey area. Thus, together, the survey forms and the survey report provide property-specific data as well as broad-based contextual analysis.

The information yielded in a cultural resource survey is important because it:

- identifies properties that contribute to the city's character, illustrate its historical and architectural development and, as a result, deserve consideration in planning;

- identifies properties or areas whose study and research may provide information about the community's past and contribute to scholarship and understanding about the city's historic contexts of growth and development;

- assists in establishing priorities for future survey, conservation, restoration, and rehabilitation efforts within the city;

- provides the basis for using legal and financial tools to recognize and protect historic resources;

- provides planners with a property database and computer generated mapping to utilize for the establishment of preservation planning efforts;

- increases awareness in the public and private sectors on the need for preservation efforts; and

- provides guidance toward developing a comprehensive preservation plan, enabling local governments and federal agencies to meet their planning and review responsibilities under existing federal legislation and procedures.

INTRODUCTION

CAPITALIZING ON MANHATTAN'S HISTORIC ASSETS

The historic development of Manhattan is a unique and important story. It defines the culture of the community and its tangible reminders of this past create a unique "sense of place." The story of Manhattan is intrinsically entwined with the story of the development of the United States, of the region, and of the county — an evolution over two hundred years of ethnic and cultural amalgamation. The story of Manhattan is also a part of an experience of diversity, both in natural environment and cultural heritage.

The physical impact of periodic flooding, post-World War II development, and more recent commercial development already obscures much of Manhattan's beginnings and early development. As new housing subdivisions and commercial development appear on previously unexcavated prairie pasture, the physical destruction of former farmland reduces an understanding of the historical role of Manhattan as a small agricultural community. Less obvious is the random loss of buildings, structures, and sites that have associations to the county seat, college town, and railroad market center that developed in the late nineteenth and early twentieth century. The loss of elements that historically defined the core of the community significantly impacts the City's identity — its unique attributes that distinguish it from other communities in the region.

Manhattan will continue to change, and change provides the opportunity to strengthen and enrich the City's visual character and to enhance the quality of life already appreciated by many residents and visitors. The goal of this survey effort is to initiate identification and evaluation of historic resources as part of an ongoing effort to develop strategies to protect these resources as well as to move toward change in a positive manner — as a catalyst for capitalizing on the synergy of the old and new. To achieve this goal, it is necessary first to recognize and understand the assets that contribute to the City's unique physical and cultural character; to then forge a consensus in the community regarding their preservation; and to develop goals, policies, and initiatives to assist the City in the future identification, interpretation, evaluation, and protection of its remaining cultural resources.

BENEFITS OF PRESERVATION

Preservation has its own intrinsic value in celebrating a community's history. As noted by John W. Lawrence, it enables the citizens of today and tomorrow "to understand the present as a product of the past and a modifier of the future."[1] It allows a greater awareness of the relationships of the past, the present, and the future — a deeper understanding of the continuity and contrasts of life.

An additional compelling argument for protecting historic resources is simply that people like them. People seek out historic settings because they offer quality craftsmanship and materials, create variety, and encourage human interaction in a familiar context. Moreover, preservation has proven utilitarian value as a tool for economic development and environmental stewardship

EXAMPLES OF THE BENEFITS OF HISTORIC PRESERVATION

- ✓ The physical appearance of its buildings and streetscapes reflects the community's overall vitality and economic health.
- ✓ Maintaining the vitality of the city's older commercial and residential areas, including rehabilitating older buildings and designing quality new buildings, can attract larger commercial ventures to the community, even if these ventures do not locate in the historic core of the city.
- ✓ Rehabilitation of individual buildings is more attainable and stabilizing to a local economy than a single large economic development project.
- ✓ Cultural resources most clearly reflect a community and region's evolution, history, diversity, and differentiation from other areas. Rehabilitating older buildings and sites distinguishes one community from another by preserving the unique character of each.
- ✓ The value of a property is determined by the buildings, public improvements, and activities around it. Rehabilitation of a historic property directly benefits adjacent property owners and nearby businesses.
- ✓ The value of rehabilitated properties in a city's historic core increases more rapidly than the real estate market in the larger community.
- ✓ Older buildings with easy access to professional and support services are ideal for many smaller and start-up businesses, which typically generate a majority of new permanent jobs.

[1] Preservation Plan Work Team, City Planning and Development Department, and Mackey Mitchell Zahner Associates, "A Plan for Meaningful Communities: the FOCUS Preservation Plan" Preliminary Report (Kansas City: City of Kansas City, Missouri, Planning and Development Department, 1996), p. 1.

Economic Benefits

As noted by nationally known real estate professional Donovan D. Rypkema in his book *The Economics of Historic Preservation*, commitment to preservation may be one of the most effective acts of fiscal responsibility governmental entities can undertake. Older neighborhoods and commercial centers represent a considerable taxpayer investment in infrastructure and building stock. Conservation of buildings, neighborhoods, and sites of historic and aesthetic value is one of the best tools for recovering the worth of past investments while fueling new economic activity.

The most successful revitalization efforts in the country utilize historic rehabilitation as the core of their revitalization strategies. These efforts document that the most successful approach to create sustainable communities merges the old and the new. The creative combination of preservation, adaptive reuse, and new construction capitalizes on the aesthetics and craftsmanship of other eras, provides opportunities for architectural innovation, and promotes problem-solving, thereby enhancing the community's character and fabric.

The State of Kansas and the federal government recognize the role rehabilitation of historic buildings can play in strengthening the local economy. To encourage sustainable neighborhoods and communities as well as to encourage preservation of important cultural resources, they provide incentives to encourage rehabilitation of historic buildings. The investment tax credit for rehabilitation of historic buildings is available from both the state and federal governments. Eligible properties must be listed in the National Register of Historic Places.[2]

The **20 percent Federal Rehabilitation Tax Credit** applies to owners and some renters of income-producing National Register listed properties. The law also permits depreciation of such improvements over 27.5 years for a rental residential property and over 31.5 years for a nonresidential property. The rehabilitated building must be subject to depreciation. Federal rehabilitation tax credits can be "sold" to an equity partner in return for investment of capital in the rehabilitation project.

All residential and commercial properties (income-producing and owner-occupied) listed in the National Register of Historic Places and the Register of Historic Kansas Places are eligible for a **25 percent state tax credit**. When used together, the federal and

[2] Property owners have up to twenty-four months after completing a certified rehabilitation work to get the property listed in the National Register.

state tax credits can capture approximately 35 percent[3] of eligible rehabilitation costs in tax credits.

In exchange for the tax credits, the rehabilitation work must comply with the Secretary of the Interior's Standards for Rehabilitation. The Secretary's Standards are designed to address changes that will allow older buildings to function in the twenty-first century. The common sense guidelines provide for new construction as well as rehabilitation.

Environmental Stewardship

Using preservation as a tool for conservation of resources provides a rational and effective economic and environmental strategy for the future. There is growing consensus in support of environmental conservation efforts. After years of exploitation of resources, people are now beginning to consider how their surroundings fit into the larger environment. This includes the recognition of the important embodied energy contained in built resources and efforts to encourage better stewardship of older buildings and structures. Buildings contain energy that has already been expended, materials that have been mined or harvested, manufactured, shipped, and assembled. Material from demolished buildings accounts for up to 40 percent of landfill materials, the cost of which is indirectly borne by taxpayers. At the same time, new construction consumes new energy and resources.

[3] Since the Federal Government taxes the earnings from the Kansas rehabilitation tax credit, the final net amount is approximately 35 to 38 percent of the total eligible rehabilitation costs.

METHODOLOGY

Historic Preservation Services, LLC completed this reconnaissance-level survey in conformance with the procedures for reconnaissance-level survey outlined in *National Register Bulletin 24: Guidelines for Local Survey: A Basis for Preservation Planning*. Evaluation of resources for significance was in accordance with *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.* In addition to these guidelines, the consultants relied on the scope of work developed by the City of Manhattan in consultation with the Kansas State Historical Society's Cultural Resources Division.

SCOPE OF WORK

The Secretary of the Interior's Guidelines for the identification and evaluation of cultural resources as a matter of practical methodology distinguish between two general levels of survey — reconnaissance survey and intensive survey. Both kinds of survey involve background documentary research into the community's history and/or prehistory and archaeology and/or architecture as well as fieldwork. However, they are different in terms of the level of effort involved.

Generally, a reconnaissance survey documents the following:

- The kinds of properties to look for in the survey area.
- The boundaries of the area surveyed
- The method of survey, including extent of survey coverage
- The kinds of historic properties present in the survey area
- Specific properties that were identified, and the categories of information collected; and
- Places examined that did not contain historic properties.

In addition to the above, an intensive survey documents the following:

- A record of the precise location of all properties identified; and
- Information on the appearance, significance, integrity, and boundaries of each property sufficient to permit an evaluation of its significance.

The survey of historic resources in the historic Wards 1 and 2 of Manhattan is the first cultural resource survey effort initiated in the community in the last two decades and is an effort to start a comprehensive and ongoing program of identification and evaluation

of cultural resources within the City of Manhattan. Funding parameters limited the area to be surveyed. However, in addition to the focus on the survey area, the City sought preliminary recommendations based on survey findings and a windshield[4] survey of adjacent areas outside the survey area for future identification and evaluation. The scope of work for the survey is therefore somewhat of a hybrid of reconnaissance and intensive survey and included the following.

- Field inspection and photo documentation of all properties[5] in the survey area.
- Compilation of data in a database and preparation of a report and maps that summarize the findings.
- Determination of broad patterns of development, which includes historic contexts, cultural themes, geographical limits, and chronological limits; in particular, how they affected Wards 1 and 2.
- Preliminary identification of all historically and/or architecturally significant sites, objects, cultural landscapes, buildings, structures, or districts within the defined survey area.
- Preliminary identification of each resource's architectural integrity, architectural style or vernacular property type, period of construction and significance, architect/builder, and construction materials, if known.
- Evaluation and determination of properties and districts that appear to be potentially eligible for listing in the National Register of Historic Places.
- Recommendations for management of identified cultural resources.
- Recommendations for the future identification, evaluation, and protection of cultural resources.

FIELD SURVEY

The field survey component included conducting a field inspection and taking photographs of each building, site, and object in the survey area to document building form and materials. The consultants relied on this information in determining the

[4] A windshield survey is a block-by-block drive-by inspection of discreet geographic areas to identify potentially historically significant properties. A windshield survey is conducted by a qualified preservation professional that meets federal 36 CFR 61 qualifications and is experienced in Cultural Resources Survey.
[5] This included primary and ancillary buildings/structures.

architectural style or vernacular property type and historic architectural integrity for each property.

ARCHIVAL RESEARCH

In addition to the documentation of architectural styles, property types, and evolution of land use, research focused on the preparation of historical contexts for the time period in which the survey area developed, and the identification of dates of construction. Historic Preservation Services and their research contributors used the archival, research, and records collections of the Kansas State Historical Society, the Riley County Historical Society, Kansas State University Library, the Manhattan Public Library, and the City of Manhattan.

ESTABLISHING DATES OF CONSTRUCTION

Due to the absence of extant building and water permits, HPS staff used plat maps, local history publications, vertical files, previous cultural resource survey information, Sanborn Fire Insurance Company maps, telephone directory indexes, and architectural style to establish a construction date range. In addition, Patricia J. O'Brien, PhD provided construction dates and date ranges based on tax records, newspaper articles, and construction trade publications from the period of construction. During data analysis, HPS staff compared data from different sources and assigned an actual or an estimated date of construction. When there was no information documenting the date of construction, the consultants estimated a date based on the known date of construction of other buildings with similar architectural treatments in the survey area. As a result, many dates of construction are not exact, but are estimated to a circa (c.) date, which generally denotes the age to be five years before or after the year listed.

OWNER HISTORY

Although not required in reconnaissance survey, when research yielded information about the original owners, this was included in the "Additional Remarks" section of the survey form.

ARCHITECT/BUILDERS

Patricia J. O'Brien, PhD provided documentation and short biographies of architects and builders of buildings and structures in the survey area based on research of newspaper articles and construction trade publications.

COMPILATION AND ANALYSIS OF DATA

Historic Preservation Services used a Microsoft Access database to compile the survey information based upon the information required by the Kansas Historic Resources Inventory Reconnaissance Form. This included data fields for each building's historic and current functional use, physical features (e.g., plan, principal materials, style and/or vernacular property type, roof type, and condition); architect and/or builder, if known; estimated or documented date of construction; legal description; presence of historic outbuildings; source(s) of historic information; and notes about the history of the property. In addition to these fields, the database includes fields for parcel identification numbers; historic architectural integrity assessments based on the National Register of Historic Place's criteria; National Register eligibility as an individual resource or as a contributing resource to a potential district; research notes and additional information that aid in the analysis of the property and its history. When linked with the digital records from other or future surveys, this database will enhance the understanding of historic resources in Manhattan. This information can also be linked to geographic information systems and mapping software to more easily create visual presentations of the data.

The consultants analyzed four categories of data to identify contiguous districts, discontinuous thematic resources, and individual properties that are potentially eligible for National Register listing. The following four categories address issues important in determining the significance of a property or properties for listing in the National Register.

- Architectural Integrity
- Date of Construction
- Original Building Use/Function
- Architectural Style/Vernacular Property Type

A detailed description of the four areas of analysis and results appears in the "Survey Results" section of this report.

HISTORICAL AND ARCHITECTURAL ANALYSIS

After compiling and reviewing the results of the field survey and completing the archival research, HPS identified broad patterns of development in Manhattan and in the neighborhoods in the survey area. At the same time, work on developing architectural contexts began with the review of photographic documentation and database information relating to the survey area. *A Field Guide to American Houses* by Lee and Virginia McAlester provided guidelines for determining residential architectural forms, styles, and sub-types as well as assuring the use of nomenclature consistent with National Register guidelines. *The Buildings of Main Street* by Richard Longstreth provided guidelines for nomenclature and determining commercial architectural forms, styles, and sub-types. Review of the survey data not only revealed the architectural styles and the vernacular property types and forms, it also provided information to begin to determine development patterns and a building chronology.

In order to provide management recommendations, the consultants conducted preliminary evaluations for all inventoried properties according to the criteria and standards for historic resources established by the Secretary of the Interior. This included a preliminary assessment of individual eligibility for listing in the National Register of Historic Places and as potentially contributing elements in a National Register District.[6]

In addition to retaining the integrity of their historic architectural design, properties listed in the National Register of Historic Places must meet certain criteria of historic significance. Historic significance is the importance of a property to the history, architecture, archaeology, engineering, or culture of a community, a state, or the nation. To be listed, properties must have significance in at least one of the following areas.

- Criterion A: Association with events, activities, or broad patterns of history.

- Criterion B: Association with the lives of persons significant in our past.

[6] Properties listed in the National Register of Historic Places are automatically listed in the Register of Historic Kansas Places. As a Certified Local Government, the City of Manhattan uses the National Register criteria as the basis for evaluating properties for local designation.

- Criterion C: Embody distinctive characteristics of construction, or represent the work of a master, or possess high artistic values; or represent a significant and distinguishable entity whose components may lack individual distinction.

- Criterion D: Have yielded, or be likely to yield information important in prehistory or history.

ARCHITECTURAL INTEGRITY

All properties eligible for listing in the National Register of Historic Places and for local designation as Landmarks or Historic Districts, whether for individual significance or as contributing[7] elements to a district, must retain sufficient historic architectural integrity to convey the period of time in which they are significant.[8] The National Park Service uses the following areas to define integrity.

- Location
- Design
- Setting
- Materials
- Workmanship
- Feeling
- Association

The consultants visually inspected the exterior of each of the buildings in the survey area. Each building received an integrity rating of Excellent, Good, Fair, Poor+, or Poor based primarily on how much of the building's original design, workmanship, exterior materials, and overall feeling of a past period of time remain. The following criteria served as the basis for rating historic architectural integrity.

[7] A contributing property to a historic district does not have to meet the threshold for individual significance, but it must contribute to the district's area of significance. Properties contributing to a district's significance for architecture must retain a higher degree of architectural integrity than in a district significant for associations with an important individual or with historical events or patterns of history.

[8] Historic architectural integrity should not be confused with the physical condition of a building or structure. A building may be in excellent physical and structural condition, but may have lost its historical character-defining elements. Conversely, a building may retain all of its historical architectural features, but may be structurally unsound and, therefore, in poor condition.

Excellent

- The majority of the buildings' openings are unaltered or are altered in a sensitive and appropriate manner, using similar materials, profiles, and sizes as the original building elements;

- The exterior cladding material had not been altered;

- Significant decorative elements are intact;

- Design elements intrinsic to the building's style are intact;

- The overall feeling or character of the building for the time period in which it was erected is intact. Changes over a period of time are sympathetic and compatible to the original design in color, size, scale, massing, and materials;

- Character-defining elements from the time period in which the building had significant associations with events or important individuals remain intact; and

- If over fifty years in age, the building is individually eligible for listing in the National Register of Historic Places or would be a contributing element to a historic district.

Good

- Some alteration of original building openings or spaces has occurred using new materials and profiles, but not causing irreversible damage to the original configuration of openings and spaces;

- Significant portions of original exterior cladding material remain;

- Significant decorative elements remain intact;

- Alterations to the building are reversible and the historic character of the property could be easily restored;

- Additions to a secondary elevation are in an appropriate manner, respecting the materials, scale, and character of the original building design;

- The historic feeling or character of the building is slightly weakened by change or lack of maintenance; and

- The building would be a contributing element to a historic district and/or it might be individually eligible for listing in the National Register if restored in conformance with the Secretary of the Interior's Standards for Rehabilitation.

Fair

- The majority of the building's openings were altered in an inappropriate manner using new materials, profiles, and sizes;

- Exterior cladding material has been altered or added; however, there is some indication upon visual inspection that if removed, enough of the original cladding material might remain that the property could be restored to its original appearance;

- Additions were made in a manner respecting the materials, scale, and character of the original building design and, if removed, the essential form of the building would remain intact;

- Historic feeling or character of the building is compromised, but the property could be restored, although reversal of alteration and removal of inappropriate materials could be costly; and

- If restored in conformance with the Secretary of the Interior's Standards for Rehabilitation, and if the property has associations with a district's area of significance, the property might be a contributing resource to a historic district.

Poor

- The majority of the building's openings, such as windows and doors, were altered in an inappropriate manner using new materials, profiles, and sizes;

- Exterior materials were altered;

- Alterations are irreversible or would be extremely difficult, costly, and possibly physically damaging to the building to reverse;

- Later additions do not respect the materials, scale, or character of the original building design;

- The overall historic feeling and character of the building is significantly compromised; and

- Further investigations after removal of non-historic materials and alterations may reveal that the structure retains greater architectural integrity than originally apparent and should be reevaluated.

Poor+ (Residential Properties With Non-Original Exterior Cladding)

Because a significant number of residential properties in the survey area had either asbestos or vinyl siding, an additional level of integrity is being used to denote these properties. *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* stipulates that "if the historic exterior building material is covered by non-historic material (such as modern siding), the property can still be eligible *if* the significant form, features and detailing are not obscured." Currently, the Kansas State Historic Preservation Officer, who administers the National Register program in Kansas, does not count buildings with non-historic siding as contributing properties to a National Register District. However, such properties might be upgraded to contributing status (and therefore qualify for rehabilitation tax credits) if the non-historic siding is removed and original siding remains intact underneath. Because many of the properties in the survey area may retain their original siding under non-original siding, the survey utilized a "Poor+" integrity rating to identify these properties when they retained all other significant features and detailing of their architectural style or property type as delineated below.

- The majority of the building's openings are unaltered or are altered in a sensitive and appropriate manner, using similar materials, profiles, and sizes as the original building elements;

- Design elements intrinsic to the building's style or property type are intact;

- Significant decorative elements are intact;

- With the exception of wall cladding, the overall feeling or character of the building for the time period in which it was erected is intact. Changes over a period of time are sympathetic and compatible to the original design in size, scale, massing, and materials; and

- Additions to a secondary elevation are in an appropriate manner, respecting the materials, scale, and character of the original building design.

Identification and mapping of these properties, especially in the context of the historic integrity of adjacent properties, will assist property owners, City planning staff, and state preservation staff in developing funding and targeting future evaluation and protection programs to include properties that have the potential to contribute to historic districts and that merit preservation.

NATIONAL REGISTER ELIGIBILITY STATUS

The physical characteristics and historic significance of the overall property provide the basis for evaluating component resources. Related information about each resource, such as date of construction, function, associations, and physical characteristics apply to the significance of the overall property.

The consultants analyzed data relating to the historic architectural integrity and historic significance of each property within the survey area to begin to identify contiguous districts, discontinuous thematic resources, and individual properties that appear to minimally meet National Register criteria. The evaluation utilized the following categories to assist in formulating the management recommendations emanating from survey.

- **Not Eligible** applies to those properties that are not individually eligible or do not contribute to the significance of a potential district due to lack of historic/architectural integrity or because they do not clearly represent associations with established historic context(s).

- **Individually Eligible** applies to those properties that retain a high degree of historic architectural integrity and clearly represent associations with established historic context(s).

- **Contributing to a District** applies to a property that possesses historic integrity and is located adjacent to or near other similar properties that share the same historic context(s). Because of their historical/architectural integrity, these properties have the potential to add to the historic associations and historic architectural qualities for which a streetscape, neighborhood, or area is significant because it was present during the streetscape, neighborhood, or area's period of significance and relates to its documented significance. A National Register District possesses a significant concentration, linkage, and/or continuity of sites, buildings, structures, or objects that are united historically or aesthetically by plan or physical development. Contributing properties do not have to be individually distinctive, but must contribute to a grouping that achieves significance as a whole within one or more historic contexts. The majority of the components that add to a district's historic character, even if they are individually undistinguished, must possess integrity, as must the district as a whole. A property that independently meets National Register Criteria can be considered as a contributing property to a district if it has associations with the district's areas of significance.

- **Non-contributing to a District** applies to properties that no longer possess historical architectural integrity due to alterations, disturbances, additions, or other changes that render them incapable of yielding important information about a period of significance; or do not independently meet the National Register criteria.

- **Less Than Fifty Years of Age** applies to properties that are less than fifty years in age. The National Register Criteria for Evaluation exclude properties that achieved significance within the last fifty years unless they are of exceptional importance. Fifty years is a general estimate of the time needed to develop historical perspective and to evaluate significance.

HISTORIC CONTEXTS

To fully understand the findings of this survey, it is important to interpret the survey information in context with the development of the neighborhoods within the survey area and in relationship with the forces that influenced the development of the City of Manhattan in general, as well as the development trends that occurred regionally, within the state, and nationally. The National Park Service defines historic context as "a broad pattern of historical development in a community or its region that may be represented by historic resources." Inherent in the development of a historic context is the identification of important connections between local, regional, state, and national history and the historic resources in a defined sub-area such as Wards 1 and 2 in Manhattan. When survey findings are viewed in relationship to this information, it is possible to apply the criteria for evaluating eligibility for designation to the national, state, and local historic registers. Moreover, an understanding of how historical change affected the community is extremely useful in evaluating community resources that might be threatened and in integrating protective strategies in planning efforts.

Historic contexts developed as part of a reconnaissance-level or intensive-level survey should not be confused with a comprehensive history of the community. The survey report is a technical report and development of historical contexts is one component that assists in providing technical analysis of the resources identified. Generally, establishing historic contexts involves reviewing the known history of the community, the region, and the state and seeking to define important patterns in the development of the area through time that may be represented by historic properties within the community and, specifically, within the survey area. The level of documentation depends on whether the survey is conducted at a reconnaissance level or an intensive level and the size of the survey area in relation to the community as a whole.

The establishment of historic contexts at a reconnaissance-level survey, as in this survey effort, is a base step in targeting the survey effort and in determining recommendations for future identification and evaluation effectively. It also directs the efficient use of personnel. For example, the presence of academically trained architects in Kansas in the late nineteenth century and the existence of an architecture and engineering program at Kansas State College in the early twentieth century required developing a historic context relating to the impact of these patterns on Manhattan's built environment. Accordingly, Historic Preservation Services directed resources and

personnel toward identification of architect designed buildings in the survey area and identification of architects associated with the college. The resulting information relating to this context is far from definitive, but it establishes the importance of architect-designed buildings in Manhattan and resulted in specific management recommendations for future identification, evaluation, and designation of cultural resources.

The following narrative overview establishes historic contexts for defined chronological eras. Within these time periods, it identifies important development patterns, including geographic limits, historical themes, and the evolution of architectural styles and property types. Specific data from the survey is related to the contextual information in the "Results of Survey" and "Management Recommendations" chapters of this survey report. Because of the survey area's geographical boundaries and its period of development, the survey does not fully address many of the established historical contexts for Manhattan in general, particularly the historical development patterns associated with evolution of Kansas State University.

THE DEVELOPMENT OF MANHATTAN, KANSAS: AN OVERVIEW

TERRITORIAL PERIOD (1850-1861)

The establishment of a commercial trade route to Santa Fe in 1821 promoted the first major encroachment by Euro-Americans[1] into the territory of the Kansa, Osage, and Pawnee nations. Further complicating the intrusion into the traditional lands of these Plains tribes, the federal government, in the mid-1820s, initiated the relocation of approximately thirty eastern Native American nations to "Indian Territory" in the eastern portion of what is now Kansas. The establishment of Fort Leavenworth in 1827, to protect the trade routes and keep peace among the various Indian nations, stimulated settlement in the immediate area.

By the time the forced migration of the eastern tribes ended in the mid-1840s, pressures created by the increasing use of the Santa Fe trade route and the California-Oregon overland emigrant trails impacted the sanctity of the territory set aside for Native American groups. In an attempt to accommodate these activities and as a first step to opening Kansas to settlement, the United States government began to remove all the

[1] Other than the early explorers and trappers.

tribes from what is now the State of Kansas, relocating them to reservations in present-day Oklahoma.[2]

When the Kansas Territory opened for settlement after the passage of the Kansas-Nebraska Act in 1854, there was an immediate influx of Euro-American settlers into the territory. The resulting land claims were premature, as the stipulations in the various treaties with Native American nations had not been enacted and the titles extinguished. Under the Public Land Act of Kansas approved in July 1854, squatters could settle on unsurveyed land, but within three months of a "pre-empted" area being surveyed, they had to file a statement declaring that they had been on the land prior to the survey. The settler paid for the claim before the government offered the land for public sale.[3] Prior to the first public sale of land in 1856, the only land that could be purchased consisted of the thirty-five Wyandotte "floats" granted to the mixed-blood Wyandotte Indians under a removal treaty of 1842. The floats were sections of land set aside for Native American use that were free of claim or occupancy by any person or tribe.[4] In 1855, the completion of a wagon road from Fort Leavenworth to Fort Riley and of a road leading northwest to connect with the Oregon and St. Joseph (Missouri) emigrant trails stimulated further claims on pre-emptive lands.

Pre-emption became a significant factor in the political dynamics of Territorial Kansas. The Kansas- Nebraska Act of 1854 ended the tradition of representative equality between slave and free states in the United States. The establishment of the doctrine of popular sovereignty in relation to the legality of slavery that was inherent in the Act made the settlement of Kansas a political as well as a moral battleground over the slavery issue. Although the majority of immigrants who settled in the Kansas Territory from 1854 to 1860 came as individuals, most represented two factions.

Missourians took advantage of the practice of absentee pre-emption claims in an effort not only to gain land cheaply, but also to create a neighboring pro-slavery territory.[5] Emigrant societies originating in the northeastern part of the United States formed to

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[2] David Sachs and George Ehrlich, *Guide to Kansas Architecture* (Lawrence: the University Press of Kansas, 1996), 6.

[3] Sheryll White and Terry Ward, "K-18 Impact Study Report" (report prepared for the Kansas Department of Transportation, 5 May 1990), quoting Paul Wallace Gates, *Fifty Million Acres: Conflicts Over Kansas Land Policy 1854-1890* (New York: Athenian Press, 1966), 3, 74.

[4] Ibid., quoting William E, Unrau, *Mixed-Bloods and Tribal Dissolution: Charles Curtis and the Quest for Indian Identity* (Lawrence: University Press of Kansas, 1989), 43.

[5] The concept of absentee pre-emption previously played a role in the settlement of the Michigan Territory where it created bitter and sometimes bloody clashes between absentee and on-site claimants.

encourage the mass migration of abolitionists to the newly opened Kansas Territory. The New England Emigrant Aid Society [6] established the towns of Lawrence, Manhattan, and Topeka on Wyandotte float lands.

The community of Manhattan is located in Riley County Kansas, the westernmost county organized by the Territorial Legislature of 1855. At the time of its designation as a county, the Kansas River formed its southern boundary, Marshall County formed its northern boundary, and Calhoun County was its eastern boundary. Its comparatively irregular shape today is due to boundary changes that occurred between 1857 and 1873.

Riley County received its name directly from the military post named after General Benjamin Riley.[7] Fort Riley is about half a mile from the confluence of the Republican and Smoky Hill Rivers. At the time of its organization, approximately 95 percent of the land in the county was prairie and 5 percent woodland forest. Of this, 20 percent was dark, easily worked soil of the bottomlands and 80 percent was soil characteristic of the upland divides. In the area between the Big Blue and the Republican Rivers in Riley County, the major portion of the Kansas (Kaw) River flowed eastward through the county, following an irregular path through Manhattan. The Big Blue River, forming the larger portion of the eastern boundary of the county, flowed into the Kansas River east of Manhattan.

Located on a level plain near the juncture of the two rivers, Manhattan became a strategic river landing during the territorial days when steamboats came up the river and traveled as far west as Junction City. The area around Manhattan included river bluffs and the river and creek upland divides that provided excellent crop and pastureland. The temperate climate, particularly the absence of early and late frosts, encouraged agricultural pursuits, particularly in the high prairie areas. The presence of good quality clay for bricks in the bottomlands and limestone deposits led to the development of large quarries and brickyards near Manhattan and determined the predominant building materials of the town. The wide variety of timber utilized by the first settlers for their homes and business houses included oak, elm, and black walnut.

[6] Under a new charter, the group assumed the name New England Emigrant Company.

[7] In July 1852, Colonel T. T. Fauntleroy of the First Dragoons recommended the establishment of a military post near a point on the Kansas River where it merged with the Republican Fork River. In May of the following year, a commission elected the present site of Fort Riley and construction began soon thereafter. On July 26, 1858, the U.S. Army formally designated the military installation as Fort Riley.

The natural landscape also included cottonwood, soft maple, hackberry, hickory, locust, ash, linden, sycamore, mulberry, box elder, and coffee-bean trees.

Town Founding

The settlement of what would become Manhattan followed typical town building patterns in territorial Kansas. An organization of investors formed a town company and obtained a charter from the Territorial Legislature to plat a town. The federal Townsite Preemption Act permitted a town company to purchase up to 320 acres. Adjacent surrounding land could be added to the original plats. The first choice of a group of investors was land along or near main overland trails, river junctures, and in fertile river valleys.[8] Manhattan's location met all of these criteria.

Samuel D. Dyer is thought to be the first white inhabitant of Riley County. In 1853, he ran a government ferry about one mile below Rocky Ford on the Big Blue River. The next year, abolitionist and New Hampshire native the Reverend Charles E. Blood established a residence near the ferry landing.

The first settlers in the Manhattan area formed the community of Juniata located approximately five miles north of the present downtown area. The village served as a ferry landing on the Fort Leavenworth-Fort Riley military road. Samuel P. Houston constructed the first residence in 1853 when he built a log house and cleared thirty-five acres for crops.[9]

In the fall of 1854, Colonel George S. Park of Parkville, Missouri located the town site of Poleska on the Kansas River, at the southwest part of the present site of Manhattan. Shortly thereafter, another group claimed the land at the mouth of the Big Blue River as the town site of Canton. The group included Samuel D. Houston of Illinois, Judge Sanders W. Johnson of Ohio, Judge J. M. Russell of Iowa, E. M. Thurston of Maine, and Dr. A. H. Wilcox of Rhode Island.[10]

On March 24, 1855, Isaac T. Goodnow, Luke P. Lincoln, C. H. Lovejoy, C. N. Wilson, Joseph Wintersaid, and N. R. Wright, all of which were members of a committee of the New England Company formed in Boston, reached the site of present-day Manhattan

[8] "Kansas Preservation Plan Study Unit on the Period of Exploration and Settlement (1820s-1880s)" (Topeka: Kansas State Historical Society, 1987), 52.
[9] Carolyn Jones, *The First One Hundred Years* (Manhattan: Manhattan Centennial, Inc., 1955), n. p.
[10] A .T. Andreas, comp., *History of the State of Kansas* (Chicago: A. T. Andreas, 1883), 1305.

and decided to plat the town of "Boston."[11] This group, in consultation with the Poleska and Canton residents, agreed to consolidate the three sites into one town called "Boston." The various town sites included a log cabin built by Colonel Park for a blacksmith shop, a dug-out at the foot of Blue Mont, and a tent with protective sod walls pitched by Goodnow.

Within a month, these interests consolidated and twenty-four persons organized as the Boston Association on April 4, 1855 and named the town "Boston."[12] The consolidated forces erected several crude houses and, with funds from the New England Emigrant Company, purchased "float" land in an area that is now north of Poyntz Avenue with the Boston group holding the title.[13] A second "float" purchased by Johnston Lykins included land that is today south of Poyntz Avenue. [14]

The Boston Association adopted a town constitution that divided and distributed stock to the original founders of the Association with shares set aside for religious, educational, and commercial development as well as discretionary shares to be assigned in the interest of the Association. The Association settled the legal ownership of the claimed float lands, approved the survey of a small portion of the town site, the erection of a warehouse and a temporary river landing, and the construction and operation of ferries across the Big Blue and Kansas Rivers as well as authorizing incentives for industrial and commercial businesses. The newly surveyed and platted town included a 45-acre park and a number of market squares.[15]

On June 1, 1855, the steamboat *Hartford* ran aground near the mouth of the Big Blue River forcing the landing of around seventy-five passengers and freight. The passengers composed a town company originating in Cincinnati, Ohio and were bound for Central Kansas where they planned to establish a town named Manhattan. The Boston Association offered the emigrants 320 acres of land in the southeast section of their

[11] Ibid. Fifteen of the New England Company voted in the March 30, 1855 election for S. D. Houston for Representative to the First Territorial Legislature.
[12] The names of the members of the Boston Town Association were George S. Park, S. D. Houston, S. W. Johnson, J. M. Russell, E. M. Thurston, and H. A. Wilcox (all of whom were members of the old organization), as well as Charles Barnes, Stephen Barnes, C. W. Beebe, Cyrus Bishop, C. E. Blood, G. H. Brown, A. Browning, S. I. Childs, Martin F. Conway, Joseph Denison, John Flagg, Isaac T. Goodnow, William E. Goodnow, John Hoar, Amory Hunting, C. H. Lovejoy, Luke P. Lincoln, J. H. McClure, H. B. Neeley, E. C. Persons, T. J. Roosa, Freeman Shattock, Frank B. Smith, Newell Trafton, B. Welden, T. C. Wells, S. Whitehorn, and C. N. Wilson.
[13] The street is named for Colonel John Poyntz, who was the father-in-law of J. J. Davis, a partner in the Cincinnati and Kansas Land Company. Poyntz never visited Manhattan.
[14] Lykins was the second mayor of Kansas City.

newly platted town. However, because the charter of the Ohio emigrants dictated the name and destination of the group, they initially rejected the offer and continued westward. Two days later, the steamboat ran aground again and the group accepted the offer of the Boston Association with the condition that the town be renamed Manhattan.[16] On June 28, 1855, both groups formed the Manhattan Town Association. Within a year, the new settlers erected around fifteen houses, ten of which were prefabricated frame buildings that arrived aboard the *Hartford*.[17] William E. Goodnow erected the first stone building in the northern section of the town. David A. Butterfield of Utica, New York erected the second building.[18]

The sentiments and political convictions of the area's earliest settlers are reflected in the territorial elections. In the election of a territorial delegate to Congress held on November 29, 1854, the number of voters in Riley County was ninety-nine. Of them, sixty-six cast free-state votes and eleven cast pro-slavery votes. In the election held March 30, 1855 to select a territorial legislature, the free-state candidates received 233 votes and the pro-slavery candidates received 94 votes.

County Seat

In September 1857, the county established four election precincts – Randolph, Manhattan, Ogden, and Montague – in preparation for an election to decide the permanent location of the county government. In an election held on October 5, Manhattan and Ogden received the highest number of votes, with Ogden beating Manhattan by 31 votes. The belief that fraud occurred at the Ogden polling places led the citizens of Manhattan to seek the intercession of the Territorial Governor. When he refused to act, they requested a review of the tally sheet. The refusal of the Ogden officials to release the tally sheets led to a court hearing. Testimony identifying the names of minors and soldiers at Fort Riley on the list revealed over 50 illegal votes. Manhattan became the county seat.

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[15] White and Ward, quoting Winifred N. Slagg, *Riley County Kansas* (Manhattan: Winifred N. Slagg, 1968), 46

[16] Ibid., 49. A number of secondary sources provide various reasons for the use of the name Manhattan. Slagg notes that appellation is in honor of the New York investors who financed part of the trip and the construction of the boat.

[17] In 1882, one of the Cincinnati buildings shipped on the *Hartford* stood at the north end of Poyntz Avenue near the railroad track. Several African-American families occupied its nine rooms. Another of the prefabricated structures served as a store at the corner of First Street and Poyntz Avenue and, in 1882, it stood at the rear of A. L. Houghton's livery stable.

[18] William G. Cutler, History of the State of Kansas (Chicago: A. T. Andreas, 1883) [book online]; available from www.ukans.edu/carrie/kancoll/books/cutler/leavenworth/leavenworth-co-p6.html#LEAVENWORTH_CITY; Internet; accessed 3 February 2001.

The community quickly expanded to include the typical institutional, commercial, and residential buildings that comprise a prosperous riverfront town and county seat. Like most Kansas River towns, the economy initially depended on land speculation and trade. The Emigrant Aid Company established a combination steam-operated sawmill and gristmill. The military road between Fort Leavenworth and Fort Riley strengthened the local economy and a commercial area evolved in the southeast portion of Manhattan where the trail crossed the river at the east end of Poyntz Avenue. After the discovery of gold at Pike's Peak in 1858, the road also served as part of the mail route through northern Kansas Territory to the Colorado gold fields.[19] Entrepreneurs built small manufacturing shops, established retail stores, and erected hotels and restaurants. Businessmen and professionals opened offices. At the river landing, steamboats delivered manufactured goods from the East and loaded cargoes of crops.

In 1858, the community erected their first school building on Poyntz Avenue. The Methodist Episcopal Church held the town's first religious services in June 1858. That same year, Bluemont Central College incorporated; the following year the college officials laid a cornerstone on a rise about a mile west of the present Kansas State University campus. The college opened in 1860 and contributed to the creation of a more diversified financial base, quickly elevating the community beyond subsistence and cash crop economy.

In 1858, the county purchased a building in Ward 1 and rented four rooms in the east end of the Barnes' Building on Poyntz Avenue. The next year the county officials began construction of a jail on "court house lots." County records from April 1862 refer to the jail's location near the southeast corner of the 3-acre public square. The building also housed courtroom facilities. Various county offices occupied rented quarters in the area adjacent to the jail/courtroom buildings, particularly along Poyntz Avenue. By this time, the City had acquired a fancy hotel and a 35-acre cemetery. Other businesses included wagon train suppliers, blacksmiths, and livery stables.[20] The Morrill Act of 1862 authorized the establishment of land grant colleges and, in 1863, thirteen days after Kansas accepted the provisions of the Morrill Act, Bluemont College became the nucleus of the future Kansas State Agriculture College.[21]

[19] *Manhattan Nationalist,* Semi-Centennial Edition, 1 January 1903, 67
[20] Lowell Jack, *A History of Manhattan, Kansas, Riley County and Fort Riley* (Manhattan, KS: Hawley Printing, 2003), 26.
[21] Ibid., 67.

The political strife between pro-slavery and abolitionist factions, which generated into the Border War after the territorial elections in 1854, played a role in Manhattan's early settlement and development. In 1856, the Kansas Territory officially opened for settlement. In 1861, Kansas became the thirty-fourth state to enter the Union. That same year, the Civil War began — an event that was an escalation of the border strife that began in 1855 along the Kansas-Missouri border over the status of slavery in the Kansas Territory.

By this time, Kansans were generally united in their support for the Union. Free-state advocates numerically dominated the state and ardent pro-slavery supporters left the new state. The supporters of the Democratic Party who remained were Unionists.[22] Manhattan, established by abolitionists and situated by the heavily protected military road from Fort Leavenworth to Fort Riley, escaped the deprivations that occurred in the Kansas counties that bordered western Missouri. Nor was there significant internal strife in the community. Unionists composed the vast majority of Manhattan's population. In the presidential election of 1864, 220 Republicans and 51 Democrats cast their votes.[23]

POST-WAR PERIOD (1865-1880)

After the war ended, Kansas again was a destination point for settlers from the East. Between 1865 and 1870, the state's population grew from 150,000 to 365,000. The 1862 Homestead Law and the rapid growth of railroads immediately after the Civil War encouraged speculators to construct towns. Included in this onslaught of emigrants were war veterans who received generous land grants and former slaves who saw homestead grants as an opportunity to become self-sufficient. Most of these settlers established farmsteads in rural areas and, consequently, the state's population began to spread into the central and western portions of the state.[24] Soon factory buildings and warehouses, two- and three-story brick wholesale and retail business houses, and new residences became more prominent in the cityscape.

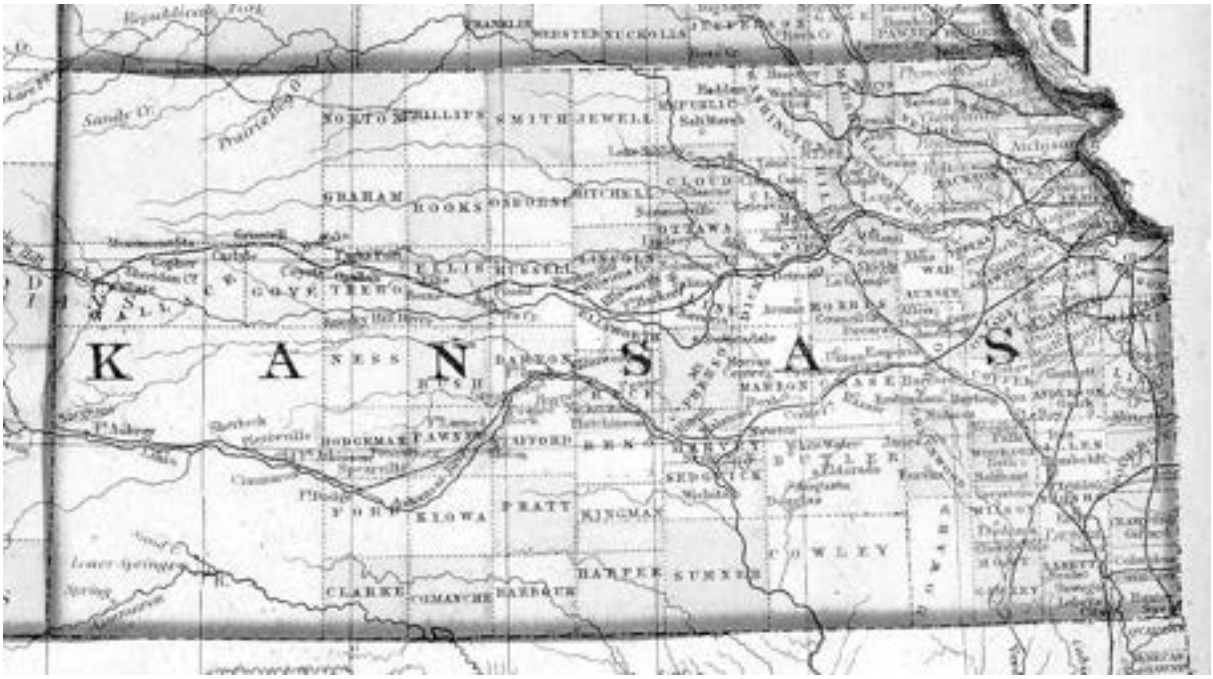
During the post-war period, Manhattan developed an economic base that supported a market and service center, meeting the needs of the agricultural and livestock trade in the surrounding county as well as of the businesses associated with the trade generated

[22] "Kansas Preservation Plan Study Unit on the Period of Exploration and Settlement (1820s-1880s)," 71.
[23] Cutler, available from www.ukans.edu/carrie/kancoll/books/cutler/leavenworth/leavenworth-co-p6.html#LEAVENWORTH_CITY;Internet; accessed 3 February 2001.
[24] "Kansas Preservation Plan, Study Unit on the Period of Exploration and Settlement (1820s-1880s)," 55.

by its role as county seat. In 1868, the Riley County population was 5,104 with 1,173 residing in Manhattan. By 1875, the county population reached 7,066. In the 1876 presidential election, the male population voted with 1,133 Republican, 223 Democrats, and 65 Greenback votes cast.[25]

Prior to the advent of the railroad, commercial and residential development in Manhattan occurred in a north to south pattern.[26] The commercial and industrial center in the southern corner of the City became more defined and grew in density once railroad lines reached Manhattan.

Figure 3: Kansas Counties, 1872



Immediately after the end of the war, Kansas' leaders focused on rail construction. Manhattan's boosters were no exception. In December 1865, the City of Manhattan granted the Union Pacific Railroad approximately twenty acres of land in the area known as Battery Park near the Big Blue River. The City required the railroad to erect a depot and/or other rail related structures. In 1866, the completion of the Union

[25] Jack, 68.
[26] By this time, the original Wyandotte Street was eliminated and First Street assumed the name of Wyandotte. The original Third Street became Second Street. According to the 1880 and 1900 census records, no addresses were listed for Second Street.

Pacific tracks to Manhattan inaugurated service between Manhattan, Kansas City, and points further east, north, and south. The Union Pacific Company constructed a complex of buildings in the northern part of Battery Park that included a turntable; engine, pumping and tool houses; and a water tank. A freight depot stood two blocks south of Poyntz Avenue along Wyandotte Avenue.[27] Located just east of the depot was the sawmill and, immediately south of the mill, were the E. B. Purcell grain elevators and stockyards.[28] Nearby, at the north side of Poyntz Avenue and 3rd Street, Purcell started a mercantile business. Two years later, he and his partners purchased the business on the southwest corner of Poyntz Avenue and 3rd Street where they operated five stores under one roof.[29]

In 1871, construction crews completed bridges over the Blue and Kansas Rivers. The following year, work began on the Manhattan and Northwestern Railroad. In 1872, the Manhattan and Northwestern railroad and the Manhattan and Blue Valley railroads further expanded rail services. In 1879, the Manhattan, Alma, and Burlingame branch of the Union Pacific linked Manhattan to Alma in Wabaunsee County and to Burlingame in Osage County.[30] That same year, construction began on a branch line of the Manhattan and Northwestern Railroad Company to connect Manhattan with the mainline of the Kansas Pacific Railway Company and the Chicago and Rock Island Railroad became linked to Manhattan.[31]

By the mid-1870s, the City began to realize the effects of the dwindling river trade, but the new rail connections began to compensate for the loss. National economic conditions, including periods of depressed market conditions, combined with grasshopper plagues in the surrounding farming communities, also restrained economic development during this period. After the economy absorbed the effects of two large bank failures in 1878, commercial activity improved.

[27] The Union Pacific Railroad Depot was relocated in the winter of 1902.
[28] The stockyards were relocated in 1901.
[29] *Manhattan Nationalist,* 1 January 1903, 67
[30] Andreas, 246. The branch was jointly owned by the Union Pacific and the Atchison, Topeka and Santa Fe railroads.
[31] Ibid. Within a short time, the Manhattan and Blue Valley Railroad held title to the line. On July 1886, the line merged with the Marysville and Blue Valley Railroad Company and changed its name to the Blue Valley Railway Company. Before the turn of the century, the Union Pacific Railroad absorbed the Blue Valley Railway.

On the western edge of Manhattan, changes in land use associated with the college profoundly affected the City's development patterns. When the Blue Mont College association established their institution in 1857, the town conveyed a large number of lots to the college to aid their efforts and private donations funded a farm and a three-story building erected in 1859 on a hill a mile west of the present Kansas State University campus. In 1863, the trustees offered this property to the State of Kansas to be converted into colleges for the benefit of agriculture and mechanical arts. In 1875, the college campus shifted from the Blue Mont College location to the buildings located on the 171-acre farm, establishing the permanent location of the college.

Early photograph of Kansas State College

By the end of the decade, Manhattan was a city of 2,104 inhabitants and was a "City of the Second Class." Substantial residences and picturesque cottages, dignified churches, brick and limestone business blocks, mills, and livestock pens and lumberyards stood testament to the town's prosperity.[32] In the surrounding county, over 8,000 inhabitants lived in villages and on farmsteads. Signifying stability throughout the area were improved fields, orchards, and pastures, as well as farmsteads with spacious stone dwellings and well-built barns. The region became noted for its shorthorn herds and fine horses as well as pure-blood Berkshire and Poland China swine. In 1878, 1,526 freight cars of crops and livestock originated in Manhattan. Of these, 132 cars contained cattle and 122 contained hogs.[33] During the next decade, Riley County's population grew to 15,000 and the number of residents in Manhattan reached 4,500.[34]

BOOM YEARS (1880-1900)

This sudden growth in population reflected the change in the region's economic climate. By 1880, the population of Kansas fell into two well-defined camps. Emigrants from the antebellum period lived in the eastern half of the state while so-called "late comers"

[32] Cutler.
[33] Jack, 24.
[34] Ibid., 69.

from the east – ex-soldiers, Europeans, and former slaves – occupied the western half of the state.[35]

Figure 4: Riley County, 1883

The drought of 1887 ended a decade of optimism. Farmers and cattlemen could not meet their loans, banks and businesses failed, and thousands of the state's citizens, particularly in the western counties, left the state. Two years later, the opening of land for settlement in Oklahoma created an additional exodus of fifty thousand Kansas settlers. Ironically, that same year Kansas had its largest corn crop. Once again, emigrants filled the state (particularly in the western counties) and another year of good crops restored confidence.

[35] Federal Writers Project, *The WPA Guide to 1930s Kansas* (Lawrence: University Press of Kansas, 1984), 57.

By 1890, the state's population stood at 1.4 million.[36] Although still sparse in the western part of the state, the railroad network running through Kansas provided a reasonable degree of access to move people, produce, and goods. A decade of general prosperity followed, interrupted only by the hard times of a national depression from 1893-1895 and a mild crop failure in 1893. By 1894, the overall value of livestock and farm products in Kansas reached more than $4 billion.[37]

Figure 5: Manhattan, Kansas circa 1885

During the next two decades, the growing number of commercial businesses reflected prosperous times in Manhattan. After the arrival of the railroads, commercial and industrial development shifted to the southeast near the rail lines and moved outward in a northwesterly direction. At the beginning of the decade, Manhattan stretched over

[36] Sachs and Ehrlich, 10.

one square mile. The town plat featured a grid system of streets. Seven streets were each 100 feet wide, including Poyntz Avenue (running east-west) and Juliette Avenue (running north-south).[38] The remainders were each 60 feet wide. Each block measured 315-by-400 feet, with a 15-foot-wide alley running east-west. The lots measured 50-by-150 feet. Beginning with Wyandotte Avenue,[39] which bordered the western edge of Battery Park and ran north-south, the streets were numbered from east to west, with the exception of Juliette Avenue, which ran between 5th and 6th Streets.

Two railroad and two wagon road bridges, one of each across the two rivers, provided access to and from the town on the east. The eastern end of Poyntz Avenue, which began at the old river landing site, continued to function as the commercial center of the town. However, many commercial and industrial businesses relocated near rail lines along Wyandotte Avenue and El Paso Street. Most of Battery Park remained an open natural area. In 1885, the Union Pacific Railroad located their depot north of the four-story Purcell mill. Other commercial and industrial businesses located near the depot and included the E. B. Purcell grain elevator, which was one of the largest in the state.[40] At this time, only three businesses operated in the area bounded by Wyandotte Avenue, 2nd Street, Pierre Street, and El Paso Street.[41] There were also seventeen residences scattered throughout this area.[42]

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[37] Federal Writers Project, 59.

[38] Listed as Juliaett Avenue on the 1890 and 1897 Sanborn Fire Insurance Company maps. Beginning in 1905, it is listed as Juliette Avenue on the Sanborn Fire Insurance Company maps.

[39] Map research revealed numerous street name changes after the circa 1885 plat map. Subsequent maps indicated different street names than those currently used. After 1908, 1st Street becomes 2nd Street; 2nd Street becomes 3rd Street, 3rd Street becomes 4th Street, 4th Street becomes 5th Street, and 5th Street becomes 6th Street. Fort Riley Boulevard was Eliza Street on the circa 1885 plat map. After 1890 through at least 1947, it was called El Paso Street and carried the Chicago, Rock Island and Pacific Railroad tracks. Fair Lane was an unnamed alley south of El Paso (Fort Riley Boulevard) until at least 1947. Riley Lane was an unnamed alley north of Pottawatomie Avenue until at least 1947. The existing railroad alignment located between Fair and Riley Lanes was the Union Pacific Railroad tracks and was concurrently known as Riley Lane until at least 1947.

[40] Jack, 69.

[41] Manhattan does not follow the practice of designating streets running one direction as "Avenues" and those running another as "Streets." Major thoroughfares that are 100 feet wide are designated Avenues, while those that are 60 feet wide are designated Streets.

[42] By this time, the original Wyandotte Street was eliminated and 1st Street assumed the name of Wyandotte Street. The original 3rd Street became 2nd Street. According to the 1880 and 1900 census records, no addresses were listed for 2nd Street.

In the areas to the north, west, south, and southeast of the downtown commercial center were neighborhoods dominated by small folk houses, picturesque cottages, and large residences. Within these residential enclaves were ten church buildings.

Figure 6: Churches in Manhattan, 1883

DENOMINATIONS	SEATING	MEMBERS
Methodist Episcopal	500	800
Presbyterian	600	125
Protestant Episcopal	400	60
Congregational	450	160
Roman Catholic	250	40
Church of the Disciples	250	100
Baptist	200	80
Colored Methodist Episcopal	175	35
African Methodist Episcopal	150	25
Colored Baptist	125	40

Along Juliette Avenue were the Courthouse Square and the Schoolhouse Square. The two-story main public school building was centrally located north of Poyntz Avenue in the Schoolhouse Square. To the southwest of the Schoolhouse Square, near the outskirts of the City, was a stone two-story building erected in 1882 to accommodate the educational needs of an expanding population. Further west along Poyntz Avenue was the 45-acre Forest Park fairgrounds.[43] Manhattan was one of a few Kansas towns (like Lawrence and Topeka) that reserved several centrally located blocks for parks.[44] Part of the original plat of the City, this open space's role as a public park began in 1870 when the county agricultural society erected the Riley County Fairgrounds in the northeast portion of the City. An octagonal stone building called Floral Hall was part of the agricultural display area. It also contained a racetrack.

The "Downtown" commercial and government center occupied the 100-200 block of Poyntz Avenue and expanded westward. In 1885, a newspaper reported that "with the exception of two short breaks, there is now a continuous awning on the north side of Poyntz east of 3rd Street."[45] Here, one- and two-story brick or stone retail buildings featured defined storefronts and had offices and meeting rooms on the second floor. By now, most of the commercial buildings were permanent masonry replacements for the first hastily assembled structures of the settlement and post-war eras. Like other main streets in small Kansas towns, the buildings housed retail sales businesses such as mercantile stores as well as other services such as livery stables. On the second floor, above the retail storefronts, there were professional offices and meeting rooms for fraternal groups. Banks and hotels usually occupied the prime locations on the corners.

[43] Jack, 25. In 1890, City officials resisted efforts to subdivide for residential lots. Five years later, they installed a cast iron fountain. The monument to Chief Tatarrax of the Harahey tribe dates to 1904.
[44] "Kansas Preservation Plan, Study Unit on the Period of Exploration and Settlement (1820s-1880s)," 55.
[45] Ibid., 26.

The Blue Valley Bank, the oldest banking establishment in central Kansas, was among the major businesses located on and near Poyntz Avenue. In 1882, masons laid the cornerstone for a two-story limestone grange building on the southwest corner of Poyntz Avenue and 4th Street. Also dominating Manhattan's main street was the three-story Adams House Hotel built in 1870 at the southwest corner of Poyntz Avenue and 2nd Street. In 1884, architect George Ropes added a significant new element to the commercial streetscape. The large building known as the Green and Hessin Building at the northeast corner of Poyntz Avenue and 3rd Street housed a hardware and dry goods store, a dentist's office and, in the basement, a barber shop.[46] By the end of the decade, the City boasted its first waterworks at Ratone and 3rd Streets and incandescent electric streetlights in its downtown area.[47] In 1883, Doctor E. L. Pattee opened a private hospital, the City's first medical facility, at Poyntz Avenue and 3rd Street.[48]

By the 1880s, the number of professional associations; societies; temperance chapters; religious, literary, and musical study groups; and agricultural and social clubs within the Riley County was extensive, reflecting not only prosperity of the era but also a wide-ranging social and cultural life. Newspapers were a prominent feature of the social and economic life of the community. By 1880, the eight-page *Nationalist,* which was of the Republican Party persuasion, enjoyed a large circulation.[49] In 1882, the *Manhattan Enterprise* became the *Republic,* which also shared Republican sympathies. The *Manhattan Mercury* founded in 1884 and published by Jefferson J. Davis and later by his widow Mary enjoyed a long period of popularity.[50] The publishers of *The Independent* espoused the principles of the National Greenback Labor party.[51.]

Harry Wareham and his family had a profound impact on the development and appearance of Manhattan. In the 1890s, he established an icehouse, eventually producing ice by mechanical refrigeration. Beginning in the 1890s and continuing well into the next century, he and his family erected, owned, and operated the Wareham Opera House; the Wareham Airdome, an outdoor theater; the Wareham Hotel; the Wareham Apartments; the Wareham Millinery Company; and the College Inn

[46] Ibid. It later housed the First National Bank, the Citizens State Bank (1912), the Manhattan Mutual Life Insurance company (1921) and, in the 1930s, the Brinkley Broadcasting Studios.
[47] Ibid., 69.
[48] Ibid., 33
[49] Through a succession of owners, the newspaper evolved from the *Western Kansas Express* (1859) to the *Manhattan Express* (1860) to the *Manhattan Independent* (1863) to the *Manhattan Standard* (1868) to *The Nationalist* (1870).
[50] Jack, 20.
[51] Founded in 1879 at Riley Center, it originally had the title of the *News*

restaurant. He built and operated the City's first sewer system and obtained franchises to operate a power and light company and the telephone company.

In 1897, the City of Manhattan leased the public square in Ward 3 to the Manhattan Athletic Association. This public square then became the location of the playing fields for the Kansas State Agriculture College.[52] In the surrounding residential enclaves stretching north, south, and west from the commercial center, well-shaded by spreading elms, residential streets featuring one-and-a-half-story cottages and larger two-story residences spread to the north and south from Poyntz Avenue. When approached from the surrounding countryside, the town had the appearance of a great park.

EARLY TWENTIETH CENTURY MANHATTAN (1900-1930)

Historians refer to the first fifteen years of the twentieth century as the "Golden Age of Agriculture" in the United States. Kansas played an important role in this era. Raising cattle and corn were the major agricultural industries in the eastern part of the state. The Flint Hills' rich pasturelands in central Kansas formed an important component in the state's growing livestock industry. In addition, the wheat farming and cattle areas in the western counties added to the state's important role as part of the nation's breadbasket.[53]

During the first decades of the twentieth century, increased mechanization enabled fewer workers to manage larger farms and the size of individual farming operations grew. Wheat became a billion-dollar-a-year crop, making Kansas the nation's number one producer by 1920. Proximity to cattle towns guaranteed the state's ranking as second in the nation in meatpacking. At the same time, the discovery and extraction of substantial oil and natural gas fields in Kansas contributed to the state's industrial growth, and Kansas ranked second in the United States in overall oil production from 1919 to 1931. Its growing brick, stucco, plaster, and cement industries further contributed to the diversity of the state's economic base. By the mid-1920s, the state's wealth was the highest in its history.[54]

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[52] Ten years later, the public square became the site of a city school. The Kansas State Agriculture College erected a new athletic filed in the southwest corner of the campus. After World War I, Memorial Stadium was built at that location.

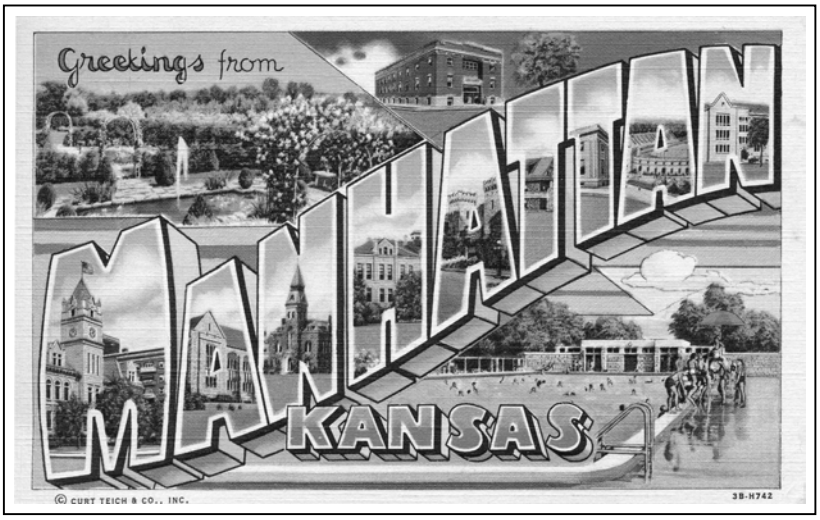
[53] Daniel Holt, "A Time of Contrasts: Progress, Prosperity, and the Great Depression, 1900– 1940," *Kansas Preservation Plan* (Topeka: Kansas State Historical Society, 1990), 5.

[54] Sachs and Ehrlich, 13-16.

At the turn of the century, barely 10 to 15 percent of the country's inhabitants lived in cities; but by the end of the 1920s, nearly 57 percent lived in urban areas. In Kansas, the move from farm to town was slower. Although Kansas boasted a population of one million by the mid-1880s, it was not until 1940 that it reached its second million. In 1890, only 19 percent of the state's population lived in urban areas. This increased to 30 percent in 1910 and to almost 40 percent by 1930.[55]

Population increases brought more housing and related infrastructure; an increased demand for police protection; and court, fire, water, sewer, park, and public health services. These demands, in turn, created the need for new or enlarged commercial and governmental quarters and, with the rise in the use of the automobile, convenient parking.

Another result of this economic growth within the state was the growing role of professional architects. The advent of trained design and engineering professionals changed the character and appearance of the built environment, beginning in the boom years of the 1880s. Another important late nineteenth and early twentieth century force shaping the appearance of the built environment was that of the City Beautiful Movement, which stimulated the growth of landscape architecture and integrated planning with architecture, particularly for large projects and public buildings. The planning aesthetic associated with the City Beautiful Movement attracted the attention of many civic leaders who sponsored or supported the construction of new public buildings and the creation of parks and boulevards. This trend occurred in Kansas' cities and larger towns. A surge in development in the 1920s resulted in new civic buildings and spaces in smaller communities. During this period, the Kansas Legislature passed laws requiring cities



[55] Ibid.

with populations over 40,000 to create wide boulevards, something Manhattan's town planners accomplished in the nineteenth century.[56]

Even with a growing and increasingly diversified industrial base, the economy of the state remained firmly established in agriculture and associated businesses. At the beginning of the twentieth century, Kansas still had more than two million acres available for settlement, particularly in the northwest. By the onset of World War I, most of the available land was under cultivation. The boom years for agriculture, which began before World War I, did not peak until the 1920s. The war created an additional demand for agricultural products and the resulting land boom increased real estate values and farm mortgages.

Although the state's agricultural economy in the mid-1920s was stable, Kansas' farm families were far from prosperous. Despite the growth created by the agricultural boom and new industries, only a small percentage of farm homes and only a somewhat larger number of city homes had electricity, running water, sewers, and central heating.[57] By 1924, the debt of Kansas farmers reached $535 million, contributing to a small statewide depression prior to 1929. Compounding the problem were "progress" taxes for courthouses, schools, roads, and bridges that were approved by the state legislature in the late 1920s.[58]

Manhattan shared the bounty of the state's agricultural economy, but also reaped the financial benefits of its role as the county seat and benefited from the jobs and services related to the college and nearby Fort Riley. Since its founding, successive waves of Germans, Swedes, and Irish settlers reduced the descendants of the New England and Ohio founders to a minority. In 1900, the population of the city was 3,438 and the college had an enrollment of 1,321.[59] Within two years, the population grew to 4,000.[60] At the end of the decade, it reached 6,300[61]

The appearance of the City continued to change. New paved sidewalks and curbs provided a modern appearance. The City numbered buildings and posted street names in anticipation of door-to-door mail delivery that began in 1901. While some commercial property owners modernized their nineteenth century buildings, others demolished

[56] Holt, 7.
[57] Most commercial buildings in small farming communities did have electricity and running water.
[58] Holt, 5, 7.
[59] Jack, 69.
[60] White and Ward, quoting Slagg, 67.

existing buildings and erected "modern" counterparts. In 1902, the City opened its first golf course in City Park. That year, a motorized delivery wagon appeared on the streets of Manhattan.[62] The Manhattan Ice, Light and Power Company and the Manhattan Gas Company became the City's first utility companies.[63]

The 1905 Sanborn Fire Insurance Company map shows that the area bounded by Wyandotte Avenue and 2nd, Pierre, and El Paso Streets underwent a significant change. In 1902, the Union Pacific Depot erected at the corner of Wyandotte Avenue and Yuma Street stimulated the relocation of the Purcell stockyards and the erection of the electric power company at 209 Yuma Street. Construction of single-family housing occurred in the immediate area during the same time period.

On May 29, 1903, major flooding began along the rivers bordering Manhattan. The 1903 flood changed the course of the Kansas River, submerging the Manhattan Mills, the Blue Valley Railroad tracks north of Manhattan, and the main line of the Union Pacific, including its freight yards and roundhouse. It destroyed both the Rock Island Railroad Bridge and the wagon bridge. In the commercial core of the City, water covered Poyntz Avenue in a six-block area west of the Big Blue River Wagon Bridge, extending as far west as 8th Street. The most affected area was east of 5th Street in the southeast part of the City.[64] Damage estimates reached $25,000.

501 Courthouse Plaza, Carnegie Library

Despite the flooding, progress continued. The new city hall and fire station opened on North 3rd Street near Humboldt Street. Another private hospital, Sanitarium Park Place, opened in 1903 in a small, frame two-story house at 412 North 11th Street (11th and Fremont Streets) and featured electric light and steam heat.[65] In 1904, the construction of the Carnegie Library building, a two-story brick and limestone structure, introduced the twentieth century

[61] White and Ward, 26.
[62] Jack, 69.
[63] White and Ward, quoting Slagg, 67.
[64] Ibid., quoting *The First One Hundred Years: A History of the City of Manhattan, Kansas 1855-1955* (Manhattan: The Manhattan Centennial, Inc., n.d.).
[65] The hospital became Park View Hospital in 1905. The following year, the owners erected a new twenty-three-room building at Juliette Avenue and Laramie Street that looked like a large two-story frame house.

version of Neoclassical-classical design into the City's building stock. Two years later, contractor Clarence Johnson completed the Riley County Courthouse from locally quarried stone at a cost of $50,000.[66]

On June 7, 1908, the Kansas, Republican, Blue, Missouri, and Solomon Rivers flooded their banks. The floodwaters cut a new channel across two oxbow bends on the Kansas River.[67] Ironically, that same year, workmen completed construction on the Rocky Ford Dam and Power Plant. Again, flooding did not present a serious obstacle to continued development.

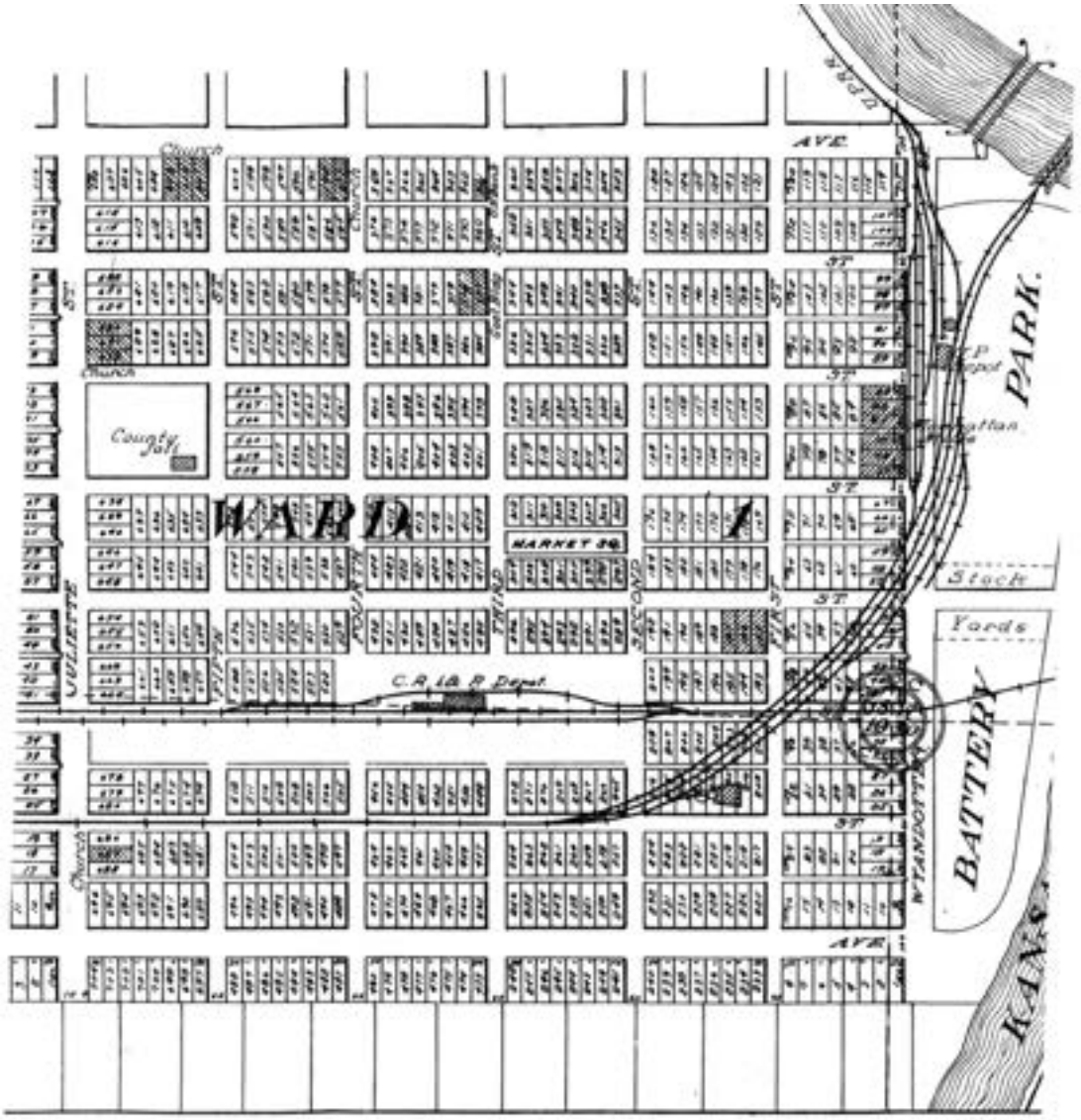
A 1905 Sanborn Fire Insurance Company map shows railroad lines running through Battery Park. The Union Pacific freight depot is at the north end of Pierre Street at Wyandotte Avenue. The Union Pacific passenger depot is at Yuma Street and Wyandotte Avenue, and the Chicago Rock Island Railroad depot is at 4th [68] and El Paso Streets. The Manhattan Mills face east onto Wyandotte Avenue and Battery Park. Stockyards straddle Yuma Street east of Wyandotte Avenue.

In October 1908, the Manhattan City and Interurban Railway Company incorporated and began laying track for an electric streetcar system. The first trolley car run occurred the following year. Manhattan was one of the smallest towns in Kansas to establish a street railway system and it lasted from 1909 to 1927, ultimately connecting to Fort Riley and Junction City. The first track was two miles and began at the Union Pacific Depot and went north on 2nd Street to Poyntz Avenue, west on Poyntz Avenue to 9th Street, then north to Fremont Street, west on Fremont Street to 11th Street, then north on 11th Street to Moro Street, then west along Moro Street to the college. Initially two cars provided twenty-minute round-trip service. A second line began at the Union Pacific Depot, went west on Yuma Street to the Rock Island Railroad Depot on 4th Street, north on 4th Street to Fremont Street, then west on Fremont Street to 6th Street, and then west on Vattier Street to the college. The next year there were four miles of track with six motor cars to accommodate the traffic; a streetcar passed a stop every ten minutes from early morning until late at night. In 1913, the Manhattan City Interurban Railway Company laid a tract to Fort Riley. A track already linked Junction

[66] Jack, 26.
[67] In 1915, once again, flooding changed the course of the Big Blue River. This time, it moved from the east end of Poyntz Avenue to its present juncture with the Kansas River.
[68] Today it is 5th Street.

City to the Fort, thus creating an interurban line between the two communities.[69] During World War I, gasoline motor buses ran on the streetcar lines due to the electricity shortage during the war. Painted green, they were known as "Green Bugs."[70]

Figure 7: Ward 1, Manhattan, Kansas, circa 1909



[69] Chris Hill, "Historical Walking Tour of the Bluemont School Neighborhood" (unpublished report prepared as an Eagle Scout project, n.d.); Jack, 21.
[70] Jack 35.

Southwest corner of 5th Street and Poyntz Avenue
photograph courtesy of the
Riley County Historical Society

1st and Colorado Streets
Long Oil Company Facility
photograph courtesy of the
Kansas State Historical Society

Houston and 3rd Streets
photograph courtesy of the
Kansas State Historical Society

Manhattan's appearance and modes of transportation changed in response to the advent of automobiles and trucks. Initial changes included the surfacing of the streets. Major thoroughfares such as Poyntz and Juliette Avenues featured brick paving and permanent all-weather sidewalks, curbs, and gutters. In 1910, the City had sixty miles of paved streets. As the popularity of automobile use continued and became accessible to the middle classes, the use of the streetcar declined. In 1922, the county sold 3,500 motor licenses.[71] That year the owners of the electric trolley system converted to gasoline powered streetcars. In 1928, the company ceased operations.[72]

The 1912 Sanborn Fire Insurance Company map depicts greater commercial and industrial development. In 1910, a brick factory opened and began producing twenty thousand bricks daily for sidewalks and homes. The City paved Poyntz Avenue from the Big Blue River to the courthouse.[73] In 1912, the City's downtown featured four hotels and a new movie house. To the southeast, in the industrial section of town, two new businesses – a sausage manufacturing company and a lumber company – appear on the Sanborn map. Residential housing patterns in this area show the construction of new dwellings and the demolition of others. Workmen connected ten to twelve houses per day to a new sanitary sewer system.

[71] Ibid., 70.
[72] Ibid., 21.
[73] Ibid., 70.

As new development occurred, land use became more formalized. Despite its abolitionist beginnings, Manhattan was a community of de facto segregation. This became more formalized when sometime after 1910 the city council passed an ordinance restricting housing for African-Americans to the south and southeastern parts of the City.[74]

401 Yuma Street
African Methodist Episcopal Church

In response to the influx of men sent to training camps at Fort Riley, a survey conducted during World War I in Manhattan to evaluate recreational resources identified fifteen churches, five lodge rooms, several theaters, the high school and college auditoriums, tennis courts, athletic fields and gymnasiums, parks and picnic grounds, and hotels and restaurants. The need for additional facilities led to the construction of the federally owned Community Building in 1918. That year, an advertisement paid for by the Manhattan Commercial Club entitled "Why You Should Own a Home in Manhattan" appeared in the *Daily Mercury* and boasted of sixteen churches, a YMCA and YWCA, a streetcar system, cheap electric power, beautiful homes, and noted that "there are no pool halls or other places in the city having a tendency to decrease the morality of a community."[75] That year the City's first swimming pool opened at 4th and Pierre Streets. The following year population increases resulted in the construction of a new junior high school building at 9th Street and Poyntz Avenue, next to the high school.

Manhattan Avenue and Moro Street, 1923
Looking North on Manhattan Avenue
photograph courtesy of the
Riley County Historical Society

In 1920, Manhattan's population reached 7,485 and the enrollment at the college was 3,017. In 1925, work started on the Telephone Exchange Building on 4th Street. A new creamery on 3rd Street produced the first pasteurized milk in the City. The following year marked the opening of the 150-room Wareham Hotel and the Eugene University (Manhattan Christian College).[76]

[74] Ward and White, 26. The flood of 1951 swept away approximately twenty houses in this general area of the City.
[75] Jack, 25.
[76] *Ibid*., 70-71. In 1927, it became the Christian Workers University. In 1930, the name changed to Manhattan Bible College. In 1971, the name changed to Manhattan Christian College.

By 1930, Manhattan's population surpassed 12,000. The enrollment at the Kansas State Agricultural College was 4,800. The City extended a little more than a mile west from the old river channel, spreading to the north and south from Poyntz Avenue, which ended abruptly as it encountered the first slopes of "Limestone Hill," just west of Delaware Street. The college campus adjoined the City on the northwest and most of the new residential development was in this area. The college continued to be a primary economic force in the community. The Kansas State College[77] at 14th and Anderson Streets was then a landscaped 155-acre campus featuring twenty buildings constructed of native limestone and executed in a Gothic Revival design.

New Business Buildings at the Southwest Corner of 5th Street and Poyntz Avenue, 1928
photograph courtesy of
"The Long Oil Company Manhattan Station" by Ben Eckart
www.enarco.com/long/manhat.htm

1930s Manhattan, Kansas
Photograph courtesy of the
Manhattan Chamber of Commerce

The City had two business districts. The "Downtown" commercial, governmental, and financial district continued to focus on Poyntz Avenue. "Aggieville" formed the "Uptown" retail center that adjoined the college campus. Between the two was the original City Park, which was now landscaped with approximately one thousand trees and rose gardens and featured playgrounds, a swimming pool, tennis courts, an open-air pavilion with seating for one thousand, and new baseball diamonds.[78]

South of Poyntz Avenue an older section of modest homes extended to the Rock Island Railroad tracks. Along this railroad line, predominately south of Yuma Street, were

[77] In 1931, the Kansas Legislature changed the name from the Kansas State Agricultural College to the Kansas State College of Agriculture and Applied Science. The use of the term "Aggies" to define the students of the institution is derived from this nomenclature.
[78] *The WPA Guide to 1930s Kansas,* 252.

small enclaves inhabited by African-Americans and Mexicans.[79] The 1930 Sanborn Fire Insurance Company map shows an increase in commercial development of an industrial nature in the 200 blocks of Pierre and Colorado Streets. New additions to the area included automobile shops, a junkyard, and a power plant with fuel oil tanks and dynamos. The construction of Pillsbury Road (K-18) resulted in the demolition of residential houses.

In addition to the college and county government, agriculture and livestock production in the surrounding area continued to constitute an important economic base for the City. The City also had a number of small, related processing industries, including two hatcheries, a creamery, a flourmill, two packing companies that processed eggs and poultry, and a serum plant. A planning mill turned out cabinetry, egg cases, and shipping crates.[80] Two railroads and three bus companies serviced the community. Other economic indicators were the two daily and two weekly newspapers, two hospitals, four theaters, and three hotels that provided approximately 222 rooms.[81]

THE GREAT DEPRESSION AND WORLD WAR II (1931-1945)

With the exception of public building projects, little private commercial development occurred during the Great Depression. When the Great Depression hit Kansas in full force, the only businesses that contributed any stability to the state's economy were in the meatpacking industry. The state's agriculture businesses dropped in value from $545 million in 1929 to $204 million in 1932. Compounding the problems created by the Great Depression, the drought from 1935 to 1937 added to the austere conditions for farm families and dimmed any hopes of immediate recovery. During the 1930s, approximately 103,000 people left the state. The number of farms went from a high of 174,000 in the 1930s to 156,000 by 1940, the lowest number since the 1880s.[82]

Due to the combination of drought and the Great Depression, federal relief programs focused particularly on the Plains states. In particular, the programs of the Kansas Emergency Relief Committee (KERC); the Work Projects Administration (WPA); the Public Works Administration (PWA); and the Civilian Conservation Corps (CCC) had a significant impact not only on the economic conditions of the state, but also on Kansas' visual landscape. Under these programs, local and state governments received funding

[79] Ibid., 249-250.
[80] Ibid., 251.
[81] Jack, 71.
[82] Ibid., 9.

for the construction of public buildings, roads, bridges, and other public improvements to provide jobs and to stimulate the local economy. Cities and counties received funding for courthouses, city halls, libraries, ball fields, auditoriums, memorials, and other public facilities.

Projects receiving PWA funds were usually major, long-range construction programs that employed skilled workers and benefited the general public. The WPA funded less extensive public works projects that generally cost less than $55,000 and could be completed within one to two years by employing both skilled and unskilled workers. However, it was not unusual for WPA projects to cost more than the recommended cut-off amount. In addition to these programs, the Federal Emergency Relief Commission provided Kansas with more than $10 million for highway construction.

The KERC, created under Governor Alf Landon, provided considerable assistance in the early years of the Great Depression before federal funding became fully available. In addition to purchasing and processing agricultural products, funding approved by the state legislature assisted in the construction of 15,500 miles of roads and streets, 1,515 bridges, and 7 school buildings. Funding for renovation included 74 courthouses, 971 school buildings, 326 public buildings, and water and sewer systems. Beginning in 1931, KERC funded projects in cooperation with WPA programs. The KERC obtained funding from the legislature that was matched with federal funds. The WPA normally funded 85 percent of the total costs. This procedure became the norm after 1931 and by 1935, the state relief group acted as the procurement officer for these state funds to be given to counties and for federal monies.[83]

During the Great Depression, an unusually large variety of government-sponsored projects benefited the community. Much of this is attributed to Manhattan residents Evan Griffith and Fay Seaton. During the 1930s, Griffith served as state re-employment director, Kansas director of the public works administration, and as a director in the Kansas highway department. Seaton served as the chairman of the State Social Welfare Board. As a result, public work projects ranging from street and sewer repair to larger projects occurred in Manhattan and employed local workers. Among the projects were Griffith Field, a 1936 WPA project that employed 46 men for four months; the Youth Cabin (Boy Scout House) in Goodnow Park erected by 115 youths in 1937; and swimming pools at the City Park and the Douglass Center in 1939. The Bluemont Hill Scenic Drive financed by the National Youth Administration took 50

[83] Ibid., 51-52.

workers over twenty thousand hours to complete. Federally funded workers added two classrooms, a new roof, and a heating system to Douglass School. One of the last projects was the completion of the Manhattan Airport hanger.[84]

A June 4, 1935 flood, caused by all major streams overflowing at one time, inundated residential sections on the eastern and southern sections of the City. Flooding extended thirteen blocks west on Poyntz Avenue and surrounded a third of Manhattan's homes. Floodwaters washed away the K-29 Highway and the Rock Island railroad bridges and severely damaged the automobile bridge across the Kansas River. The Union Pacific Bridge remained intact although there was considerable track damage. In 1937, the Pillsbury Drive Bridge replaced bridges taken out by the flood.[85]

By the onset of World War II in 1941, Manhattan's population was 11,659 with 4,910 enrolled at the college. Fort Riley's role as a training center during World War II created considerable activity in the nearby community and the commercial businesses in Manhattan reaped the benefits of the increased military activity in the area. Although building slowed, the local economy remained healthy. By 1944, however, the college enrollment dropped to 3,786.[86]

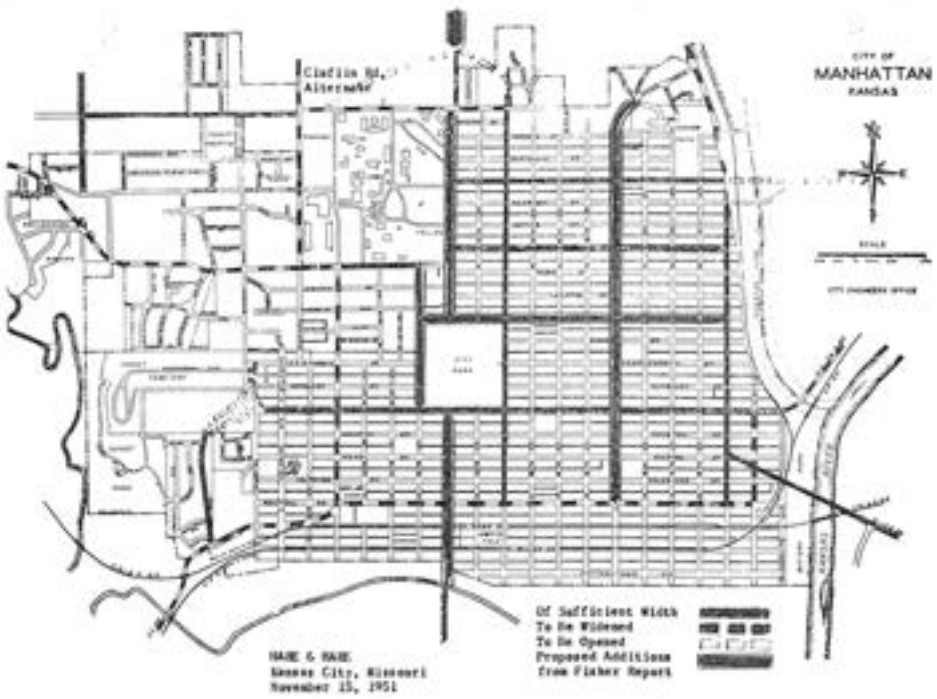
Between World War I and World War II, the Community House came under City ownership, but was again purchased by the federal government for use as a United Service Organizations (USO) building and as headquarters for forty civic organizations and clubs. The City repurchased the building in 1946. Manhattan continued racial segregation throughout World War II and up until the advances made in the Civil Rights Movement in the 1960s and 1970s. In 1941, the City received funds to erect a recreational hall to be used as a USO location for African-Americans. It was to be one of twenty-five in the nation that was close to large military bases. In January 1942, the Douglass USO Center on the north side of the 900 block of Yuma Street was in use. Local African-American churches continued their role in supporting activities here for black soldiers, as they had for generations. Following the war, the City purchased the building. Today it is an integrated facility utilized by up to eighty thousand visitors a year.[87]

[84] Ibid., 23-24, 71. In 1940, the City purchased 110 acres to build an airport.
[85] Ibid., 71.
[86] Ibid.
[87] Ibid., 51.

POST-WORLD WAR II (1946-1955)

The disruption of private construction that resulted from the Great Depression continued after the United States entered World War II. As the nation refitted for wartime production, public works efforts also ceased. Except for very limited private construction, the principal changes in the American landscape and cityscape during those decades came from the highly selective program of funding public buildings and various defense plants.

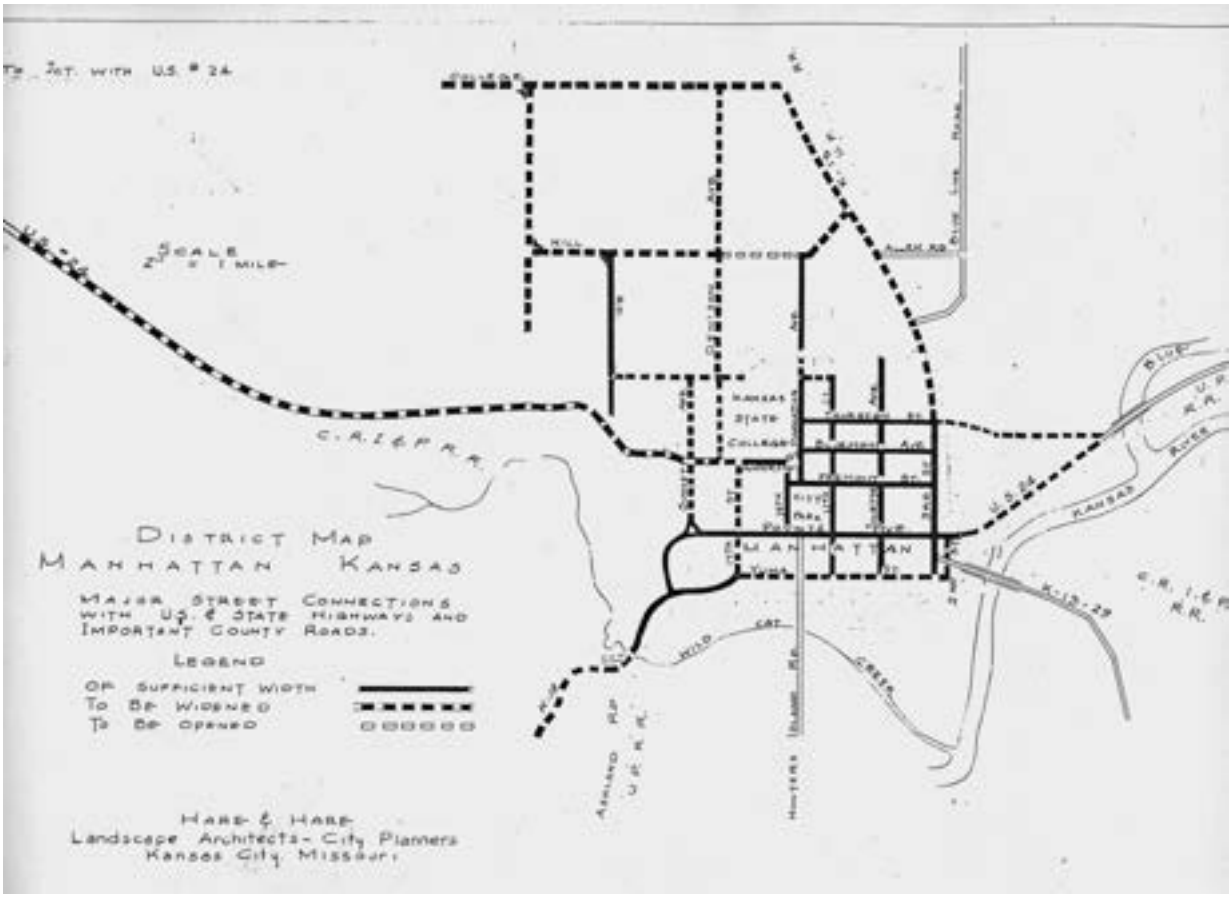
Figure 8: Manhattan, Kansas, circa 1951



Following the end of the war, there was a real and a psychological need for all kinds of new, clear symbols of progress. The pent-up need for new construction created a building boom. An influx of over ten million returning veterans and a desire to return to normalcy fueled an almost universal desire to own a home and raise children in a new homogeneous environment.[88] During the first years of the post-war period, home ownership, particularly for white middle-class families, became a matter of public policy. The 1949 Housing Act guaranteed developers and bankers a higher profit on

large housing developments targeted to the middle class. As a result, the selling of single-family detached houses quickly became big business.[89] Annual single-family housing starts exploded from 114,000 in 1944 to 1,692,000 by the end of the decade. Between 1950 and 1956, mortgage banking firms increased loans nationally from $6 billion to $20 billion.[90]

Figure 9: Post-World War II Proposed Street and Highway Improvements



[88] Gwendolyn Wright, *Building the Dream: A Social History of Housing in America* (Cambridge: MIT Press, 1981), 242.
[89] Ibid., 246-47.
[90] Ibid., 242; Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York: Oxford University Press, 1985), 233.

In Kansas, the post-war population grew steadily and, by 1950, the population reached 1.9 million. Despite suburban growth and the loss of rural residents during the Great Depression and war years, in 1950 the state remained essentially rural in character.

Significant and rapid changes in transportation occurred within the state during the post-war years. In the 1850s, Kansas' territorial government authorized the establishment of a public road on every section line in the state. By the end of World War II, the number of miles of road was considerably less than what had been authorized almost a hundred years before. Prior to World War I, road construction came under local governmental (county) control. The passage in 1916 of the federal Rural Roads Act provided 50 percent of the funds necessary for road construction to states. Kansas completed the transition from county to state control of major roads in 1929 and, in the 1930s, began upgrading these highways. Delayed by the Great Depression and World War II, the state did not complete the long-range highway building program initiated in 1946 until the late 1960s. Nevertheless, the initiation of these projects after World War II profoundly affected the small towns of Kansas. The routing of highways through, around, or past communities often created growth patterns that changed the town's physical orientation and the use of traditional transportation corridors.[91]

In 1946, there were two major signs of a return to civilian life in Manhattan. Due to a housing shortage caused by the war, Goodnow Park became the location for housing units for veterans. Signaling the beginning of post-war building boom was the construction of the Viking manufacturing plant at 1635 Yuma Street that same year. By 1950, Manhattan's population reached 19,056. Returning soldiers on the GI Bill pushed the enrollment at Kansas State College to 6,907. The City expanded rapidly to the north and west. Poyntz Avenue continued to be the major retail and office center of the community.[92]

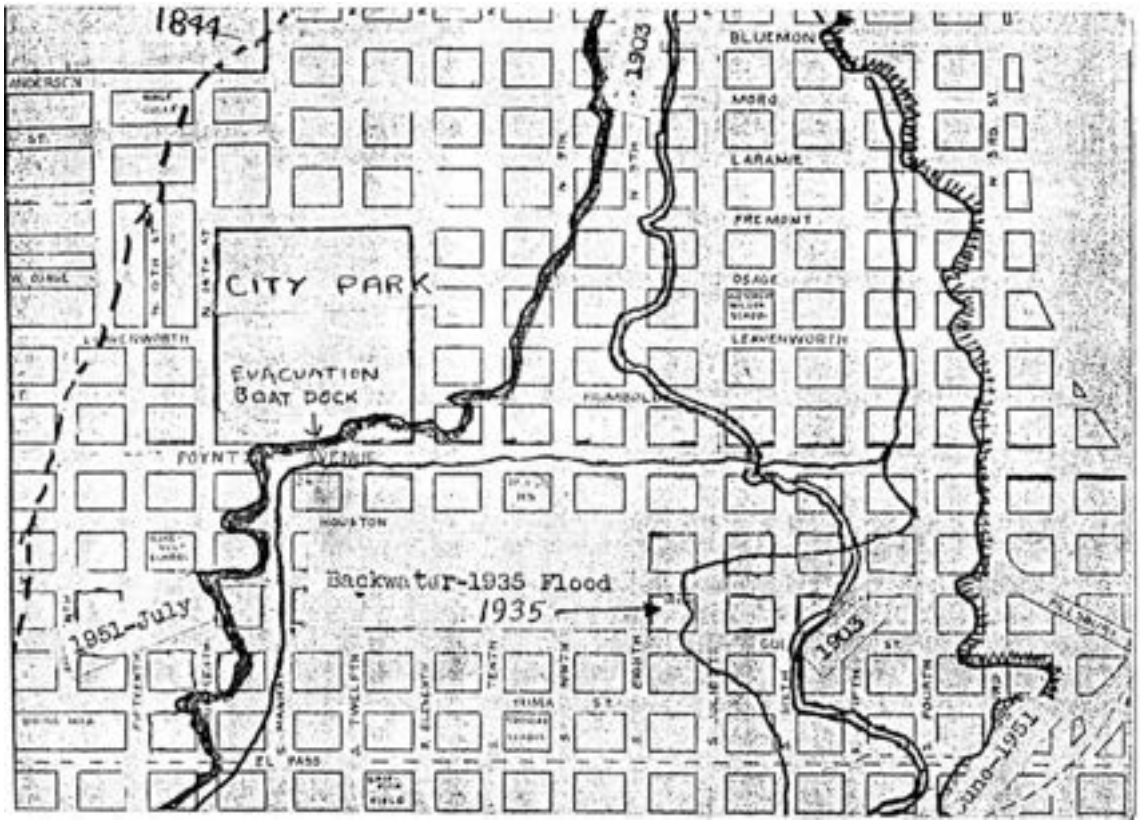
In the summer of 1951, record-breaking rains from May through July that extended from Colorado through Nebraska into Missouri and Iowa caused widespread flooding in the Midwest. In Manhattan, water covered a 220-block area, extending west along Poyntz Avenue to 15th Street. Flood waters swept away approximately thirty houses,

[91] Paul K. Struewe, *Kansas Revisited: Historical Images and Perspectives* (Lawrence, KS: Division of Continuing Education, n.d.), 75. The later major improvements in roads came with the enactment of the Federal Interstate Highway Act of 1956, which provided 90 percent matching funds to states for road construction.
[92] Jack, 72.

twenty of which were originally located in the south and southeastern portion of the City. Damage estimates reached $20 million.[93]

Within a year of the flood, recovery efforts included beginning construction on the Tuttle Creek Dam and lengthening and strengthening runways at the airport. Regular air service to Manhattan began in 1953. At this time, the new Sears store opened in its new building at the southeast corner of 4th and Houston Streets. In June 1954, the one hundred-bed Riley County Memorial Hospital opened on ten acres of land on Sunset Avenue between Platt Street and Claflin Road.[94] During this time, construction crews completed the new city hall and fire station.

Figure 10: Historic Flood Patterns
Manhattan, Kansas 1844-1951



Map courtesy of the Kansas Department of Transportation

[93] White and Ward quoting Albert Horlings, ed., *A Picture Record of the Great Flood of 1951, Manhattan, Kansas* (Manhattan: *Manhattan Tribune-News*, 1951).
[94] Jack, 38-39, 72. In 1962, the name changed to Memorial Hospital and in 1995 to Mercy Health Center.

TOWN PLANNING AND ARCHITECTURE

DEVELOPMENT PATTERNS

Kansas' communities, like those from the nation's first settlements, followed the European tradition of providing proper spaces and choosing special sites for both public and private buildings. The deciding factor in the layout of these communities, more often than not, was related to physical factors — the location of the river or the presence of a railroad line and the use of a grid system for platting streets and lots. During the early settlement period in Kansas, the town's main street usually faced the river and contained the community's major commercial buildings. After the arrival of the railroad, three distinct types of town plans emerged in Kansas — those oriented to river traffic, those with a public square surrounded by commercial and institutional buildings, and those with a central main street. Manhattan combined two of these patterns. A central main commercial street (Poyntz Avenue) began at the river landing and extended west. Radiating out from the main street to the north, west, and south were residential neighborhoods platted in a grid pattern. The arrangement reflects the physical circumstances at the time of the City's founding, the technological development of the era, and the location of the Big Blue and Kansas Rivers.

Before the Civil War, the steamboat was the dominant carrier of freight and passengers in the region. Towns such as Manhattan, which developed during this period, initially mirrored the plans of the nation's early seacoast communities. Each town's street system served the waterfront, which included the river levees and landings. Business houses occupied the locations on or near the landing with the most convenient arrangement for unloading and breaking cargo in bulk for distribution to retail traders, as well as for collecting, packaging, and shipping raw goods to other locations. Directly inland from the river landing were government offices, hotels, saloons, and retail establishments. Choice residential enclaves often occupied higher ground overlooking the river and upwind from the landing.

While the development of Manhattan after the coming of the railroad shifted commercial/industrial development patterns, it also retained the Main Street prototype where business houses faced onto a main street. The manufacturing and freighting services remained in the southeastern quadrant due to the location of the depot, which depended upon accessibility to the railroad tracks that ran along the riverbanks where

there was a gradual change in grade. As a result, the City's commercial businesses continued to cluster along its historic main commercial thoroughfare (Poyntz Avenue) well into the twentieth century. At the same time, industrial and warehousing businesses extended south from Poyntz Avenue along Wyandotte Avenue near the railroad facilities in Battery Park. Because of the location where two rivers merge at the City's eastern boundary, railroad and wagon road bridges played an important role in the City's development as well as the traditional orientation of commerce at its eastern boundaries.

In addition to the grid system of streets bounded by the Big Blue and Kansas Rivers on the east, transportation networks also influenced the development and physical character of Manhattan. In particular, Bluemont Avenue, which initially led to Blue Mont College and later the agricultural college, stimulated residential development along this corridor just as concentrations of commercial and residential building continued to develop along the City's rail systems.

The college campus in the northwestern portion of the City was a primary influence on the town's physical development. The need for retail sales and services spawned the town's second commercial center known as Aggieville and also referred to as Uptown in relation to the City's original commercial main street which was Downtown. The growth of the college stimulated residential development in the surrounding area as well.

The designation of 100-foot-wide avenues (such as Poyntz and Bluemont) that were major collector streets for the residential areas within the grid system also stimulated mixed use along their routes. Along the avenues, the apartment buildings, small hospitals, single-family residential enclaves, neighborhood commercial corners, government offices, churches, and schools that defined specific neighborhoods eventually linked Downtown and Uptown. The electric trolley system inaugurated in 1908 incorporated these avenues with other well-developed streets, further stimulating development between the eastern and western boundaries of the City and, further west, to Fort Riley and Junction City. Further linking the residential and commercial neighborhoods was the system of public squares and parks incorporated in the early platting of the City. Each ward had square blocks devoted to public use. The physical centerpiece was the original 45-acre fairground that served as the hub of the City's social and cultural life. As a result, during its various stages of development, the citizens of Manhattan and the students of the college had convenient access to shopping and other services and programs.

ARCHITECTURAL STYLES AND PROPERTY TYPES

The availability of water and suitable building materials influenced the location, configuration, and physical appearance of communities such as Manhattan during the state's early settlement period. A number of areas in Kansas, such as Manhattan, contained limestone formations as well as river clays that provided a supply of readily accessible building materials that were suitable for brick making. Builders used local stone not only for building foundations, but also for entire structures and as trim elements on brick buildings. Large stands of hardwood trees provided timber for framing and they imported white and yellow pine for finish lumber.[1] In Manhattan, native oak and walnut were plentiful. From its earliest beginnings, native limestone was the preferred building material for many of Manhattan's business houses and residences. Up until the 1930s, all of the City's public buildings, including those of Kansas State University, had limestone façades.[2]

Vernacular Stone House at 601 Fremont Street

Whether they built their residences and business houses of wood, stone, or brick, the builders of the first permanent buildings in Kansas followed the vernacular building traditions and styles they had known in their home communities. In Manhattan, the earliest structures utilized log and stone materials as well as prefabricated wood structures. For the community's most important residences and commercial houses, they adapted the popular high style Georgian, Federal, and Greek Revival styles and modified them according to the skills and materials available in the new community.[3]

At the time Kansas entered the Union, thirty-five urban centers in the United States had populations exceeding 25,000. Thirty years later, there were almost four-times that number and at least twenty-four cities claimed more than 100,000 inhabitants. During

[1] Sachs and Ehrlich, 2-3.
[2] Federal Writers Project, 250.
[3] "Kansas Preservation Plan Study Unit on the Period of Exploration and Settlement (1820s-1880s)," 63.

this period, sharp differences emerged between the East and the West, as well as between village, town, and city. The larger commercial centers began to organize land uses and relegated administrative, retail, wholesale, industrial, recreational, and professional services to certain locations. Architects and builders designed new building types for specific functions or reinterpreted and adapted traditional designs for new uses. From this, designs emerged for the commercial block, office building, city hall, courthouse, schoolhouse, opera house, hotel, department store, manufacturing plant, and warehouse.[4]

Commercial and Institutional Architecture

Commercial buildings erected in the United States during the late nineteenth and early twentieth centuries followed many general forms and patterns. They fall into two distinct design categories — those that reflect popular academic "high style" designs and those that feature simple utilitarian styles. Two major property type classifications that denote a late nineteenth and early twentieth century building's overall plan and form are the "False Front Victorian Functional" and the "Urban Commercial Building Forms, 1870-1940." The latter building type includes the following sub-types: the One-part Commercial Block, the Two-part Commercial Block, Stacked Vertical Block, Two-part Vertical Block, Three-part Vertical Block, and the Temple Front designs.[5]

Most of the first commercial buildings in Kansas were simple temporary structures capable of housing various business functions. As soon as possible, owners replaced their first business houses with brick or, when available locally as in Manhattan, limestone**.** Most were two or three stories in height. Rooms on the upper floors served as offices, assembly rooms, or provided residential space for the merchant's family or tenants.[6] These buildings housed local merchants, such as the offices of lawyers, doctors, and other professionals. Every commercial center had special services buildings, such as livery stables, which had a unique plan and design to meet its function. Certain special services buildings, such as banks, hotels, and opera houses, were the town's most impressive structures and usually reflected popular high style architecture.[7]

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[4] Carole Rifkind, *A Field Guide to American Architecture* (New York: Times Mirror New American Library, 1980), 193.

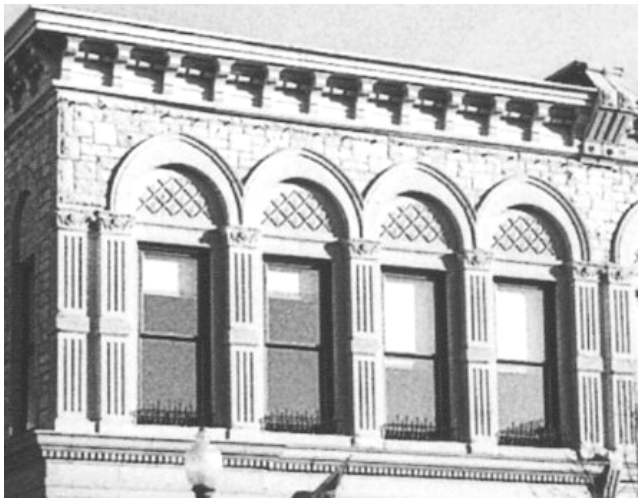
[5] The commercial vernacular property types in this study are based on *American Vernacular Design, 1870-1940* by Jan Jennings and Herbert Gottfried and the *Buildings of Main Street: A Guide to American Commercial Architecture* by Richard Longstreth.

[6] "Kansas Preservation Plan Study Unit on the Period of Rural/Agricultural Dominance (1865-1900)" (Topeka: Kansas State Historical Society, 1984), I-29.

[7] Ibid.

The evolution of Manhattan's commercial center mirrored that of other communities in the region. After the Civil War, in the cities and towns of the Midwest, there was a physical and emotional need to make order from the chaos of the earlier settlement period. In rural and urban communities, elected officials commissioned the erection of bridges and paving of streets. By the 1880s, citizens approved bond issues to install gas, electricity, and telephone lines. New concerns for public health and safety resulted in fire and building codes as well as the creation of water and sewer systems. Through the boom years of the late nineteenth century, the shape of the downtown business center expanded as more types of businesses, banks, manufacturing plants, offices, hotels, and retail shops appeared.

Architects and builders in the early nineteenth through the mid-twentieth centuries designed most commercial buildings to be seen from the front rather than as freestanding structures. As a result, the façade provided commercial architecture with its distinctive qualities. Side walls were often party walls, shared with or secured to those of the adjacent structure. Walls at the end of blocks or facing onto alleys had simple, utilitarian design treatments. Lot dimensions determined the building's form and commercial buildings filled most, if not all, of their respective lots. Most lots shared standard dimensions, were rectangular, and were deeper than they were wide.[8]



230 Poyntz Avenue
High Style Architectural Ornamentation

By the late nineteenth century, in addition to the typical Midwestern city's high style train depots, banks, hotels, and county courthouse, many of the town's successful merchants erected business buildings in the latest style to advertise their prosperity. These buildings reflect styles that enjoyed wide public support and are easily defined by their form, spatial relationships, and embellishment. Those commonly built in the late nineteenth and early twentieth centuries that are found in Manhattan include Italianate, Romanesque Revival,

Renaissance Revival, and Colonial styles. These buildings often exhibited the elaborate ornamentation that characterized the popular architectural styles of the period. Fancy brickwork and intricate stonework; carved and cast details on windows, pillars and cornices; bay windows and turrets enlivened the façades of these buildings, while regularly spaced windows, repetition of decorative details, and the use of common building materials created a sense of unity.[9] Common to all of these styles was a conscious reinterpretation, manipulation, and distortion of familiar architectural elements — flattened arches, clustered windows, reinterpreted cornices, and column details.

300 Poyntz Avenue
Italianate Limestone Two-Part Commercial Block

No matter how intricate their details, the composition of the façades of most commercial buildings can be reduced to a few simple designs that reveal the major divisions and/or elements. Those designed for human occupation, rather than storage, reflected an effort to provide the greatest possible amount of natural light and air through the use of large display windows, transom windows, light wells, and skylights.[10] Materials, doors, windows, cornices, porticos, decorative details, and stylistic expressions were secondary characteristics that related to the basic compositional arrangement of the building.[11]

[8] Richard Longstreth, *The Buildings of Main Street: A Guide to American Commercial Architecture* (Washington, DC: The Preservation Press, 1987), 17.
[9] Ibid.
[10] Ibid.
[11] Ibid.

While several popular architectural styles defined many of the buildings erected in Manhattan during the late nineteenth through the mid-twentieth centuries, the majority of the buildings erected had simple plans and designs augmented by minimal architectural ornament. Ornament on these buildings was often limited to local adaptations of popular architectural styles or vague references to a particular style. At other times, the design of the façade incorporated a mixture of stylistic idioms. More often than not, ornamental embellishment took the form of brickwork juxtaposed against limestone belt courses and sills, with the minimal use of molded and cast ornamental tiles and brick.

306 Poyntz Avenue
Typical Ornamental Treatments for
Vernacular Commercial Buildings

Whether executed in a popular style or a simple generic design, the downtown commercial buildings found in communities like Manhattan commonly took the form of the one- or two-part commercial block building types.[12] Typically of masonry construction, these buildings are between one and four stories in height. They have a distinct hierarchy of architectural elements. All have a cornice at or above the roofline. A horizontal band or belt course separates the first story and the upper stories. This

329 Poyntz Avenue
Vernacular Brick and Limestone
Two-Part Commercial Block Buildings

[12] Ibid., 24, 29, 31

division reflects the different uses of the ground floor and the upper stories. When there is a second story, the windows have defined lintels, sashes, and sills. Below the second-story windowsills (or below the cornice in the case of the one-part commercial block) is a space reserved for a sign. Below this is the storefront cornice that spans the width of the storefront below. Located below this cornice line are transom windows. Flat or recessed entrances (to the first and second stories) and display windows fill the storefront area below the transom windows. Below the display window is a solid bulkhead supporting the window frames. Doors often have kick plates in a corresponding location. In addition to the visually and/or physically supporting elements of the first-story storefront, pilasters and columns provide vertical definition, framing the ends of the display windows as well as the transition to the entrances.

Late Victorian versions were more ornate than those erected during earlier and later periods, reflecting changing preferences in decoration. The explosion in population after the end of the Civil War, which continued until the twentieth century, resulted in rapidly changing architectural styles. The popular Late Victorian architectural styles, with their exuberant designs, appealed to the citizens of the prosperous post-Civil War period. These styles usually featured an accentuated cornice serving as an elaborate terminus to the whole building. Decorative surrounds or caps frequently embellished the windows. Ornamental framing often occurred in the form of a stringcourse or cornice between each floor of the upper zone, with differing vertical treatments on the sides.[13]

During this period, the amount of ornament and the variety of elements and materials employed increased due to advances in technology that allowed for the mass production of architectural ornaments. Builders could easily order standard products from catalogs or purchase stock items at the local lumberyard or iron works. Downtown buildings typically featured applied cornices with patterned brickwork and corbels, brackets, dentils, and moldings carved from wood or made from pressed metal. It was not unusual for wall surfaces to be covered with decorative patterns executed in wood, stone, brick, and/or cast or stamped iron.[14] At the same time, many two-part commercial block buildings were relatively simple, with only a few surface details or large ornamental elements to suggest their period of construction.[15]

[13] Ibid., 31.
[14] Ibid., 35-36.
[15] Ibid.

The mass manufacture of building products and the creation of new materials allowed thousands of buildings to attain a distinctive appearance previously reserved for only the costliest edifices. As a result, the commercial center became a collage of competing images. At the same time, the buildings themselves possess design commonalties. By the second half of the nineteenth century, town and city commercial centers shared uniform characteristics. People in towns wanted their buildings to reflect the latest in urban commercial architecture. At the same time, they represented the extent and degree of economic resources of the individual owners and, to a general extent, that of the community.[16]

As the nineteenth century drew to an end, larger plans for commercial buildings emerged. The open plan department store, which created spacious accommodations to display a variety of goods, is an important example of the evolution of the specialty store plan. Modest 25-to-30-foot-wide buildings began to appear, integrated into three- to six-unit blocks that created an impressive and modern effect along the downtown streetscape.[17]

328-330 Poyntz Avenue
Large Floor Plate, Multiple Entrance Commercial Building Type

[16] Ibid., 16.
[17] Rifkind, 194.

The specialized function of commercial and institutional buildings in the late nineteenth century also determined the materials and technologies used in their design. The designers of these buildings utilized both traditional and new materials in a variety of combinations to create a rich and dramatic effect. Typical of these juxtapositions in commercial buildings in the late nineteenth century was the use of smooth, hard, dark red or dark brown brick with crisp, icy-toned limestone. Other designs for the more important buildings in a community featured the use of both rough-hewn ashlar and polished stone treatments. In Manhattan, the common use of both brick and ashlar limestone for institutional and commercial buildings brought diversity to the City's downtown[18]

530 Poyntz Avenue
Classical Revival Masonic Lodge

The history of public, institutional, and commercial buildings in Kansas during the mid- to late nineteenth century, as in other states, also reflects the systematic adaptation of the latest in structural systems and the quest for fireproof buildings. Wood, iron, steel, and finally, reinforced concrete, replaced wood beams, rafters, joists, and studs. Tile, stone, and terrazzo replaced wood floors and appeared as interior elements in important buildings.

Riley County Courthouse
Romanesque Revival Style

Beginning in the 1890s and becoming well established by the first decade of the twentieth century, was a subtle shift in American architecture. The change had its origins in the growing progressive reform movement that eschewed the sentimentality and ornamental excesses of the Victorian era. Initially, there was a return to the classical architectural styles that had become well established by 1895 and continued until the late 1920s. When executed in commercial and

[18] Ibid.

public buildings, these styles tended to be larger, grander, and more elaborate than earlier nineteenth century revival styles.[19] From urban ensembles sited along grand boulevards, to the college campus and the county courthouse square, a wide range of public buildings utilized the revival styles. They include civic monuments, memorial buildings, and commemorative sculptures; courthouses and capital buildings; symphony halls and museums; libraries and university halls; banks and hotels; and fire and police stations.

Chicago's Columbian Exposition in 1893 played a major role in popularizing these changes, particularly in the Plains states. The Columbian Exposition introduced classical architectural forms and mass-produced building materials and products to the owners of businesses in rural and urban commercial centers. The 1904 Louisiana Purchase Exposition in St. Louis, as well as the 1915 Panama-Pacific International Exposition in San Francisco and the 1915 Panama-California Exposition in San Diego, influenced the popular acceptance of classical and Mediterranean revival styles, as well as the Arts and Crafts movement.[20] As a result, the important styles that influenced commercial architecture in Kansas at the beginning of the twentieth century included Colonial Revival (1870-1920); Romanesque Revival (1890-1910); Classical Revival (1890-1920); Renaissance Revival (1890-1920); and Mission/Spanish Colonial Revival (1915-1940).[21] This period of change demonstrates the difficulty of affixing a particular stylistic terminology to many structures of the early twentieth century. Very few were truly in one style.

323 Poyntz Avenue
Vernacular Late Nineteenth and Early Twentieth Century Streetscape

412 Poyntz Avenue
Eclectic Use of Revival Stylistic Ornamentation

Designs that were more generic represent the Late Nineteenth and Early Twentieth Century American Movement Commercial Style that evolved during this period. These

[19] Ibid., 220.
[20] Holt, 10-11.
[21] Ibid., 12.

are the simple late Victorian and early twentieth century commercial buildings that have flat roofs, symmetrical fenestration, and traditional storefront designs. Most decorative, stylistic ornamentation occurs on the upper stories of the façade and includes a restrained parapet or a false front treatment; arched or rectangular windows with a stringcourse; and terra-cotta or glazed brick ornament separating the ground floor from the upper stories.

Part of the movement to more simple lines and orderly spaces that occurred in the first decades of the twentieth century was the result of the industrial revolution. Inexpensive mass-produced wood products, ready-made millwork and ornamentation, and steel for structural framing came into common usage during this period, stimulating new streamlined building styles. The widespread use of elevators, steel frame construction, and reinforced concrete during this period changed the physical appearance of commercial areas. Most of these buildings have brick veneer walls and minimal stone or terra-cotta ornamentation. At the same time, public and commercial buildings became larger and taller during this period.[22]

This was part of a larger continuum that began in the second half of the nineteenth century, when new materials and processes occurred with great rapidity. The industrialization of glass production led to the use of the large plate glass window in late Victorian period. After the Civil War, fabrication and use of iron and then steel as structural building components transformed construction technology. By the beginning of the twentieth century, the nation's increased capacity to supply structural steel in a range of shapes and forms led to the demise of the less satisfactory wrought iron and cast iron. At the same time, the manufacture of Portland cement, which began in 1870, gave impetus to the use of brick and stone masonry for the walls of large buildings. During the first decade of the century, reinforced concrete came into use, particularly in commercial and industrial architecture, further stimulating the construction of large buildings with more open plans. The advent of steel skeleton buildings and the accompanying prospect of fireproof construction stimulated, in turn, developments in ceramic and clay products.[23]. In Manhattan, as in other communities in the nation, the use of iron for structural support continued to be more common than that of steel and

[22] Jorbe Burchard and Albert Bush-Brown, *The Architecture of America: A Social and Cultural History* (Boston: Little Brown and Company, 1961), 136-137.
[23] James Marston Fitch, *American Building: The Historic Forces That Shaped It* (New York: Schocken Books, 1978), 168.

natural cements (as opposed to the new artificial Portland cements) and prevailed until the end of the century.[24]

During the early twentieth century, the architecture of Midwestern retail centers did not change as rapidly as it had in the late nineteenth century. Moreover, the technical innovations with steel and cast concrete that led to the skyscraper and the Chicago School of Commercial Design did not affect towns like Manhattan. The classical styles continued to be used for banks, government buildings, and churches. The storefront went unchanged except for the subtle evolution of stylistic treatments that referred to styles of the eighteenth and nineteenth centuries.

The types and styles of commercial buildings and structures built after World War I and before the Great Depression reflected both national trends and the unique circumstances of Manhattan itself. Most utilitarian office and non-retail commercial buildings had minimal architectural ornamentation that included patterned brickwork and sparse terra-cotta details. During this period, the use of pastel-colored terra-cotta and unglazed bricks with soft yellow and russet tones for masonry walls created a rich tapestry-like effect. By the 1930s, poured concrete construction and cast concrete ornament came into common usages. The use of welding, rigid-frame trusses, and the cantilever accelerated the use of steel construction during the 1920s and the Great Depression. The greater strength created by the use of steel welding and synthetic adhesives created lighter construction. Electric welding tool and cutting tools utilizing cemented tungsten carbide and tantalum carbide, as well as compressed air tools, all provided the ability to employ new building materials. These innovations led to streamlined, standardized construction processes including mass production and prefabrication.[25]

317 Poyntz Avenue
Streamlined Art Deco / Moderne Style
Two-Part Commercial Block

The prosperity enjoyed by Kansans in the 1920s brought, by the end of the decade, a general acceptance of designs inspired by the Moderne

[24] Burchard and Bush-Brown, 136-137. The manufacture of artificial Portland cement began in the United States in Lehigh, Pennsylvania in 1875; however, a decade later, the material was still not an important ingredient in building construction. It was not until a great deal of experimentation had been conducted that increased its strength in tension that it came into general usage in the early twentieth century.
[25] Rifkind, 218, 294.

Movement's Art Deco style. The style originated in Europe and gained popularity in America in the late 1920s, becoming the first widely popular style in nearly three decades to depart from the traditional revival styles that Americans chose for their government, commercial, and institutional buildings. The style took its name from the *Exposition Internationale des Arts Decoratifs et Industriels Modernes,* which was held in Paris in 1925 and repudiated classical and revival styles and embraced artistic expression that complemented the modern machine age. By the end of the decade, both high style and restrained versions of the Art Deco style quickly appeared in commercial buildings on the main streets of America's towns and cities, including those in Kansas. By the early 1930s, almost every main street in the country had at least one modern Art Deco building.

115 North 4th Street
Art Deco Manhattan Telephone Company Building (1925)

The initial phase of Art Deco design in the United States gained popularity during the late 1920s and the 1930s and featured geometric forms and vertical massing and ornamentation. Often piers placed at regular intervals extended the full height of the façade, creating a distinct vertical emphasis. Ornamentation included striated and abstract details that embellished wall surfaces. In contrast, a subsequent streamlined phase of Art Deco design introduced during the 1930s and 1940s utilized sleek, machine-inspired motifs. Decorative bands, ribbon windows, smooth wall surfaces, and rounded corners emphasized the façade's horizontality. By the 1940s, these designs were quite reserved, eschewing the lively character produced by the juxtaposition of streamlined massing and stylized ornamentation, but still communicating a practical, industrial approach to design [26]

As the sobering realities of the Great Depression set in, the high style Art Deco building seemed extravagantly fussy. The first designs inspired by the austere Moderne Movement that evolved out of the plain, cubist European International Style began to appear in public architecture. As interpreted in America, the style featured cubic and cylindrical forms with a horizontal emphasis, smooth surfaces, curving shapes, and a minimum of ornamentation. Buildings executed in this style often employed large expanses of glass, glass brick, chrome, and stainless steel.

[26] Longstreth, 47-49.

Despite the decline in construction during the Great Depression years, the new public architecture reflected changing national stylistic preferences for the Art Deco Moderne style. In particular, the state and federal relief programs played an important role in introducing to the country the simplified form of design and ornament. As part of the employment and public work programs initiated during the Great Depression, the Works Progress Administration (WPA) stimulated the spread of these modern architectural forms throughout the country. During this period, architects worked almost exclusively on government-funded projects such as dams, bridges, parks, schools, stadiums, post offices, city halls, courthouses, and fire and police stations. The WPA program's use of simple and cost-efficient designs, based initially on the new Moderne style, spread the idiom throughout the country. The targeted funding for construction programs in the Midwest, the area hit hardest by hard times and drought, assured the use of the style in small towns as well as urban centers.

Initially, commercial buildings dating from the immediate post-World War II era were simpler and more restrained in appearance than their predecessors, setting a new tone. Lacking the vibrant details associated with the Moderne Movement's streamlined Jazz Age designs, the exterior no longer formed a slick package. Instead, the extensive and sometimes complex arrangements of display windows, the use of dominant freestanding signage, and the subservient role of the exterior wall "[creates] an open container for the salesroom beyond."[27]

During the post-World War II era, a number of factors contributed to a shift in design approach regarding the structure of communities as well. Widespread use of the automobile was a causative factor behind this significant change, as were the large amounts of relatively inexpensive land around population centers that had seen little or no development for over two decades. At the same time, the design tenets of European modernism that emerged in the 1910s and 1920s once again entered the American architectural mainstream. Like the Art Deco Moderne style, what became know as the Modern Movement or the International Style also rejected the use of historic references; however, it departed from both the traditional and Moderne styles in the promulgation of new concepts of form and space (volume). This new approach no longer viewed architectural design as the arrangement of masses or blocks enclosing space; rather, abstract planes now defined space. The idea of a façade was now passé and proponents of the movement saw buildings as three-dimensional objects that lined and

[27] Ibid., 65.

differentiated exterior and interior space and "spatial flow." Instead of utilizing only floor plan and elevation as the basis for design, the Modern Movement strived to create a three-dimensional balance of horizontal and vertical planes (floors, roof, and walls).[28] The emergence of the Modern Movement and International Style, beginning in the late 1930s, resulted from the new structural principles based on the use of reinforced concrete and steel frame construction methods. Poured concrete, cast concrete ornament, and glass and steel became commonly used materials, replacing brick and stone. Art Deco brought Formica, black glass, marble, bronze, and terra-cotta into common usage in commercial and institutional buildings. The Moderne style's vocabulary introduced the use of large expanses of glass, glass brick, chrome, and stainless steel. Poured concrete construction and cast concrete ornament became frequent in 1930s construction.[29]

Among the tenets of the Modern Movement was the belief that the existing patterns that had been in use for over a century were outmoded. The dense assemblage of buildings oriented to the street on small blocks that formed a grid became a relic of the past. The most obvious three-dimensional change in outside spatial order was the use of a large parking lot. Off-street parking, a design approach that began as early as the 1920s, soon appeared in front of and then around a commercial or institutional building. By mid-century these parking lots, particularly for shopping facilities, became a primary design factor, with the building forming a visual backdrop rather than defining a boundary. This process soon occurred both in large shopping centers as well as with many smaller stores and office complexes.[30]

This model for commercial development divided land into much larger segments defined by major arterial streets and accessed by limited entry points. This matrix allowed for freestanding buildings or clusters of buildings surrounded by abundant open space. Not only did this pattern become common in newly developing suburban areas, it also became a preferred design for remaking the traditional urban commercial core. By the mid-1950s, some of the larger retail development projects turned their backs on both the street and the parking lot with storefronts placed along an open-air pedestrian mall. The individual buildings were a new version of the traditional one-part commercial block. However, the main elevation of the storefronts, consisting of thin membranes, was visually subservient to the mall itself and the parking lot. Large anchor department stores became foils to this open transparent landscape. The anchor stores,

[28] Ibid., 126-127.
[29] Rifkind, 218.
[30] Longstreth, 126-129.

usually located at the ends and midsections of the linear mall concourse, read as a solid mass relieved only by simple entrance areas and graphics/fixtures on the solid unbroken wall surface. The overall effect was of giant abstract blocks punctuating expanses of vacant land and low connector buildings.[31]

Manhattan Town Center Mall

During the same time period, the design of individual multi-story buildings, such as banks and office and government buildings reflected the same philosophy and practices. Whether erected on newly cleared land or as infill in older neighborhoods, they featured freestanding designs that had multiple façades. Unlike their commercial ancestors on Main Street, it was not unusual for there to be little or no differentiation between the floors except at the entrances. Because the approach to design in existing commercial areas seldom differed substantially from that in suburban areas, Modern Movement buildings stood apart from their surroundings.[32]

The Manhattan Town Center, a 392,000-square-foot, one-level enclosed mall completed in 1987 and expanded in 1990, reflects this evolution but took a unique design approach to create a transition between old and new. As noted by architectural historians David Sachs and George Ehrlich, the retail mall

> *strives to harmonize with the older, smaller-scaled commercial building in the historic downtown district through the use of limestone and traditional vernacular forms and through the incorporation of portions of buildings that were demolished to make way for the new structure. The building shields the existing downtown from the larger masses of the anchor department stores and the bulk of the parking area and provides an alternative to the more typical suburban shopping mall.*[33]

[31] Ibid., 127,129.
[32] Ibid., 126-129.
[33] Sachs and Ehrlich, 192.

Vernacular Houses and Residential Architecture (1860-1955)

The choices the citizens of Manhattan made in the design of their homes reflected the popular tastes of the era in which they were erected and/or local building traditions and materials. Houses fall into two basic categories: folk houses and styled houses. Folk houses are those designed without a conscious attempt to mimic current fashion. Styled houses incorporate popular architectural trends through the conscious choice of shape, materials, ornamentation, and other design features that reflect a currently popular architectural style.

While the designs of a large percentage of American houses reflect popular architectural styles, the folk house dwelling did not draw upon the popular architectural tastes of the day. These vernacular buildings constitute the "ordinary" architecture of America and reflect considerable diversity. [34] These dwellings provide basic shelter with little regard for changing fashion. Instead, they incorporate building traditions handed down from generation to generation and show relatively little change over time.

During the early settlement period of a region, most homebuilders utilized natural building materials (rock, clay, logs, and timber) found near the building site and prepared the building materials by themselves. The homeowner did much of the work, but often hired local craftsmen for assistance. Later, after the advent of the railroad into a region, homebuilders also incorporated into their designs inexpensive materials imported from other parts of the country and available at the local market place. As a result, these vernacular houses reflected associations of place (geography) more strongly than associations with current architectural fashion. This dependence on the

501 Pierre Street
Vernacular Stone House with a Pyramidal Roof
(also known as an Equilateral Hipped Roof)

[34] According to the Vernacular Architectural Forum, a national association of scholars and professionals who study the built environment, the term "vernacular architecture" includes traditional domestic and agricultural buildings, industrial and commercial structures, twentieth-century suburban houses, settlement patterns, and cultural landscapes.

local availability of building materials, as well as the building traditions imported by the earliest settlers of an area, often provided strong contrasts in the design and form of folk houses from region to region.[35]

During Manhattan's early settlement period, local building materials and the availability of certain manufactured building materials by way of water transport determined the configuration and physical appearance of the community's buildings. As noted previously, limestone deposits, suitable clay in the river bottoms, and large stands of native hardwood trees on upland divides provided an abundant supply of local building materials. Manhattan's first residences were both limestone and frame residences on limestone foundations. However, brick buildings began to appear soon after the town's founding.

The first temporary residences in Manhattan were called "caravansary's" and consisted of an enclosure of sod walls, a cloth roof, prairie hay for a carpet, and cook stoves for warmth. Another variation was a canvas tent banked by sod walls.[36] Log houses appeared at the same time. Nevertheless, the transition from temporary living quarters to a substantial permanent abode occurred very quickly and took the form of vernacular folk houses. Some of these first residences remain in Manhattan today. In the 1850s, Washington Marlatt, one of the founders of Blue Mont College, purchased a quarter section of land northwest of town and erected a stone residence.[37] The house still stands and is south of the new Kansas State University baseball stadium and football practice field. Other limestone houses dating to the settlement period of Manhattan include the home of earlier settler Isaac T. Goodnow at 2301 Claflin Road; Joseph Denison's house on Hylton Heights Road in the first block north of Anderson Avenue; Sam Kimble's home east of the high school on the south side of West Poyntz Avenue; and the residence of Samuel Dexter Houston on West Anderson Avenue near the entrance to the Sharing Brook subdivision.[38]

The railroad dramatically changed the nature of American housing in the decades from 1850 to 1890. In Manhattan, that transition occurred in the early 1880s. Homebuilders no longer had to rely on local materials or what could be transported by steamboat. Instead, railroads rapidly and cheaply moved lumber over long distances from distant

[35] Virginia and Lee McAlester, *A Field Guide to American Houses (*New York: Alfred A. Knopf, Inc., 1984), 63.
[36] Jack, 27; Cutler, available from www.ukans.edu/carrie/kancoll/books/cutler/leavenworth/leavenworth-co-p6.html#LEAVENWORTH_CITY; Internet; accessed 3 February 2001.
[37] The Kansas State Agricultural College later purchased the property.

sawmills in heavily forested areas. Consequently, large lumberyards quickly became standard fixtures in almost every town. Soon, modest houses of light balloon or braced framing covered by wood sheathing replaced hewn log houses and mortise-and-tendon framing. In Manhattan, the local supply of native hardwood initially met the community's building needs.[39] However, by the early 1880s lumberyards near the City's rail lines soon appeared.

530 Moro Street
Turn of the Twentieth Century Vernacular Folk House

611 Houston Street.
High Style Queen Anne House, Free Classic sub-type

Despite the change in building technique and materials, older folk house shapes persisted as simple dwellings defined by their form and massing, but lacking identifiable stylistic attributes. Even after communities became established, these folk house designs remained popular as an affordable alternative to more ornate and complex architectural styles.[40] However, these adaptations often had ornamentation inspired by popular high style dwellings. Many of the earliest houses in Manhattan reflected these traditions.

High Style Residential Architecture (1860-1955)

A number of styled houses gained popularity over America's long history. These changing fashions either incorporated earlier architectural styles or consciously avoided the past to create new styles with their own distinct defining images. The majority of styled houses in America trace their

[38] Jack, 7, 22.
[39] McAlester, 89.
[40] Ibid., 94.

design origins to one of four principal architectural traditions — Ancient Classical, Renaissance Classical, Medieval, and Modern. The Ancient Classical tradition has its origins in the monuments of early Greece and Rome. Utilizing some of the same details, the closely related Renaissance Classical tradition stems from a renewed interest in classicism during the Renaissance.[41] The third tradition, the Medieval, includes architecture based on the formal Gothic style used during the Middle Ages in French and English church buildings as well the simpler domestic buildings of the same era. The final tradition, the Modern movement, began in the late nineteenth century and continues to the present. It is based primarily on the lack of historicity and applied ornamentation, as well as evolving construction techniques that resulted in external simplicity and spatial variations. Each of these traditions produced several different styles of American houses, many of which were interpreted and reinterpreted during different eras.[42]

Other traditional architectural idioms that influenced American residential design are mostly of Spanish origin, including the simple buildings of the Spanish Colonial era in the United States and the more highly structured architecture of Spain and Latin America. Oriental and Egyptian influences provided additional sophistication. As a result, during different eras, stylistic mixtures are common.[43]

In the late eighteenth century and early nineteenth century, only one fashion usually prevailed in a region over an extended period of time. By the 1840s, a blend of Greek-Gothic-Italianate modes emerged as one of the most prevalent blends of earlier styles. The blending of traditional styles gained wide popularity as a result of architectural building pattern books. One of the most widely read, A. J. Downing's influential *Cottage Residences, Rural Architecture and Landscape Gardening,* published in 1842, presented several choices. Downing featured both the Medieval Gothic designs and the Italianate country villa styles. It was not long before some builders and architects combined features of both. What became classified as Romantic Houses originated and attained widespread popularity in the United States in the decades before the 1850s. The Greek Revival style house retained a high degree of popularity from approximately 1830 to 1860 and the Italianate style from about 1850 until 1875. Less common were the Gothic Revival houses that were more complex to construct. Both Gothic and Italianate houses

[41] Ibid., 5.
[42] Ibid.
[43] Ibid.

remained popular into the 1880s. The simultaneous popularity of several architectural styles from this point forward persisted as a dominant theme in American housing.[44]

Victorian style houses enjoyed popularity from 1860 to 1900. Among the styles classified as Victorian are the Second Empire, Stick, Queen Anne, Shingle, Richardsonian Romanesque, and Folk Victorian idioms. Victorian style houses seldom showed dramatically obvious mixtures of styles and most drew heavily on medieval building precedents for inspiration. Among the various Victorian house styles there is a strong commonality of architectural features such as steeply pitched roofs, textured wall surfaces, asymmetrical façades, and irregular floor plans. Known for their complex shape and elaborate detailing, these styles emerged from the technological shift from traditional heavy timber framing to the lightweight balloon frame that greatly simplified construction of corners, wall extensions, and overhangs. In addition, the mass production of housing components resulting from the expanding railroad system further contributed to low-cost decorative ornamentation.[45] Beginning in the mid-nineteenth century, these styles reflect a departure from the traditional American Colonial styles that dominated popular architecture for generations. They are important as a group in that they reflect a growing preference for a number of styles during coinciding eras.

428 Fremont. Street
Nineteenth Century Victorian Stick Style House with Twentieth Century Craftsman Porch

For inspiration, the Eclectic Movement (1880-1940) draws on the full spectrum of architectural tradition — Ancient Classical, Renaissance Classical, Medieval, and Modern.[46] Between 1890 and 1915, homebuilders simultaneously erected residences in such diverse styles as Colonial Revival, Neoclassical, Prairie School, Tudor Revival, Mission, and Craftsman. Houses erected during this period fell into two categories — the historical "period" styles and the "modern styles," which shunned earlier architectural precedents. Most common were the relatively pure copies of houses originally built in different European countries or their New World colonies. During the

[44] Ibid., 177.
[45] Ibid., 239.
[46] Ibid., 319.

last decades of the nineteenth century, European-trained architects began to design "period" residences for wealthy clients in the Italian Renaissance, Chateauseque, Beaux Arts, Tudor, and Colonial Revival styles. In Chicago, the Columbian Exposition of 1893, which stressed correct historical interpretations of classical European styles, added to the popularity of reproducing historical models. At the same time and in contrast to the European and Colonial American-influenced designs, Modern houses appeared. Dwellings in this subcategory represent the escalating impact of the Arts and Crafts Movement, Frank Lloyd Wright's Prairie School, and European Modernism on housing for the middle class in the early twentieth century.

608 Juliette Avenue
Post-World War II transitional Modern Movement House

After World War I, middle-class preferences in domestic architecture quickly returned to the period styles used during the previous two decades in architect-designed landmarks. However, in the mid-1940s, the onset of a new wave of modernism occurred. Although the resulting modernistic and International styles remained rare, their Modern descendents dominated American housing in the decades immediately following World War II.[47]

The Eclectic Movement continued to dominate American domestic building in the decades after 1940. The predominant residential styles of the 1950s and 1960s – the Ranch, Split-level, and Contemporary styles – grew from the earlier phases of Eclectic modernism. Although innovative, they sometimes incorporated details of the Craftsman, Prairie, and International styles.

[47] Ibid.

ARCHITECTS IN KANSAS

THE EVOLUTION OF THE ARCHITECTURAL PROFESSION IN KANSAS

During the late nineteenth and early twentieth centuries, professionalism in the practice of architecture became firmly established in Kansas. Prosperous times dramatically changed the appearance of the state's cities, leading to increased architectural sophistication on the part of craftsmen and clients. Because Kansas did not initially regulate architectural practice until 1949, many of the individuals involved in the construction of buildings and structures bestowed upon themselves the title of "architect." With the exception of important civic buildings, master carpenters and masons contracted by property owners designed the majority of buildings in small towns like Manhattan." And, although the construction boom of the 1880s dramatically increased the number of architects in Kansas, only the prestigious government building, private commercial building, and mansions reflected the designs of trained architects.

The rise in professionalism to the practice of architecture in the state had its origins in the favorable economic conditions that spurred a building boom of the 1880s. In 1882, there were fewer than fifty architects in the entire state. During the remainder of the decade, the number of professionally trained architects practicing in the state grew rapidly.

Although one did not need formal training to practice architecture in Kansas during the late nineteenth and early twentieth century, the number of professionally trained architects who received important commissions in the late nineteenth century is remarkable when viewed in the context of the rural agrarian nature of the state. Attracted by the boom economy of the 1880s, professionally trained architects from Chicago and the East opened offices in the larger communities in Kansas and western Missouri. Among those who located in Kansas at this time was Seymour Davis (1869–1923) who came to Topeka in 1883 after studying at the Philadelphia Academy of Fine Arts. Davis joined the firm of early Kansas architect John G. Haskell (1832–1907). James C. Holland (1853–1919), a state architect and influential designer of Kansas Courthouses, settled in Topeka two years after receiving training at Cornell University. George P. Washburn (1846–1922), who studied with Kansas City architect Asa Beebe Cross, established his practice in Ottawa in 1882. Charles W. Squires (1851–1934) began his practice in Emporia in 1881 after studying architecture in Columbus, Ohio.

Key commissions during the 1880s also went to individuals and firms outside the state. The Kansas City, Missouri firm of Van Brunt and Howe; the Chicago firm of Cobb and Frost; the Milwaukee firm of H. C. Koch; and Charles Sedgewick of Minneapolis all designed important buildings in Kansas.[48]

The number and caliber of trained architects who practiced in Kansas also had its roots in the development of two very different university architectural programs. The first architecture program in the state began in 1877 at what is now Kansas State University when J. D. Walters, a Swiss-trained civil engineer, offered instruction in architectural drawing. By 1903, Kansas State's College of Engineering offered a full architectural curriculum. The University of Kansas' architectural program began ten years later under the direction of Goldwin Goldsmith, a graduate of Cornell University and former secretary to Stanford White of the New York architecture firm McKim, Mead & White. Both schools offered programs in architecture and architectural engineering.

The program at Kansas State College offered more courses and developed a reputation for the practical applications of the engineering and architectural professions, while the University of Kansas program emphasized aesthetics of design in its curriculum. The University of Kansas' architectural program was one of the first in the country to embrace the new Modernism movement, which came out of Europe in the 1920s, and the attitudes fostered in this program played an important role in the acceptance of the International style in the state and the region.[49] Clarence Kivett, a 1928 graduate who established the Kansas City, Missouri firm Kivett & Myers, was a leader in introducing Modernism to the Midwest. Robert E. Mann, a 1932 graduate who joined his father's practice in Hutchinson, also contributed to the use of Modern styles through his courthouse and school designs, particularly those erected in western Kansas.[50]

During the first decades of the twentieth century, the architectural profession in Kansas continued to be enriched by architects trained in other states. The work of architects Thomas W. Williamson (1887–1974, a graduate of the University of Pennsylvania) and Lorentz Schmidt (1885–1952, a 1913 graduate of the University of Illinois) is representative of the architects of the era who initially produced traditional styles, but whose work shows an evolution into Modernistic designs.[51]

[48] Sachs and Ehrlich, 20-21.
[49] Ibid., 19-20.
[50] Ibid., 24.
[51] Ibid., 22.

THE ARCHITECTS AND BUILDERS OF MANHATTAN KANSAS[52]

As was typical of other Kansas towns, many of Manhattan's earliest buildings were not architect designed. Among the earliest builders in Manhattan was **Samuel Kimble Senior**, a carpenter and stonemason, who came to Manhattan from Fort Riley in 1850.[53] **Major N. A. Adams** was another early Manhattan builder who also had thriving livestock and lumber businesses.[54] Adams built one of the most elegant residences of its period at the southwest corner of Juliette Avenue and Houston Street.[55] In 1870, he constructed the largest hotel in Manhattan, the Adams House Hotel, a three-story stone structure.[56] **David C. Hulse** was another building contractor working in Manhattan as early as 1871.

One of the earliest references to an architect-designed structure was in 1860 in a newspaper article about the construction of St. Paul's Episcopal Church at the southwest corner of 6th Street and Poyntz Avenue. The *Manhattan Express* article notes the designer of the building as the "celebrated House of Upjohn & Co. of New York" and the building contractor as **Mr. Clark Lewis**.[57] Born in England, **Richard Upjohn** came to the United States in 1920 and became noted for his use of the Gothic style for the design of the small parish church.[58]

Another early builder was **Daniel W. Lane**. The *Manhattan Express'* 1859 business directory lists "D. W. Lane, Architect and Builder." The listing appears in the paper until mid-1860. Lane designed the two-story limestone Riley County Jail erected in 1867. Little is known of his architectural work after the Civil War, although he was a prosperous farmer. The family left the area before 1880.[59]

Benjamin W. Powers was an important architect and builder in Manhattan. Powers came to Manhattan sometime between in late 1860 and early 1861 and advertised his services as a builder and architect. Buildings documented as the work of Power include

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[52] Unless otherwise noted, the information relating to Manhattan architects is based on Patricia J. O'Brien's "The Architects of Manhattan, Kansas" (unpublished paper prepared for this study, March 2004) and relates primarily to early architects and their work in Wards 1 and 2.
[53] Jack, 12.
[54] He served as the City's mayor in 1869.
[55] The building was demolished in 1882.
[56] The building burned in 1884. Jack, 10.
[57] O'Brien quoting the *Manhattan Express,* 9 June 1860, 2.
[58] Ibid., quoting David Handlin, *American Architecture* (London: Thames and Hudson, LTD., 1985), 88-89.
[59] Ibid., quoting the *Manhattan Express,* 17 September 1859, 1; Ibid., quoting the *Manhattan Independent,* 6 July 1867, 3. The building was demolished before 1900.

the Isaac T. Goodnow house at 2300 Claflin Road, the 1867 red brick Powers residence at 426 Houston Street, the 1867 portion of the IOOF building on Poyntz Avenue, the 1869 Colonel W. M. Snow House at 539 Westview Road, the 1869 Reverend Joseph Denison's barn, and the 1869 home of Professor James H. Lee.[60] In 1870, Powers also played a role in the design and construction of the Presbyterian Church, which once stood at the southwest corner of 5th Street and Poyntz Avenue.[61] No mention of an outside architect appears in the local press. In 1870, his business card reveals that he specialized as a "House and Bridge Mover."[62] In 1882, he sold his property in Manhattan and moved to Clay Center. Powers died in Kansas City, Missouri in 1891.[63]

W. H. Stillwell of Leavenworth also provided professional architectural services in Manhattan in the 1860s. In 1858, E. B. Purcell hired Stilwell to design his residence and a business building that once stood at the southwest corner of 3rd Street and Poyntz Avenue.[64]

Erasmus T. Carr, born in 1825 in Greenville, New York, was a bricklayer and mason. He worked in Syracuse, New York as a builder. In 1855, he went to Fort Leavenworth and worked as a foreman on various building projects. Shortly thereafter, he opened an office in Leavenworth as an architect. He served as the state architect of Kansas from March 27, 1870 to May 1885. The first reference to Erasmus T. Carr working in Manhattan appears in 1876 when Ashord Stingley hired Carr to design his $4,000 home at the northwest corner of Houston and 5th Streets.[65] Carr designed the Central School and the College Barn at the Kansas State Agricultural College in 1877.[66] He designed the Methodist Church in 1879.[67] That same year, Thomas J. Jenkins hired Carr to design his residence at 531 Houston Street, with William Smith serving as the contractor.[68]

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[60] The building was demolished for the construction of Lee School. O'Brien quoting the *Manhattan Independent*, 19 October 1867, 3; Ibid., quoting the *Manhattan Standard*, 13 November 1869, 3; Ibid., quoting the Manhattan Standard, 20 November 1869, 3.
[61] Ibid., quoting the *Manhattan Standard*, 12 March 1870, 3; Ibid., quoting the *Nationalist* 24 March 1871, 3.
[62] Ibid., quoting the *Nationalist*, 31 October, 1879, 1
[63] Ibid., quoting the *Manhattan Enterprise*, 10 March 1882, 4; Ibid., quoting the *Manhattan Republic*, 15 January 1891, 3.
[64] Neither building still stands. O'Brien quoting the *Manhattan Standard*, 3 October 1868.
[65] The building is no longer standing.
[66] Neither building still stands.
[67] The building is no longer standing.
[68] Current address is 529 Houston Street. O'Brien quoting the *Nationalist*, 28 January 1876, 3; Ibid., quoting the *Nationalist*, 15 June 1877, 8; Ibid., quoting the *Nationalist*, 1 August 1879, 4; Ibid., quoting the *Nationalist*, 21 March 1879, 3; Ibid., quoting the *Kansas Industrialist*, 23 February 1878, 2; Ibid., quoting E. T. Carr,

George Ropes served as the state architect of Kansas from April 9, 1885 to March 30, 1887 and from May 1, 1889 to April 1, 1891. In 1882, Colonel J. B. Anderson built a large residence at Colorado Street and Juliette Avenue. Newspaper accounts attribute the design to Anderson's wife and an architect called "Roofes," which is believed to be a typographical error for "Ropes." The identified commissions awarded to Ropes in Manhattan include the two-story limestone commercial building erected in 1884 at 230 Poyntz Avenue and John E. Hessin's house at 1103 Laramie Street.[69]

C. W. Hopkins was born in Lima, New York in 1830. Educated in Ohio, he came to Topeka in June of 1868 and worked in the construction industry until he became a partner of Erasmus T. Carr in 1881. Later, Hopkins was a partner of J. C. Holland. In 1884, G. W. Higinbotham hired Hopkins to design a "cottage" on Humbolt Street.[70] In 1882, Hopkins and E. T. Carr designed the Avenue School in Manhattan. Hopkins also designed the Grange and Masonic building that stood at the southeast corner of 5th Street and Poyntz Avenue.[71]

Herman McClure Hadley came to Topeka in December of 1877 and began practicing architecture the next year. He was born in Canada in 1850 and studied architecture at Cornell University, graduating first in his class in 1876 with a degree in architecture. Hadley is the architect of record for the 1892 residence still standing at 617 Colorado. He designed a third-floor addition featuring a Mansard roof for the Higinbotham House at 4th and Houston Streets. Hadley was also associated with the architect S. H. Kurfiss and, in late 1902, was awarded second prize at the Louisiana Purchase Exhibition in St. Louis.[72]

John Daniel Walters planned and designed a number of public, commercial, and private structures in Manhattan. Walters founded the architecture program at Kansas State Agricultural College. Born in 1846 in German-speaking Western Switzerland,

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"Reminiscences Concerning Fort Leavenworth in 1855-56" *Collections of the Kansas State Historical Society,* Vol. 2, 375-383.

[69] Fire destroyed the Anderson house. O'Brien quoting the *Nationalist,* 28 July 1882, 3; Ibid., quoting the *Nationalist*, 11 April 1884, 1.

[70] The building is no longer standing.

[71] The upper stories were razed in 1936. O'Brien quoting the *Nationalist*, 9 May 1884, 8; Ibid., quoting Andreas, 566; Ibid., quoting the *Manhattan Mercury*, 8 April 1891, 8; Ibid., quoting the *Manhattan Mercury*, 21 October 1936, 1; Ibid., quoting and Sachs and Ehrlich, 321.

[72] Ibid., quoting Andreas 564-565; Ibid., quoting the *Manhattan Republic*, 4 February 1892, 7; Ibid., quoting the *Manhattan Republic*, 2 June 1982, 7; Ibid., quoting the *Manhattan Republic*, 16 June 1892, 7l; Ibid., quoting *Midwest Contractor,* 14 January 1903, 1. The Higinbotham house no longer stands.

Walters received his education in the common canon schools of Switzerland and entered the Canonal College and Normal School of Solothurn in the third year of their five-year technical course. He left the program to study architecture and civil engineering at the University of Bern. He came to the United States in 1868. He came to Riley County in 1877 to serve as an instructor of industrial drawings at the Kansas State Agricultural College. In 1882, he received a Master of Science degree from the college. Two years later he became a Professor of Industrial Arts and Design. In 1903, he became a Professor of Architecture as a result of his efforts to create an architectural degree program. In 1908, Walters received one of the few honorary doctorates given by the college. In addition to teaching, Professor Walters collaborated on landscape design projects and the design of a number of buildings on the college campus. His most important designs on campus are Fairchild Hall built in 1894 and Kedzie Hall erected in 1897. Among his private commissions were the two-story limestone building still standing at 311 Poyntz Avenue erected in 1885; the 1903 Manhattan City Hall and the waterworks' Pump House; the Manhattan State Bank building standing at 400 Poyntz Avenue; and the Douglass School at 901 Yuma Street. The private residences he designed include the Queen Anne style residence at 617 Houston, banker W. W. Ramey's ten-room residence at 701 Osage Street, Walters' own residence at 508 Bluemont Avenue, and three rental houses at 412, 418, and 420 North 3rd Street.[73]

George E. Hopper was a Manhattan contractor who received a Master of Science degree from Kansas State Agricultural College in 1885. Hopper was one of Professor Walters' early students, presumably studying a combination of engineering, building construction, and architecture. From 1885-1888, he served as City Engineer and Waterworks Superintendent. Between 1891 and 1900, he held a similar position in Arkansas City, Kansas. Hopper then returned to Manhattan and worked as a building contractor, designing and building a number of residences. In 1914, he also formed a family firm, Hopper and Son Silo and Tank Builders. George E. Hopper died in 1919.[74]

Wilber A. McKeen appears in advertisements in 1904 as an architect. He designed a number of residences in the first decade of the twentieth century, including the Guy Varney house, which is still standing on the southwest corner of 5th and Osage Streets, and his father's home at 801 Moro Street. He also designed the limestone church for the

[73] All the residences remain standing except the houses at 418 and 420 North Third Street. O'Brien quoting the *Nationalist,* 17 July 1884, 8; Ibid., quoting the *Manhattan Mercury,* 22 November 1908, 12; Ibid., quoting the *Manhattan Nationalist,* 28 May 1908, 1.

[74] Ibid., quoting the *Manhattan Mercury,* 19 August 1909, 6; Ibid., quoting the *Manhattan Nationalist,* 19 March 1908, 6; Ibid., quoting the *Manhattan Republic,* 2 October 1919, 3.

United Presbyterians at 10th and Fremont Streets. He later moved to Chicago where, in the 1920s, he worked for Koester and Zander, a real estate company that developed the exclusive Sauganash neighborhood in northwest Chicago.[75]

William W. Rose, a Kansas City, Missouri, architect, began his practice in 1886 with James O. Hogg. He worked independently from 1893 to 1907 and collaborated with David B. Peterson from 1908 to 1928. W. W. Rose received the first prize for his design of the Kansas Building in the Louisiana Purchase Exhibition in St. Louis. In 1903, shortly after receiving the award, the Kansas City chapter of the American Institute of Architects elected Rose to its membership. That year he designed the Carnegie Library in at 101 Courthouse Plaza.[76]

Harry H. Hill was a native of Manhattan and maintained offices at his home at 615 Poyntz Avenue.[77] The earliest published reference to him is a 1906 ad "Harry H. Hill, architect and builder." Hill designed a number of residences in Manhattan. In 1908, he studied architecture at Kansas State Agricultural College and was also identified as a student of the I.C.S. of Scranton, Pennsylvania. That same year, a series of advertisements consisting of photographs of houses he built ran in the *Manhattan Nationalist*. He left Manhattan in 1909 for Amarillo Texas and subsequently lived in Kansas City and San Antonio Texas. His designs in Manhattan include the 1908 house at 724 Laramie Street.[78]

J. C. Holland, a native of Ohio, came to Topeka in 1885 after completing his education at Cornell University. He was one of the Kansas' earliest university-trained architects and served as the state architect of Kansas from 1895 to 1898. He practiced alone and with a number of partners, including C. B. Hopkins in 1889 and Frank C. Squires and sons from 1903-1910. Holland was known for his use of the Richardsonian Romanesque style, particularly for courthouses. In 1900, he designed Holton Hall on the Kansas State Agricultural College campus; in 1905, he designed the addition to the Methodist Church in Manhattan; and, in 1908, he designed the Christian Church building just

[75] Ibid., quoting the *Manhattan Republic,* 22 August 1904, 4; Ibid., quoting the *Manhattan Mercury,* 25 September 1923, 1; Ibid., quoting *Western Contractor,* 17 February 1904, 4; Ibid., quoting *Western Contractor,* 20 April 1904, 3; Ibid., quoting *Western Contractor,* 4 May 1904, 3.
[76] Sachs and Ehrlich, 61. O'Brien quoting *Western Contractor,* 13 January 1903, 1; Ibid., quoting *Western Contractor,* 20 January 1903,1; Ibid., quoting *Western Contractor,* 19 August 1903, 3.
[77] This building is no longer extant.
[78] O'Brien quoting the *Manhattan Nationalist,* 7 June 1906; Ibid., quoting the *Manhattan Mercury,* 13 May 1909, 4; Ibid., quoting the *Manhattan Republic,* 13 March 1908, 1; Ibid., quoting the *Manhattan Republic,* 22 December 1908, 3; Ibid., quoting the *Manhattan Republic,* 2 March 1909, 4; Ibid., quoting *Western Contractor,* 28 May 1919, 14.

north of the Carnegie Library. Holland and Frank C. Squires designed the college's auditorium building in 1903, the Riley County Courthouse in 1905, and the YMCA building on the northwest corner of 11th and Fremont Streets in 1907. J. C. Holland died in Topeka in 1919.[79]

Henry W. Brinkman attended Kansas State Agricultural College. In 1907 as a senior, he designed three homes in Manhattan that are no longer standing. In 1909, Brinkman was one of two candidates selected by the Emporia School Board to design a school. Brinkman set up his practice in Emporia and for many years designed and supervised construction of buildings throughout Kansas, specializing in Roman Catholic Churches. In 1917, he designed Manhattan's Seven Dolors Church, which was built by Mont Green in 1920. In 1909, he designed the Post Office building at the southwest corner of 4th and Houston Streets.[80]

In 1913, **Arthur B. Hungerford** designed several residences in Manhattan. Of these, one is the Methodist parsonage and the other was at 807 Houston Street.[81] Hungerford studied architecture under Professor Walters at the Kansas State Agricultural College. During his senior year in 1913, he left the architecture program to take a job with the architectural firm of N. P. Nielson in Topeka. The following year, Nielsen left to join the firm of Henry F. Hoit in Kansas City; Hungerford subsequently went to work for F. D. Rixie and Company, an architectural firm in Wichita. Around this time, Hungerford became associated with contractor Mont Green in planning a school in Hollenburg, Kansas. Hungerford's work in Manhattan ends around 1917. In 1922, he practiced architecture in Augusta, Kansas and, late that year, merged his business with the Dodson Concrete Products Company of Wichita.[82]

Daniel Walters, born in Manhattan in 1888, was a son of Professor John D. Walters. He worked as a draughtsman for an Independence, Kansas, architectural firm prior to graduating from the Kansas State Agricultural College in 1908. In March 1908, an

[79] Ibid., quoting Sachs and Ehrlich 20, 169, 195, 321; Ibid., quoting the *Manhattan Nationalist,* 18 June 1908, 7; Ibid., quoting the *Manhattan Republic,* 19 January 1905, 2; Ibid., quoting the *Manhattan Republic,* 19 October 1905, 1; Ibid., quoting the *Manhattan Republic,* 7 February 1907, 5.
[80] Ibid., quoting the *Manhattan Republic,* 28 February 1907, 4; Ibid., quoting the *Manhattan Republic,* 5 October 1909, 4; Ibid., quoting the *Manhattan Nationalist,* 29 March 1917, 1.
[81] The address as printed in a newspaper article at the time of construction.
[82] Ibid., quoting *Construction News,* 6 December 1913, 3; Ibid., quoting *Construction News,* 24 January 1913, 2; Ibid., quoting *Construction News,* 6 June 1914, 2; Ibid., quoting *Construction News,* 1 July 1922, 3; Ibid., quoting *Western Contractor,* 27 October 1915, 18; Ibid., quoting the *Manhattan Mercury,* 29 July 1916, 1; and Ibid., quoting the *Manhattan Republic,* 6 March 1913, 1; Ibid., quoting the *Manhattan Republic,* 30 June 1915, 21.

advertisement for "Winter and Walters, Architects" ran in the *Manhattan Republic*, indicating a partnership with Henry Winter. In December of that year, the firm announced the opening of offices in the Wharton Block at 323 Poyntz. In March 1909, a series of ads for the firm ran in the *Daily Mercury*. The following December, Walters sold his share of the firm to Winter and left Manhattan to work for Henry Stanton in Topeka. In 1916, Walters worked on projects in Kansas City, Missouri, but lived in Garden City, Kansas. He farmed in the Beliot area before returning to Manhattan in 1922 to open an architectural office. He later owned a sand and gravel firm, the Kershaw Company, with his son John and son-in-law O. W. Kershaw. The firm of Winter and Walters designed the Ayers barn, the Wareham home, the Manhattan Baptist Church, and the Smith building at 406 Poyntz Avenue. It is highly probable that Walters designed his own residence on the southwest corner of Delaware Street and Poyntz Avenue.[83]

Henry B. Winter was a well-known architect during the first half of the twentieth century. Born in Germany in 1883, Winter grew up in Manhattan, attending its public schools and graduating high school in 1898. Winter entered the architecture program at Kansas State Agricultural College in 1905 and formally received his degree in 1909, becoming the program's twelfth graduate. Professor Walters served as his major teacher and mentor.

In 1908-1909, Winter formed a partnership with Daniel Walters and the firm designed the rectory of Manhattan's St. Paul's Episcopal Church and prepared the plans for enlarging the church building. Winter and Walters also designed the residence for William Wareham at 824 Leavenworth Street and the Ayres barn at 1029 Leavenworth Street that is now a small apartment house. In 1910, he designed the First Baptist Church in Manhattan.[84]

In 1911, Winter and Herbert Meier formed a partnership. Among their commissions in Manhattan that year were the Bluemont School, the O. W. Holt Building, and the Congregation Society Church. They also designed a residence in Wamego, Kansas that year. In 1912, the partnership designed the Washington, Kansas high school building.

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[83] Ibid., quoting the *Manhattan Mercury*, 9 March 1908; Ibid., quoting the *Manhattan Mercury*, 1 December, 1908, 1; Ibid., quoting the *Manhattan Mercury*, 16 December 1909, 1; Ibid., quoting the *Manhattan Mercury*, 8 January 1962, 1; Ibid., quoting the *Manhattan Republic*, 4 April 1907, 2; Ibid., quoting the *Manhattan Republic*, 23 March 1909, 1; Ibid., quoting the *Manhattan Republic*, 17 December 1909, 7; Ibid., quoting the *Manhattan Republic*, 22 June 1922, 7; Ibid., quoting the *Daily Mercury*, 30 March 1909, 4; Ibid., quoting the *Daily Mercury*, 22 December 1909, 1; Ibid., quoting the *Riley County Democrat*, 21 April 1916, 1.

[84] Ibid., quoting *Western Contractor*, 5 April 1911, 21. Addresses are as listed in *Western Contractor*.

In 1913, Winter oversaw the remodeling of the College Hill School District No. 7 and designed a new storefront for the Leader Mercantile Company Building at 300 Poyntz Avenue. In 1915, he designed the Second Baptist Church in Manhattan for its African-American congregation. That year, he also designed the Charlotte Swift Hospital at 11th and Osage Streets.[85] In 1916, he designed the First Presbyterian Church in Manhattan, one of his most important ecclesiastical building designs. Another major commission was Manhattan's senior high school building, a project conducted in collaboration with the architectural firm of Saylor and Seddon of Kansas City, Missouri. Winter also designed most of the buildings for the Long Oil Company.[86]

In 1917, Winter received the commission to construct the $80,000 IOOF Home[87] at Eureka Lake (west of Manhattan) and to design the Manhattan Community House. Another fraternal organization building designed by Winter was the 1931 Manhattan Elks Club on Houston Street.[88]

Within Aggieville, Winter designed the 1914 two-story Barney Youngcamp Building at 1220-1224 Moro Street. In 1915, he designed the Harrison Building at 118-1122 Moro Street, which included the Avalon Ballroom on the third floor.[89] In 1916, he designed the Varney Book Store at 623 North Manhattan Avenue, which continues to operate as a bookstore. In 1924, he designed the Harry Miller complex at 716-720 North Manhattan Avenue. Designed in 1926, the Miller Theater at Moro Street and North Manhattan Avenue had an interior based on an Egyptian motif, reflecting the influence on popular culture of the discovery of King Tut's tomb in 1922.[90]

Within the city of Manhattan, Winter drew detailed plans for a variety of private residences. Among the extant examples of his work are the houses at 1027 Houston Street, 716 Leavenworth Street, 724 Leavenworth Street, 814 Osage Street, 210 South 10th Street, 418 North 5th Street, 825 Bluemont Avenue, and the sexton's residence at Sunset Cemetery. One of the finest designs was the Prairie School style of Professor R.

[85] The building no longer stands. O'Brien quoting *Construction News,* 3 October 1914, 3; Ibid., quoting *Construction News*, 10 October 1914, 3.
[86] Ibid., quoting *Construction News,* 7 March 1914, 3; Ibid., quoting *Construction News*, 21 May 1913, 23; Ibid., quoting *Construction News,* 4 June 1913, 20; Ibid., quoting the *Daily Mercury*, 25 March 1909, 10; Ibid., quoting the *Daily Mercury,* 30 March 1911; Ibid., quoting the *Manhattan Nationalist*, 25 March 1909, 1.
[87] The building remains extant and is part of the Federal Job Corps Center.
[88] O'Brien quoting the *Manhattan Mercury,* 16 April 1931, 1; Ibid., quoting *Construction News*, 25 April 1931, 4, 6.
[89] Fire destroyed the building in 1998.
[90] O'Brien quoting the *Manhattan Republic*, 22 April 1915, 1; Ibid., quoting the *Manhattan Republic*, 17 August 1916, 1; Ibid., quoting the *Morning Chronicle*, 1 May 1926.

H. Brown's house at 331 North 17th Street. Another handsome Prairie style residence he designed is the 1911 house at 204 North 14th Street. The residence Winter built for himself at 501 Bluemont Avenue reflects Arts and Crafts influences, as do the three houses he built on the south side of Bluemont Avenue just east of 9th Street (831, 825, and 821). Henry Winter also designed a number of apartment buildings, including five in Manhattan, the largest of which had fifteen units. Erected in 1922 at 513 North 16th Street, the most elegant of these was the Paddleford Apartments, which blended the Prairie School and Arts and Crafts styles.[91]

Winter moved to Lincoln, Nebraska, in the 1930s where he accepted a job with the Federal Housing Authority (FHA) program. In 1939 and 1940, he is listed in the Lincoln city directory as associated with the Farm Security Administration in the Department of Agriculture. Henry B. Winter died in Lincoln in 1954.[92]

In 1910, the *Manhattan Republic* reported in its "About Your Neighbors" section, "**Eugene Meier** came up from St. Joe last night and will locate here for the summer. Mr. Meier is one of the best architects in the West." Around this time, a Eugene Meier was reportedly the architect designing the George Knostman House on Humboldt Street east of the Baptist church.[93] Eugene Meier worked with Henry Winter in 1911-1912. However, little else is known about Meier. Two architects named Meier practiced in Kansas around the time of World War I. A Rudolph Meier had an office in St. Joseph, Missouri, as early as 1913 and a Eugene R. Meier worked in Wichita in 1917. Rudolph Meier took his brother E. R. Meier into partnership in 1920 in St. Joseph.[94]

In 1916, **Elsmere Joe Walters,** a son of Professor Walters, held a degree in architecture and worked for Henry Winter as a draughtsman. He is listed with Winter as the architect assigned to the construction of the Bogue, Kansas school. Elsmere Walters was a career army officer serving in the U.S. Army in the quartermaster corps for more than forty years. The army's architectural design division is located in the quartermaster corps. Elsmere submitted a Moderne plan for the proposed defense

[91] Ibid., quoting *Western Contractor,* 29 March 1911,22; Ibid., quoting the *Manhattan Republic*, 28 November 1911, 6; Ibid., quoting the *Manhattan Nationalist,* 3 April 1913,1; Ibid., quoting the *Manhattan Nationalist,* 19 April 1923, 1. Addresses as listed in newspaper articles at the time of construction.
[92] Ibid., quoting the *Lincoln (Nebraska) Evening Journal,* 25 October 1954, 14.
[93] Ibid., quoting the *Manhattan Republic,* 28 July 1910.
[94] Ibid., quoting *Construction News,* 4 July 1913,1; Ibid., quoting *Construction News,* 3 November 1917, 5; Ibid., quoting *Construction News,* 4 February 1920, 13.

department building in Washington; however, he lost to the pentagon design that was adapted in the 1930s.[95]

Mont J. Green was a general contractor and architectural engineer working in Manhattan during the early twentieth century. He was one of the City's most prolific and successful contractors, but he rarely designed buildings. He appears continuously in the *Kansas Construction News* as the recipient of a wide variety of jobs in association with a variety of architects. Among his known designs are the C. L. Ingerham and L.C. Shaffer building in Aggieville and his home at 1200 Houston Street.[96]

Arthur E. Fairman was born in Wakefield, Kansas in 1885, studied architecture at Kansas State Agricultural College, and died in Chicago in 1918. Although his career was short, he created an impressive body of work. He planned the addition to the Congregational Church in Manhattan in 1914. The following year, he designed Manhattan's Mid-Quinn warehouse. In 1915, he designed the Sigma Alpha Epsilon fraternity house and three residences in the Rock Hill Addition. In 1917, he was the architect for the Manhattan Junior High School. In late 1917, he developed plans for the remodeling of the Gillett Hotel.[97]

In 1916, **Charles D. Turnbull,** architect and resident of Manhattan, is known to have been associated with a number of architectural contracts for school buildings in Kansas in Norton, Whiting and Burr Oak and the Keats high school building in rural Riley County. From May 1916 through 1919, he is also listed as an architect in the city directories for Junction City. In 1916, he is associated with Mont Green in the construction of the Flush Catholic School. Turnbull created a significant body of work in Junction City and at Fort Riley.[98] His name does not appear in the Kansas Construction News after 1922.

Kansas City, Missouri architects **Robert and Carl Boller** specialized in theater design. In 1909, they designed Manhattan's first movie house, the Marshall Theater, at the northeast corner of 4th and Houston Streets. The firm also designed the permanent building for Harry P. Wareham at the location of his airdome. Carl Boller designed the

[95] Ibid., quoting *Construction News,* 29 July 1916, 5; Ibid., quoting *Construction News,* 10 March 1917, 7.
[96] Ibid., quoting *Construction News,* 24 April 1915, 6.
[97] Ibid., quoting *Construction News,* 14 November 1914, 3; Ibid., quoting *Construction News,* 12 June 915, 1; Ibid., quoting *Construction News,* 24 July 1915, 6; Ibid., quoting *Construction News,* 7 April 1917, 1.
[98] Ibid., quoting *Kansas Construction News,* 5 February 1915, 1; Ibid., quoting *Construction News,* 8 April 1916, 2; Ibid., quoting *Construction News,* 22 April 1916, 1; Ibid., quoting *Construction News,* 13 May 1916, 1; Ibid., quoting *Construction News,* 1 July 1916, 2; Ibid., quoting the *Manhattan Nationalist,* 19 October 1916, 1.

Wareham Opera House in 1910, the Wareham Office Building in 1912, and the Wareham Hotel in 1925.[99]

Thomas W. Williamson of Topeka was a graduate of the University of Pennsylvania and began to practice in Topeka, Kansas in 1912. He designed the 1920s First United Methodist Church building at 612 Poyntz. In 1924, he received the commission to design the Woodrow Wilson School still standing at 312 N. Juliette Avenue. Williamson enjoyed a long career as a Kansas architect, dying in 1974, and was reputed to have trained a number of architects, including Theodore R. Griest who graduated from Kansas State Agricultural College and Harvard University.[100]

Linus Burr Smith gradated from the Kansas State Agricultural College in 1925 and received a Masters degree from Harvard University in 1931. In 1924, while a student at Kansas State, he won honorable mention for the Lorenz Schimdt prize. While at Harvard, he studied design with Professor J. J. Hoffner and the history of architecture with George Howard Edgell. He won the Eugene Dodd medal for excellence in 1928. He returned to teach at Kansas State in 1928. While in Manhattan, he designed the Haskell Institute stadium in Lawrence and the Beta Theta Pi fraternity house at 400 Sunset Avenue in Manhattan. In 1934, he joined the faculty of the University of Nebraska to head its architectural department.[101]

Charles W. Shaver, a graduate of the Kansas State Agricultural College's architectural program in 1915, established a practice in Salina, Kansas. His son John, also a Kansas State graduate, joined the firm, which was known for its Moderne Art Deco style designs. Charles Shaver designed the Manhattan Telephone building at 114 North 4th Street in 1925, the Forrester Drug Company building, and the Palace Drug store in Aggieville in 1929. In 1938, he designed the new Sigma Alpha Epsilon fraternity house.[102]

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[99] Ibid., quoting the *Manhattan Republic,* 23 March 1909, 1; Ibid., quoting the *Manhattan Republic,* 4 June 1909, 4; Ibid., quoting the *Manhattan Republic,* 20 October 1910, 2; Ibid., quoting the *Manhattan Nationalist,* 19 October 1912, 2; Ibid., quoting *Western Contractor,* 18 December 1912, 26.

[100] Ibid., quoting Sachs and Ehrlich, 22; Ibid., quoting *Western Contractor,* 11 October 1922, 28; Ibid., quoting *Kansas Construction News,* 1 March 1924, 1.

[101] Ibid., quoting the *Manhattan Mercury,* 15, June 1934, 1; Ibid., quoting the *Manhattan Mercury,* 14 June 1934; Ibid., quoting the *Manhattan Republic,* 21 May 1925, 1; Ibid., quoting the *Manhattan Republic,* 18 October 1928, 4.

[102] Ibid., quoting *Kansas Construction News,* 22 August 1925, 2; Ibid., quoting *Kansas Construction News,* 29 June 1929, 6; Ibid., quoting *Kansas Construction News,* 8 May 1937,3; Ibid., quoting the *Manhattan Mercury,* 3 March 1938, 1.

William Earl Hulse was a noted Kansas architect who designed a number of Neoclassical style courthouses. His firm was known for its use of other design idioms as well. Hulse's centerpiece design is the Art Deco Moderne style six-story Reno County Courthouse. W. E. Hulse and Company's headquarters were in Hutchison, Kansas. Hulse designed Manhattan's Pease building at 312-316 South 4th Street, which currently is the home of the Fraternal Order of Eagles.[103]

Floyd O. Wolfenbarger attended Kansas State Agricultural College from 1922 to 1925, with a focus of Architectural Engineering. He then worked in Boston and was involved in modular research under the sponsorship of the Massachusetts Institute of Technology. He returned to Manhattan in 1934 and served as the architect for the Riley County Better Housing Committee. In 1935, he went into private practice. Between 1935 and 1941, Wolfenbarger designed a number of residences in Manhattan, including the rare Tudor Revival style house at 600 Houston Street. During this period, he also designed the façade for the building at 317 Poyntz Avenue, the Riley County jail at 6th and Colorado Streets, the African-American swimming pool to the southwest of Douglass School, and the main city park swimming pool. After his return from military service, he became the major architect in the community. In 1952, he designed the Lee Elementary School, the Riley County Memorial Hospital, St. Mary's Hospital, the Manhattan Country Club, the Manhattan City building and auditorium, the Mutual Insurance Building, and the Manhattan Senior High School building. In addition, he was involved in the design of numerous buildings on the Kansas State campus. Wolfenbarger also worked on the design team of the Eisenhower Library in Abilene, Kansas.[104]

Joseph T. Ware was associated with Floyd O. Wolfenbarger during the late 1930s. Ware was an instructor in the Kansas State architecture program beginning in 1929 and became an assistant professor in 1935. He was a graduate of Georgia Tech University and, prior to coming to Manhattan, studied at *the Ecole Americane des Beaux-Artes* in Fountain Bleu, France in the summer of 1929.[105] Ware and

[103] Ibid., quoting the *Manhattan Republic*, 16 October 1922, 2; Ibid., quoting Sachs and Ehrlich, 233, 290, 317, 330.
[104] Ibid., quoting the *Manhattan Mercury*, 18 July 1979, A1, A8; Ibid., quoting the *Manhattan Chronicle*, 2 May 1935,1; Ibid., quoting the *Manhattan Chronicle*, 2 April 1939, 3; Ibid., quoting the *Manhattan Chronicle*, 25 April 1939, 1; Ibid., quoting *Kansas Construction News*, 15 October 1938, 3.
[105] Ibid., quoting Julis Terrass Willard, *History of Kansas State College of Agricultural and Applied Science* (Manhattan: Kansas State College Press, 1940), 384; Ibid., quoting the *Kansas State Collegian*, 20 September 1929, 1.

Wolfenbarger collaborated on the façade remodeling of the building at 402 Poyntz Avenue.

William R. Eidson was one of Manhattan's most important post-World War II architects. Born in Clifton, Kansas in 1928, Eidson grew up in Manhattan and received his architectural degree from Kansas State University. Some of his more important local commissions were the public library building, the high-rise apartment building at 5th and Leavenworth Streets, Flint Hills Place, the Vo-Tech school, and the Kansas State University International Center. He also designed the First Lutheran Church at 10th Street and Poyntz Avenue and a number of private residences. William Eidson died in 1979.[106]

A number of architects designed miscellaneous buildings in Manhattan. **Howard M. Chandler** was the architect employed to design the Sunday school annex for the Methodist Episcopal Church in 1913.[107] St. Louis architect **J. Hal Lynch** designed the Eugene Field Grade School building in Manhattan in 1917.[108] Architect **John Tufts** of Kansas City, Missouri designed the Wharton Building façade in 1916 (323 Poyntz Avenue). Tufts also oversaw the remodeling of Junction City's First Baptist Church and the enlargement of the Geary County Poor House.[109] **Thorwald Thorson** of Forest City, Iowa designed the First Lutheran Church's Parish House in 1929. The original structure is linked to the back of the modern church building designed by Bill Eidson.[110] **Arthur H. Brewer** was a Kansas State Agricultural College graduate who designed the Art Deco style Manhattan Motor Company building at 311-317 Houston Street in 1929. It is one of less than a dozen Art Deco buildings in Manhattan.[111] **A. F. Wicks** of Indianapolis, Indiana, was the architect for the Disciples of Christ Church national organization. He planned the remodeling of the Christian Church and its Sunday school addition in 1937.[112] The Kansas City, Missouri firm of **Owen, Saylor and Payson** designed the addition to Bluemont School in 1929.[113] Oregon architect **W. Jack Williams** designed the Kansas Bible College of Manhattan at 14th and Anderson Streets in 1928.[114] Architects **William W. Rose and David B. Peters** of Kansas City,

[106] Ibid., quoting the *Manhattan Mercury*, 13 January 1979, 2.
[107] The building no longer stands. O'Brien quoting the *Daily Mercury*, 10 November 1913, 1.
[108] Ibid., quoting *Western Contractor*, 26 December 1917, 24.
[109] Ibid., quoting *Kansas Construction News*, 1 July 1914, 15; Ibid., quoting *Western Contractor,* 28 June 1916, 24; Ibid., quoting *Western Contractor*, 6 October 1915, 16.
[110] Ibid., quoting *Kansas Construction News*, 14 September 1929, 8.
[111] Ibid., quoting the *Manhattan Republic,* 18 June 1929, 1.
[112] Ibid., quoting *Kansas Construction News*, 26 June 1937, 1.
[113] Ibid., quoting the *Western Contractor,* 13 February 1929, 26.
[114] Ibid., 19 September 1928, 20.

Missouri designed an additional building for the IOOF complex at Eureka Lake (east of Manhattan's airport) in 1918.[115] Both men were on the faculty of the architecture program at Kansas State Agricultural College. **Ray L. Gamble** designed the president's house on the Kansas State Agricultural College campus in 1918. He served as the state architect of Kansas from 1919 to 1923. The design of the building at 419 Poyntz Avenue is attributed as being his work.[116] **W. E. Glover** designed the Masonic Lodge on the northeast corner of 6th Street and Poyntz Avenue, which is now the Lucinda Harris Activity Center of the Methodist Church. He also designed the Riley, Kansas high school building. Glover was an architect for the Santa Fe Railroad. In late 1919, he purchased the firm of J. Holland and Son and went into private practice.[117] Professor **Edward R. DeZurko**, assisted by Professor **Earl D. Layman,** designed the Free Methodist Church on the southeast corner of Twelfth Street and Poyntz Avenue in 1948.

A number of architects contributed to the architectural character of the Kansas State Agricultural College's campus area in the design of sorority and fraternity houses. The firm of **Chandler and Mitchell** was hired to design the addition to the Phi Kappa Alpha house that was on the campus in 1925.[118] In 1930, the Kansas City Missouri architectural firm of **Archer and Gloyd** designed a new sorority house at 521 Denison Avenue for the Chi Omega sorority.[119] **Paul Weigel,** who joined the college faculty in 1921 and became acting head of the architectural program in 1923, designed a number of sorority houses, including the 1929 Alpha Delta Pi house at 518 Sunset Avenue, the 1931 Italian Renaissance style Delta Delta Delta house at 1825 Laramie Street, and the 1938 Alpha Xi Delta house at 601 Fairchild Terrace.[120] **H. C. Pottinger** designed the Kappa Kappa Gamma sorority house at 517 Fairchild Terrace in 1930.[121] He also designed the rear addition to St. Paul's Episcopal Church. **Norman L. Roberts Jr.** of Chicago was the architect for the Phi Omega Pi sorority house in 1931. A native of Kansas, Roberts maintained a practice in Manhattan in the 1930s, designing the Grace Episcopal Church in Washington, Kansas in 1933, his parents residence at 1220

[115] Ibid., quoting *Kansas Construction News*, 2 March 1918, 1.
[116] Ibid., quoting *Kansas Construction News*, 27 July 1918, 1; Ibid., quoting the *Manhattan Mercury*, 7 January 1935,1.
[117] Ibid., quoting *Kansas Construction News*, 3 April 1920, 1; Ibid., quoting *Kansas Construction News*, 8 June 1929, 3; Ibid., quoting *Western Contractor*, 22 October 1919, 16.
[118] Ibid., quoting *Kansas Construction News*, 16 May 1925, 7.
[119] Ibid., quoting *Kansas Construction News*, 17 May 1930, 1.
[120] Ibid., quoting *Midwest Contractor*, 10 July 1929, 26; Ibid., quoting *Kansas Contractor News*, 18 July 1931, 3; Ibid., quoting *Kansas Contractor News*, 28 May 1938, 1.
[121] Ibid., quoting *Western Contractor*, 7 May 1930, 18.

Laramie Street, and the house of Professor Fillinger at 209 Delaware Avenue.[122] In 1940, **George Davidson** of Kansas City, Missouri designed the Phi Delta Theta fraternity house at 1545 Denison Avenue.

[122] Ibid., quoting *Kansas Construction News*, 15 August 1931, 3; Ibid., quoting *Kansas Construction News*, 4 February 1933, 1; Ibid., quoting *Kansas Construction News*, 1 April 1933, 2.

SURVEY RESULTS

PHYSICAL DESCRIPTION OF SURVEY AREA

LOCATION AND SETTING

The Manhattan Historic Resources Survey examined 562 properties that make up Wards 1 and 2 in the original residential and commercial areas of Manhattan, Kansas. The survey area is generally bounded by Juliette Avenue to the west, Pottawatomie Avenue to the south, 3rd Street to the east, and Bluemont Avenue to the north (Figure 2). These 562 properties contained a total of 766 resources, which include 512 primary resources and 254 secondary buildings/structures.[1] Of the 562 properties, 59 were surface parking lots or vacant lots and one property contained a mobile home park.[2]

Late-nineteenth to mid-twentieth century development characterizes the survey area. Commercial structures dominate the properties facing onto Poyntz Avenue, Fort Riley Boulevard, and Humboldt, 3rd, and 4th Streets. Commercial warehouse and light-industrial structures dominate the properties located south of Fort Riley Boulevard and adjacent to the railroad tracks. The remainder (and vast majority) of the survey area is residential, with scattered institutional buildings. Some mixed usage generally occurs closer to the commercial concentrations. All lots are on a grid system. Lot size varies depending on traditional platting for residential, institutional, or commercial use.

The residential streets feature deep lots with outbuildings such as garages located on the back lot line. Paved, tree-lined streets, stone curbs, and brick sidewalks characterize these streetscapes and are important cultural resources in their own right and are integral to the cultural landscape. The original retail area's arrangement (Poyntz Avenue) illustrates a traditional, perpendicular alignment to the river landing and railroad tracks, which once ran north-south along the west bank of the Big Blue and Kansas Rivers, with Poyntz Avenue extending west from the original railroad alignment. Two rows of diagonal parking and steep curbs flank Poyntz Avenue, which

[1] While the survey identified 512 primary resources, the architectural and functional analyses did not consider the design of ancillary secondary resources.

[2] The total number of properties refers to those with City of Manhattan Property Identification (PID) numbers and was 562. Of those, 59 properties did not feature resources and one featured a mobile home park, which did not contain permanent resources and therefore was not considered in the survey. Within the survey area, 12 primary resources were located that did not have PID numbers and two resources each featured two PID numbers.

is paved. Interspersed among the commercial properties are buildings of various functional types, including those with governmental, educational, and recreational uses. The warehouse and light-industrial area's location at the fringe of the retail and residential districts adjacent to the railroad alignments reflects a traditional siting and patterns of development. The survey documented a number of scattered mid- to late twentieth century infill construction of commercial and warehouse/light-industrial buildings, predominantly along 3rd Street and Fort Riley Boulevard.

Map research revealed numerous street name changes after the circa 1885 plat map. Subsequent maps indicated different street names than those recognized today. These variations are as follows.

- 6th Street was 5th Street prior to 1908.
- 5th Street was 4th Street prior to 1908.
- 4th Street was 3rd Street prior to 1908.
- 3rd Street was 2nd Street prior to 1908.
- Fort Riley Boulevard was Eliza Street on the circa 1885 plat map; it was El Paso Street and carried the Chicago, Rock Island, and Pacific Railroad tracks from 1890 until at least 1947.
- Fair Lane was an unnamed alley behind El Paso (now Fort Riley Boulevard) to the south until at least 1947.
- The existing railroad alignment located between Fair and Riley Lanes was the Union Pacific Railroad tracks and was concurrently known as Riley Lane until at least 1947.
- Riley Lane was an unnamed alley behind Pottawatomie Avenue to the north until at least 1947.

DATES OF CONSTRUCTION

Using the information provided by historic maps, archives, and other secondary sources, as well as architectural style, the consultants estimated dates of construction for the 512 primary resources surveyed. Dates of building additions and alterations were not

considered in the analysis. Figure 12 and Map 1 in the Appendices present the distribution of buildings by dates of construction.

Figure 12: Estimated Date of Construction		
ERA	**TOTAL**	**PERCENT**
MID-TO-LATE NINETEENTH CENTURY: 1860-1889	42	8.2%
TURN OF THE TWENTIETH CENTURY: 1890-1909	150	29.3%
EARLY TWENTIETH CENTURY, WORLD WAR I: 1910-1929	130	25.39%
GREAT DEPRESSION, WORLD WAR II: 1930-1945	23	4.49%
POST-WORLD WAR II: 1946-1955	37	7.23%
MODERN ERA: 1956-PRESENT	130	25.39%
TOTAL	**512**	**100.00%**

HISTORIC PROPERTY TYPES

To assist in developing historic property types for Manhattan, Kansas, HPS identified historic properties based on their original function as well as their architectural style and/or vernacular building form/type. A property type is a set of individual properties that share physical or associative characteristics. Property types link the events and patterns incorporated in historic contexts with actual historic properties that illustrate these contexts.

As a starting point for identifying and defining historic property types for the City of Manhattan, HPS identified resources according to original function and architectural style; thus including both shared associative (functional) as well as physical (architectural style and vernacular building form/type) characteristics.

ORIGINAL BUILDING FUNCTION PROPERTY TYPE

Drawn from the National Register subcategories for function and use, HPS identified different categories of historic building function for surveyed properties. While the functions of some buildings changed over time, this analysis considered only the original building function. Buildings and structures in the survey area represent a wide range of functional types, including residential, commercial, institutional, and industrial buildings. The dates of construction include an extended period of time, adding to the diversity of resources. Figure 13 and Map 2 in the appendices present the distribution or properties by historic function.

Figure 13: Original Resource Function		
FUNCTION	**TOTAL**	**PERCENT**
DOMESTIC / RESIDENTIAL	287	56.05%
COMMERCE / TRADE	76	14.84%
RELIGION	7	1.37%
GOVERNMENT	3	0.59%
RECREATION AND CULTURE	2	0.39%
SOCIAL	2	0.39%
EDUCATION	2	0.39%
INDUSTRY	2	0.39%
UNKNOWN	2	0.39%
N/A — LESS THAN FIFTY YEARS OF AGE	129	25.2%
TOTAL	**512**	**100.00%**

Residential Property Type

The residential property type was the most dominant functional property type identified in the survey area. There is a high degree of diversity within this functional category due to the over 130-year span (circa 1868-2004) in building construction dates. Figure 13 shows the distribution of buildings by historic function.

Single-Family Residential Functional Property Type

The single-family residential buildings compose a sub-type of a larger residential property type. Their significance derives from the information they impart as to the continuum of single-family dwellings in the community reflecting working-class families and upper-middle-class families, as well as the homes of substantial size erected by the town's upper class. This property sub-type occurs in both popular "high style" architectural styles and in vernacular folk house building forms of the era of their construction. In Manhattan, the majority are vernacular building types frequently designed by architects and often executed by master carpenters and builders. All are detached dwellings located on rectangular lots with narrow frontage platted on a grid system. They are one- to two-and-a-half-story buildings constructed of masonry foundations; masonry, wood or synthetic wall cladding; and asphalt shingle roofs.

Multi-Family Residential Functional Property Type

Scattered throughout the survey area were a variety of twentieth century multi-family dwellings including duplexes, four-family flats, and six-family flats. In addition to single-family residential properties, the survey identified thirty-nine multi-family dwellings that include duplexes, triplexes, four-family flats, six-family flats, and multi-story apartment buildings.

Commercial Building Functional Property Type

The commercial building property types found in the survey area reflect a variety of property sub-types. The majority of commercial buildings in the survey area have retail sales or services functions typical of small city business districts throughout the Midwest. All are business houses designed for small business operations providing professional services or providing retail or wholesale services.

Professional / Retail / Wholesale / Service Commercial Buildings

Usually sited on one or two lots, these buildings have a rectangular plan with the short side facing the street. They are typically one or two stories in height. The two-story designs incorporate public spaces on the first floor and storage or secondary commercial office space on the upper floors. A defining feature is a well-defined ground floor "storefront" that is distinctly separate from the upper stories and reflects a difference in uses. Storefronts offered retail or wholesale vending, lobby space, showroom, and/or office space. Private second-floor uses included storage, administrative, meeting rooms, and residential space. Upper-floor public uses included professional services such as offices for physicians, dentists, lawyers, real estate brokers, and government agencies. Stylistic treatments for this commercial property type in Manhattan reflect commonplace commercial styles popular in the era in which they were built. They typically had a flat roof and masonry construction, which was limestone or brick. Depending on the date of construction, structural elements include the use of load-bearing limestone, brick, or concrete block wall construction. Similarly, storefronts incorporate combinations of wood, metal, and masonry.

The commercial storage and warehouse buildings compose a sub-type of a larger commercial property type and are typically adjacent to or near railroad tracks. Their design and materials are function specific. In Manhattan, these buildings occur in the southern part of the survey area and are predominantly non-historic. They include warehouse structures designed for the receiving and shipping of goods. Usually sited on multiple lots, they are between one and two stories in height flanked by open space and

drives with street/alley access. The warehouse buildings often include multiple bays and an open floor plan, but they often lack a defined front-office space. Roof shapes are either flat, low-rise gable end, false front, or barrel-shaped. Stylistic concerns were secondary for these building types, often resulting in a false front treatment, restrained brick pattern work, or no decorative embellishment.

Industrial Property Type

Like the commercial storage and warehouse buildings, industrial and manufacturing facilities are typically adjacent to or near railroad tracks in the southern part of the survey area. Their design and materials are specific to their function. While the majority are small manufacturing and processing operations, they also include buildings associated with providing utilities services. Their plan often includes administrative spaces, open floor manufacturing or assembly areas, storage space, and loading docks. The roof shapes are flat, low-rise gable end, false front, or barrel-shaped. Architectural treatments are restrained, often having no decorative features.

Public Buildings and Institutional Property Types

The survey also identified seven religion-related resources (churches); three governmental buildings (a courthouse, a post office, and a jail); and two educational buildings (a school and a library). All of the buildings incorporate varying degrees of high style architectural treatments of the period of their construction.

Other Property Types

Several buildings in the survey area also have plans specific to their function and include two recreational buildings (theaters); two social facilities (meeting hall and community building); and one hotel. Because the survey included so few examples of these property types, it is not possible to define property type characteristics for these buildings. All have exterior architectural treatments reflecting conscious design choices specific to their function.

ARCHITECTURAL STYLES AND VERNACULAR BUILDING FORMS

Classifications based on shared physical attributes include categorization by building styles and/or forms. The architectural styles and vernacular forms identified in the survey and assigned to the properties follow the terminology and classifications accepted by the National Register of Historic Places program. This hierarchy and nomenclature relies heavily on forms and styles discussed by Virginia and Lee McAlester's *A Field Guide to American Houses* for residential properties and in *The Buildings of Main Street: A Guide to American Commercial Architecture* by Richard Longstreth for commercial buildings. Figures 14 and 15 and Map 3 in the appendices present the distribution or properties by Architectural Style/Property Type.

Figure 14: Architectural Styles

STYLE	TOTAL
GREEK REVIVAL	1
GOTHIC REVIVAL	2
ITALIANATE	8
SECOND EMPIRE	2
QUEEN ANNE	26
SHINGLE STYLE	2
ROMANESQUE REVIVAL	1
LATE NINETEENTH AND EARLY TWENTIETH CENTURY REVIVALS	6
COLONIAL REVIVAL	2
CLASSICAL REVIVAL / NEOCLASSICAL	3
TUDOR REVIVAL	1
ITALIAN RENAISSANCE REVIVAL	1
LATE NINETEENTH AND EARLY TWENTIETH CENTURY AMERICAN MOVEMENTS	1
ARTS AND CRAFTS / BUNGALOW	36
PRAIRIE SCHOOL	6
MODERN MOVEMENT	49
ART DECO / MODERNE	3
NEOECLECTIC: MANSARD STYLE	6
NEOECLECTIC: NEOCLASSICAL REVIVAL	2
MIXED[3]	1
TOTAL	**159**

[3] A building with a Mixed style is one that incorporates more than three different styles from contemporaneous or different periods.

The McAlester's book includes common vernacular forms of architecture adapted throughout the country under the category of "National Folk Houses."[4] Longstreth classifies commercial buildings by building function and form, such as the "one-part commercial block." Such terminology is often combined with the building's style (e.g., "Italianate one-part commercial block"). However, despite the inclusion of residential and commercial building form categories by the McAlesters and Longstreth, there are still a number of vernacular forms found in Manhattan (as in other locations) that these authorities to do not address. Consequently, the nomenclature for a style or form type used by the National Register program does not categorize some buildings in the survey area. This does not imply that these buildings cannot be classified or described, but merely that authorized survey terminology is not location specific.

Figure 15: Vernacular/Traditional Building Forms

BUILDING FORM	TOTAL
RESIDENTIAL: GABLE-FRONT	33
RESIDENTIAL: GABLE-FRONT-AND-WING[5] / CROSS-HIPPED	57
RESIDENTIAL: HALL-AND-PARLOR AND SADDLEBAG	3
RESIDENTIAL: I-HOUSE	6
RESIDENTIAL: SIDE HALL	6
RESIDENTIAL: MASSED-PLAN, SIDE-GABLED / CENTRAL PASSAGE, SINGLE- AND DOUBLE-PILE	20
RESIDENTIAL: PYRAMIDAL	16
RESIDENTIAL: COMPOSITE	23
RESIDENTIAL: AMERICAN FOUR-SQUARE	9
RESIDENTIAL: BUNGALOID	14
RESIDENTIAL: SINGLE-FAMILY UNDETERMINED	8
RESIDENTIAL: MULTI-FAMILY	39
COMMERCIAL: ONE-PART COMMERCIAL BLOCK[6]	39
COMMERCIAL: TWO-PART COMMERCIAL BLOCK	33
COMMERCIAL: TWO- AND THREE-PART VERTICAL BLOCK	3
OTHER VERNACULAR	81
RELIGIOUS BUILDINGS	6
N/A[7]	1
TOTAL	**397**

[4] The use of the term "vernacular" is used in its broadest application and refers to common local and/or regional building forms and the use of materials specific to a particular period.
[5] This house form category includes the Gabled Ell and Upright-and-Wing sub-types.
[6] Per Longstreth, False Front buildings are a subset of one-part commercial blocks.
[7] This category includes primary resources that are not buildings and therefore are not assigned an architectural style or vernacular type.

The architectural analysis of the survey area included the 512 primary buildings surveyed. Of these, 397 illustrate traditional (vernacular) building forms, 44 of which also reflect high style architectural treatments.[8] These 44 buildings are included in the 159 total buildings that represent a formal architectural style.

SINGLE-FAMILY ARCHITECTURAL STYLES

Single-family residences are the dominant functional and architectural building type in the survey area. The residential architecture found in the survey area included examples from the mid- to late nineteenth century Romantic Era's Revival styles through to the post-World War II Modern Movement and Neoeclectic styles, as well as the gamut of late nineteenth century and twentieth century folk house forms.

MID-NINETEENTH CENTURY ROMANTIC PERIOD ARCHITECTURAL STYLES

During the Colonial era, one or two styles tended to dominate buildings in each colony for an extended period of time. The Greek Revival style, with its references to Greek democracy, replaced the popular English architectural styles and dominated housing design in the new nation during the first half of the nineteenth century. By the 1840s, cottage designs in the Italianate, Gothic Revival, and Exotic Revival styles, first published by Andrew Jackson Downing in his popular pattern book, supplemented the Greek Revival style as a design choice for American homeowners. The simultaneous popularity of several architectural styles from this point forward persisted as a dominant theme in American housing. All of the Romantic styles originated and grew to popularity in the decades before the Civil War and appear both as highly detailed and less elaborate interpretations as late as the 1880s.[9] Six examples of Romantic Period residential architecture remain extant in Manhattan.

529 Pierre Street

Greek Revival

Although most American Greek Revival residences date from 1830 to 1860, the style declined gradually and late adaptations of the design continued in rural areas. Constructed in 1871-1872, the residence at **529 Pierre Street** is a classic example of a late Greek Revival style residence featuring a classic full-height, pedimented entry porch and a pedimented

[8] Analysis of these 44 buildings included both their architectural style as well as their vernacular building form.
[9] McAlester, 177.

entrance surround incorporating sidelights. This is the only example of the Greek Revival style identified in the survey area.

LATE VICTORIAN ROMANTIC PERIOD ARCHITECTURAL STYLES

During this period, increasingly accessible builder's pattern books spread the latest trends in house designs and styles to the growing communities throughout the country. The expansion of the railroad system after the Civil War made mass-produced building materials (milled lumber, nails, shingles, and siding) as well as various components – (doors, windows, roofing, and decorative detailing) widely accessible at a relatively low cost. At the same time, the balloon frame formed by two-inch thick boards held together by nails replaced heavy timber mortise and tenon framing. This simplified the construction of corners, wall extensions, and overhangs. The flexibility provided by the balloon frame allowed irregular floor plans, a departure from the traditional arrangements of square or rectangular "pens."[10]

Italianate

The Italianate style began in England as part of a reaction to formal classical ideals that dominated European architecture for two hundred years. Based on the large, informal farmhouse-villas of rural Italy, the style as executed in the United States became a distinctly indigenous style due to the modifications and embellishments of American architects and builders[11]. The restrained Italianate dwelling at **501 Laramie Street** retains the classic form and massing of an asymmetrical Italianate house. Other character-defining features include the tall narrow windows, shallow hipped roof, and wide eaves supported by decorative brackets.

501 Laramie Street

[10] McAlester, 239.
[11] Ibid., 212-14.

Second Empire

Closely related to the Italianate style in form, the Second Empire style residence imitated the contemporary architectural fashions of France in its choice of roof form, which was named for French architect Francois Mansart. The style rose to popularity during France's Second Empire, the reign of Napoleon III. Due to exhibitions in Paris in 1855 and 1867, it became the dominant style in America beginning around 1860 and continuing through the 1880s, particularly in the Northeast and Midwest.[12] The style is distinguished by its characteristic mansard roof and typically features wide eaves with decorative brackets, as can be seen at **401 Fremont Street.** The survey identified only two examples of the Second Empire style.

401 Fremont Street

Queen Anne

The Queen Anne style has it origins in Medieval European architecture. As adapted to American residential design in the second half of the nineteenth century, its distinguishing features are an asymmetrical plan; irregularly shaped, steeply pitched roofs; partial, full, or wrap-around porches; and patterned wall surfaces.[13] As the Queen Anne style evolved, the emphasis on patterned wood walls became more pronounced. Queen Anne dwellings feature numerous devices to avoid smooth wall texture, including the use of multiple wall claddings, cut-away or projecting bay windows, and oriels. The one-story partial, full, or wrap-around porches that extended across the façades typically feature turned or jigsaw ornamental trim. Extensive one-story porches are common and accentuate the asymmetry of the façade. They always include the front entrance area and cover part or all of the front façade. It is not uncommon for them to extend along one or both sides of the houses. The Queen Anne style can be divided into sub-types based

617 Houston Street

[12] Ibid., 242.
[13] Ibid., 239.

on shape and/or decorative detailing.[14] The survey identified twenty-six houses executed in the Queen Anne style, predominantly representing the Free Classic sub-type.

319 North 5th Street

523 Fremont Street

629 Houston Street

Free Classic Sub-type

This sub-type became common after 1890 and, because of its classically inspired ornamentation, has much in common with Colonial Revival houses. At **617 Houston Street** and **319 North 5th Street,** the character-defining Free Classical references incorporated into the house include the Palladian windows and classical column porch supports.

Spindlework Sub-type

Appearing in about 50 percent of Queen Anne houses, this sub-type features delicate turned post porch supports and balusters and the namesake spindlework detailing commonly referred to as "gingerbread." The cottage at **523 Fremont Street** exhibits modest amounts of spindlework as porch detailing. The fish scale shingles covering each gable wall of this house exemplify the differing wall textures that are a hallmark of Queen Anne houses.

Shingle Style

As with the Queen Anne style, the Shingle style was a distinctively American style that borrowed from three other contemporaneous architectural traditions — Queen Anne, Colonial Revival, and Richardsonian Romanesque. The result was a variable style that manifested primarily only in architect-designed residences between 1880 and 1900. Unlike most of the nineteenth century styles, it does not emphasize decorative detailing at the doors, windows, cornices, and porches,

[14] Ibid., 263-64.

relying instead on the shingle walls to create a uniformity of appearance. Towers are more likely to appear as partial bulges or as half-towers than as fully developed elements.[15]

The side-gabled roof and the conical tower blended into the main volume of the house's roof, the rusticated stone walls and the textured shingle cladding on the upper walls, the recessed entrance porch, and the shallow shed dormer of the house at **629 Houston Street** characterize this property as a classic example of Shingle style architecture.

ECLECTIC PERIOD RESIDENTIAL ARCHITECTURAL STYLES

The McAlesters divide the Eclectic Period in American residential architecture into three subcategories: Anglo-American, English, and French Period Houses; Mediterranean Period Houses; and Modern Houses. The Eclectic Movement drew inspiration from American Colonial-era architecture as well as the architecture of Europe. Designs emphasized strict adherence to stylistic traditions and minimal variation and innovation. During the same time period, and in contrast to the European and Colonial American-influenced designs, Modern houses also appeared. Dwellings in this subcategory represent the burgeoning impact of the Arts and Crafts Movement, Frank Lloyd Wright's Prairie School style, and European modernism in the early twentieth century.[16] The National Register of Historic Places differentiates between the Revival styles of European and Colonial American antecedents and the "modern" distinctly American styles reflecting the Prairie School influences emanating from Chicago and the Arts and Crafts Movement. Under the National Register classification of "Late 19th and Early 20th Century Revivals," the McAlester's Anglo-American, English, and French Period Houses are synonymous with Colonial Revival, Classical Revival, Tudor Revival, Late Gothic Revival, Italian Renaissance and French Renaissance styles. Their "Mediterranean Period Houses" include the Mission/Spanish Colonial Revival, Spanish Revival, and Mediterranean Revival styles. The National Park Service general category of "Late 19th and Early 20th Century American Movements" includes residential architecture in the Prairie School and Bungalow/Craftsman styles.

[15] Ibid., 289-90.
[16] Ibid., 318-19.

Colonial Revival

The term "Colonial Revival" refers to the rebirth of interest in the styles of early English and Dutch houses on the Atlantic Seaboard. The Georgian and Adams styles, often combined, form the backbone of the revival styles. Those built in the late nineteenth century were interpretations of the earlier colonial style, while those built from about 1915 to 1930 were more exact copies of the earlier adaptations. As their use continued into the mid-twentieth century, the style became more simplified.[17]

620 North Juliette Avenue

Side-Gabled Roof Sub-type

The residence at **520 North Juliette Avenue** is an excellent example of this sub-type, featuring a main two-story block and a rectangular plan with side gables. This house exhibits classic elements of the Colonial Revival style. One-story wings and pedimented entry porches are common on Colonial Revival houses. Approximately 25 percent of Colonial Revival houses are of this sub-type, which dominated the style after about 1910.

Tudor Revival

Houses designed in the Tudor Revival style became increasingly popular after World War I. Innovations in building technology made the application of stone and brick veneer over frame construction increasingly affordable. In addition to large, high style examples, small Tudor cottages frequently appear in modest working-class neighborhoods. Their distinguishing features include steep gables placed prominently on the front of the dwelling, complementary arched door hoods or openings, grouped windows, and usually a full-height central chimney. The McAlesters divide Tudor Revival style dwellings into sub-types based on building materials and house form. The survey identified only one example of a Tudor Revival style house, which represented the brick wall cladding sub-type.[18]

600 Houston Street

Brick Wall Cladding Sub-type

This is the most common Tudor Revival style sub-type. The design of the residence at **600**

[17] Ibid., 234-36.
[18] Ibid., 358.

Houston Street utilizes brick wall cladding with rough-cut stone trim on the first-story walls and stucco cladding on the second-story walls. The sunroom wing is a classic feature of this Tudor Revival style.

MODERN HOUSES

Prairie School

The Prairie School is a uniquely American architectural style that originated with Frank Lloyd Wright and other Chicago architects around the turn of the twentieth century. Pattern books spread the style throughout the Midwest over the next decade. Prairie School houses have a rectangular mass capped by a shallow gable or hipped roof. Banded windows, contrasting trim details between stories, and wide overhanging eaves underscore the strong horizontal emphasis of these design treatments.[19] The massive square porch supports, very wide eaves, and shallow hipped roof identify the dwelling at **521 Osage Street** and the apartment building at **417 Fremont Street** as Prairie School designs.

521 Osage Street

417 Fremont Street

Craftsman

Craftsman Houses date from circa 1905 through 1930. Most evolved from the early designs of Charles Sumner Greene and Henry Mather Greene who practiced architecture in California from 1893 to 1914. The Greene's designed both elaborate and simple bungalow houses that incorporated designs inspired from the English Arts and Crafts movement and oriental architecture. Popularized by architectural magazines and builder pattern books, the one-story Craftsman house became popular during the early decades of the twentieth century as the most fashionable smaller house in the country. Identifying features are low-pitched roofs; wide eave overhangs, often with exposed roof rafters; decorative beams or braces under gables; and full- or partial-width porches supported by square columns.[20] The survey identified numerous examples of Craftsman style dwellings in Manhattan.

[19] Ibid., 439-41.
[20] Ibid., 453-54.

527 Pierre Street

Side-Gabled Roof Sub-type

Approximately one-third of Craftsman houses fall under this sub-type, which became most popular in the Midwestern and Eastern states. Typically, these houses are one-and-a-half-stories tall and have a center dormer like the houses at **511 Houston Street** and **527 Pierre Street.** Both of these houses exemplify Craftsman elements that include heavy, square, brick porch supports and column bases that rise from ground level; a low-slung main roof containing a full-width front porch underneath; false beams and exposed rafter tails under the gables and eaves; and a shallow central gabled dormer.

Front-Gabled Roof Sub-type

This sub-type makes up about 25 percent of Craftsman houses. Three-quarter-width porches with gable-front roofs are common within this sub-type, exemplified by the house at **412 Fremont Street**. Classic character-defining Craftsman features include the solid porch railing; the heavy square porch supports; and the false beams and exposed rafter tails under the gables and eaves.

412 Fremont Street

Mixed

501 Bluemont Avenue

The experimental application of various stylistic elements was common during the Eclectic Era. Drawing from the numerous popular styles during the early years of the twentieth century, architects and builders often combined character-defining features, resulting in houses that defy any categorization other than "Mixed." While the 1911 residence at **501 Bluemont Avenue** reflects Craftsman influences in its scale, its shallow side-gabled roof with wide eaves, its gable-front entrance porch, and its three-over-one light double hung sash windows, it also utilizes Queen Anne-inspired wall materials and half-timbering; and its integrated tower and multiple overlapping gables and roof forms borrowed from the Shingle style.

MODERN MOVEMENT/AMERICAN HOUSES SINCE 1940

Following World War II, there was a distinct shift in American residential architecture. Modern styling and simplicity replaced period architecture popular in the pre-war era. By the 1960s and 1970s, house designs again incorporated historical references but rather than strictly replicating them, home designers adapted historic stylistic references to modern forms and plans.

The "Modern" classification for dwellings in *A Field Guide to American Houses* includes Minimal Traditional, Ranch House, Split-Level, Modern Movement, Contemporary, and Contemporary Folk House styles. These were the most common modern styles built after 1940. Many additional modern designs appeared throughout this period. Some designs reflected regional preferences; others resulted from new technologies and/or energy conservation parameters. The survey identified several examples of these house styles, some of the most common in the survey area.

Minimal Traditional

Minimal Traditional dwellings represent a transition from Tudor and Craftsman architecture to the Ranch House. Tight eaves and multiple gables (often overlapping) are common elements, as are stone or brick veneer. These houses are distinguished from Tudor Revival styles by the shallower pitch of the roof gables. The example at **617 Laramie Street** clearly demonstrates this transition.

617 Laramie Street

Ranch House

The basic Ranch style house plan is a one-story building with moderate to wide eaves. The low-pitched roof is gabled or hipped and the plan may or may not include an integrated garage. Many feature large picture windows with fixed panes, often grouped with flanking sash windows in a tripartite arrangement. Other window openings are typically single or paired and decorative shutters are a common decorative element. The

522 Yuma Street

shallow hipped roof version at **522 Yuma Street** (situated sideways to accommodate to the original lot dimensions) reflects the evolution of the style in the post-World War II era as the roof became increasingly shallow in grade and the form extended horizontally.

NEOECLECTIC

By the 1960s, references to historic architectural styles returned to domestic architecture. Builders and architects adapted and incorporated restrained elements of Colonial, Tudor, French, Mediterranean, and Classical architecture into modern house forms. Unlike the highly embellished or exaggerated early twentieth century examples, late-twentieth-century interpretations of historic idioms were highly restrained and stylized. Because these residential styles are typically less than fifty years of age, the National Register program does, not classify them by style.

Neoclassical Revival

The pedimented portico and entrance sidelights distinguish the residence at **607 Pottawatomie Avenue** as an example of the Neoclassical Revival style.

607 Pottawatomie Avenue

Mansard Style

523 Moro Street

Striving for an inexpensive yet dramatic effect, the 1970s Mansard style incorporates a sloping upper wall surface, typically covered with shingles. The survey identified a number of multi-family residential buildings, such as **523 Moro Street**, that exhibit this late-twentieth century development.

SINGLE-FAMILY VERNACULAR FOLK HOUSE FORMS

Throughout the nation's history, its citizens erected modest dwellings constructed of locally available materials without stylistic embellishments. The early colonists brought with them the building traditions of Europe and, using locally available materials, adapted them to their new communities. The use of frame buildings of hewn timber covered with thin wood siding dominated the early folk building in New England where massed plans more than one room deep became the norm. In the early settlements of the Tidewater South, frame houses that were one room deep[21] became common. As settlement expanded to the West, what became a Midland tradition of log building evolved out of a blending of the two traditions. Still farther west in the plains areas where timber was scarce, extensive settlement did not occur until the mid-nineteenth century. There was, in this area, a relatively brief interval before the arrival of the railroads where new folk house forms incorporated sod, native stone, and primitive brick masonry. Manhattan was one of these areas during this period.[22] In Manhattan, despite the increasing availability of imported construction materials during the late nineteenth century, the use of native limestone persisted up to the turn of the twentieth century. The survey identified thirteen load-bearing limestone dwellings dating from circa 1868 to circa 1900, most of which were executed in National Folk House forms.

508 North Juliette Avenue

The character of American folk housing changed significantly as the nation's railroad network expanded in the decades from 1850 to 1890. Builders of modest dwellings no longer relied on local materials. Instead, railcars could rapidly and cheaply move mass manufactured construction materials (pre-cut lumber, nails, window and door frames, and ornamental details) from distant plants over long distances. It was not long until vernacular houses of light balloon or braced framing replaced hewn log dwellings. Despite the change in building technique and materials, the older folk house shapes persisted. The resulting houses were simple dwellings defined by their form and massing, but lacking identifiable stylistic characteristics. Even after communities became established, these folk house designs remained popular as an affordable

[21] Probably because of the shorter and less severe winters.
[22] McAlester, 63, 75.

alternative to more ornate and complex architectural styles.[23] These traditional prototypes and new innovative plans comprise distinctive families of residential forms that dominated American folk building through the first half of the twentieth century.

Gable-Front Houses

The survey identified examples of Gable-Front houses that ranged from between one story to two-and-a-half stories in height and dated from circa 1900 to the late twentieth century. The gable-front shape, with its reference to the typical triangular pediment on the façade of the Greek temple, has its origins in the Greek Revival stylistic movement that dominated American houses during the period from 1830 to 1850. Their origins are in the Northeast, where simple gable-front folk houses became popular in the pre-railroad era. The design persisted due to the expansion of the eastern railroad network in the 1850s to become a dominant form until well into the twentieth century. In particular, their adaptability to narrow urban lots assured their popular use and they dominated many late nineteenth and early twentieth century neighborhoods.[24]

The residences at **527 Moro Street** and **512 South 6th Street** reflect early twentieth century treatments. Typical of their vernacular form and period of construction, these houses featured little architectural ornamentation.

527 Moro Street

512 South 6th Street

[23] Ibid., 89-90.
[24] Ibid., 90.

Bungaloid Sub-type

An additional wave of interest in the gable-front shape grew from high style houses of the early twentieth century Craftsman movement, which typically used the front gable form. Between 1910 and 1930, this treatment inspired many modest bungaloid folk houses that lacked stylistic references.

417 Bluemont Avenue

Many houses in the survey area, such as the modest dwelling at **417 Bluemont Avenue**, exhibited elements of the bungalow form without the elements of formal Craftsman styling. The one- to one-and-a-half-story vernacular bungalow typically features variations incorporating a front-, side-, and/or a cross-gabled roof penetrated by a minimal number of dormers. Stylistic references usually include the front porch columns and railing and reflect modest classical or Arts and Crafts treatments.

Gable-Front-and-Wing House Sub-type

The Gable-Front-and-Wing house is very similar to its Gable-Front cousin and gained popularity in rural areas. In this form, a secondary side-gable block placed perpendicular to the main gable-front block gives this house style its distinctive L-shaped massing. In the South, builders added a gable-front wing to the traditional one-story hall-and-parlor form. Like the Gable-Front House, architectural ornament is minimal. Both the one-story and two-story forms became common in the Midwest. The one-story version at **523 Laramie Street** and the two- story version at **515 Laramie Street** are turn-of-the-century examples of this property type. The 515 Laramie Street house's non-original porch and a three-over-one light, double-hung sash windows are typical early twentieth century alterations and have gained historic significance in their own right.

523 Laramie Street

515 Laramie Street

Hall-and-Parlor and Saddlebag

A very rare folk house form in Manhattan is the Hall-and-Parlor dwelling, which has a simple side-gabled roof, a three-bay façade, and a plan that is two rooms wide and one room deep. Derived from a traditional English form and dominant in pre-railroad southeastern United States, this was a common early settlement house type throughout the Midwest. Like the example at **431 Bluemont Avenue**, Hall-and-Parlor houses often feature rear additions and little if any architectural ornament. Although this building has poor architectural integrity due to the application of modern aluminum siding, the original siding may be beneath, contributing to the property's significance.

431 Bluemont Avenue

A variation of the Hall-and-Parlor house, the Saddlebag form, features a four-bay façade in which each of the two rooms has its own front door. Additional character-defining features include a central interior chimney with a firebox in each room. Although the residence at **527 Yuma Street** lacks the central chimney stack and features non-historic siding, it continues to clearly illustrate this rare Folk House form and is the only example of this form identified in the survey area.

527 Yuma Street

I-House

A two-story version of the Hall-and-Parlor house form, the I-House features the same two-room-wide and one-room-deep plan, a side-gable roof, and a rectangular footprint. Common across America during the pre-railroad period, the house form experienced renewed popularity during the post-railroad era as well. The relatively long confining winters of the Midwest contributed to the popularity of this larger house form in the region. End chimneys and rear extensions were common, as were variations in porch size and location. Featuring an uncommon central cross gable, the house at **400 Osage Street** clearly conveys the I-House form.

400 Osage Street

Side Hall

The Side Hall house form features an entrance in an end bay and a one-room-wide by two-room-deep plan. These dwellings may have gable, gambrel, or shallow hipped roofs. The Italianate Style house often incorporated this plan, as seen at the residence at **419 Leavenworth Street.** The survey identified several examples of Side Hall house forms. They feature a side entrance opening onto a stair hall and shallow rear wings.

502 Osage Street

419 Leavenworth Street

505 South Juliette Avenue

The American Four-Square Sub-type

Popularized by pattern books and Sears Roebuck mail order kits, the two- to two-and-a-half-story American Four-Square house was one of the most popular styles that emerged in the late nineteenth century and continued in popularity until the 1930s. It's square massing, usually with four square rooms above three square rooms and an entrance hall with stairs tucked unobtrusively to the side on the first floor made it economical and practical to build. This house design has direct associations with the Chicago Prairie style and has many of the same features — wide eaves, horizontal emphasis, and a porch spanning the full length of the first floor. The American Four-Square sub-type has a gable-front or hipped roof, usually with one or more dormers. Commonly built in wood frame variations, they also incorporate stucco, brick, and/or stone walls. Depending on the dominant decorative elements, they reference Late Victorian, Colonial Revival, Neoclassical, Prairie School, or Craftsman styles. In *A Field Guide to American Houses*, the McAlesters feature American Four-Square dwellings as examples of the Prairie School and Colonial Revival styles. Later versions often had more open floor plans, built-in cabinets, and fireplaces.

Most of the American Four-Square houses identified in the survey area, such as the house at **505 South Juliette Avenue**, were simple designs with either little ornament or an eclectic mix of stylistic references. They either have gable-front or pyramidal hipped roofs. References to architectural styles include cornice returns, dentils, or modillions under the eaves, Tuscan columns, and Craftsman-influenced windows or porches. The residence at **415-413 Leavenworth Street** incorporates Prairie School elements, including the shallow hipped roof, wide eaves, heavy square porch supports, and solid porch railing.

415-413 Leavenworth Street

Massed Plan House

This category of house also is commonly referred to as "Central Passage Double Pile" and "Central Passage Single Pile." Massed Plan dwellings expand the Hall-and-Parlor footprint to a mass that is two-rooms wide and two-rooms deep. The side gable form, such as those at **509 South Juliette Avenue** and **516 Laramie Street,** is usually one or one-and-a-half story in height, varying principally in roof pitch and the size and placement of entrances and porches.

509 South Juliette Avenue

516 Laramie Street

Pyramidal Roof

The survey identified sixteen examples of the Pyramidal Roof Folk House form. While side-gabled roofs normally cover massed-plan folk houses of rectangular shape, those with more nearly square plans commonly have pyramidal roofs. The pyramidal roof form (an equilateral hipped roof) is a more complex roof framing system, but requires fewer long-spanning rafters and is therefore less expensive to build. This Folk House form often appeared in small towns concurrent with the arrival of the railroad and became a favored replacement for the smaller Hall-and-Parlor house during the early twentieth century.

414 Yuma Street

The small dwellings at **414 Yuma Street** and **415 Bluemont Avenue** are classic examples of this property type. Like most folk house forms, the roof pitch and the size and location of the porches vary.

415 Bluemont Avenue

Composite House

The Composite House form has an irregular footprint and a complex roof form. The multiple intersecting sections of gabled and hipped roof forms at **405 South Juliette Avenue** and **400 Laramie Street** illustrate this eclectic house form.

405 South Juliette Avenue

400 Laramie Street

MULTI-FAMILY RESIDENTIAL PROPERTY TYPES

The survey identified thirty-nine multi-family dwellings. The vast majority (thirty-four) date to circa 1945 and later. Of the remaining five, one dates to 1902 and the other four date to 1928-1935. This property type typically occurs as a function-specific multi-unit form; however, some exhibit the influences of styles popular during the period of their construction. Multi-Family residences identified in the survey area include duplexes, triplexes, four-family flats, six-family flats, and multi-story apartment buildings.

629 Leavenworth Street

505-509 Moro Street

Multiple entrances within a symmetrical façade typically characterize a multi-family residential building. Depending on the period of construction, contemporary stylistic norms, and the number of units, the size, scale, and massing is highly variable. Many resemble popular single-family residential styles. The 1902 duplex at **629 Leavenworth Street** is a variation of the American Four-Square House. In contrast, the circa 1945 duplex at **505-509 Moro Street** illustrates Ranch style residence. The four-family flats at **514 Yuma and 501 Houston Streets** reflect similar massing and plan, while reflecting different stylistic treatments.

514 Yuma Street

501 Houston Street

Ancillary Structures

Ancillary structures provide critical evidence of the development of Manhattan's neighborhoods. Their functional clues augment the visual character of the setting and an understanding of the primary structure.

617 Houston Street

During the late nineteenth century and the first decade of the twentieth century, the rear yard served very utilitarian purposes. Common structures included an outhouse or septic tank, a chicken coop, a multi-purpose shed, cistern, wells, and carriage barns. With the arrival of the automobile, shelter for the vehicle became important and the garage became an important structure associated with back yards. With the arrival of city water and sewer systems, outhouses and septic tanks became obsolete. Traditional domestic yard design that distinguished between a formal front yard and a utilitarian back yard changed with technological advances. Domestic recreational activities that originally took place on the front porch or in the front yard shifted to the rear yard after the disappearance of its most offensive utilitarian functions.

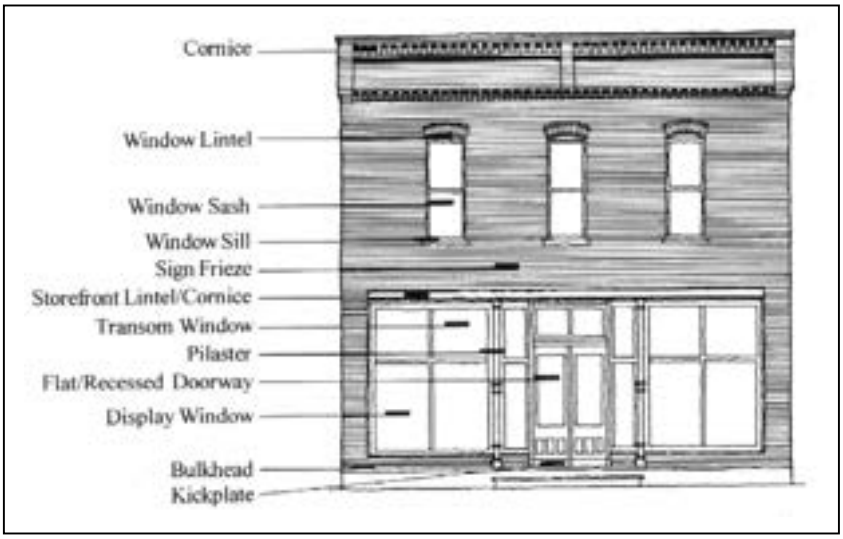
Most of the ancillary structures in the survey area have associations with residential buildings. The survey identified various sheds, barns, and garages, most of which are simple wood-frame buildings like the one-and-a-half-story carriage barn at **617 Houston Street**. More than half of the 116 historic automobile garages in the survey area date from circa 1915 to circa 1929. They are typically one-story gable-front or hipped roof structures with wood clapboard or shingle siding and a hinged, sliding door, or overhead vehicular entrance door. The garages at **526 Laramie and 630 Moro Streets** are representative examples of this property type.

526 Laramie Street

630 Moro Street

COMMERCIAL ARCHITECTURAL STYLES AND PROPERTY TYPES

Commercial buildings and the streetscape they create in downtown Manhattan define both the functional and visual character of the City's central business district. Their appearance and physical condition play a significant role in defining the community. Dating from circa 1880 through the twentieth century, most of Manhattan's commercial buildings are simple structures of one or two stories. The common building material is native limestone or brick. Some façades reflect mid-twentieth century façade alterations, including the use of cast concrete, brick, and metal wall cladding on the upper stories. The majority of changes reflect the modernization of the first-story display windows, transoms, and entrances. Many of these alterations left the original openings and spatial relationships of the storefront intact. Other changes are reversible, such as the addition of awnings and the applications of wood or metal sheathing over the original openings. The second stories often retain their original integrity and are the principal means used to identify the original appearance and style.



Commercial architecture is distinguished first by building form and second by its architectural style. Due to their functional nature, many commercial buildings exhibit restrained architectural details. The first-story storefront is the most prominent and distinctive feature of a commercial building and is an important merchandising element. The rest of the commercial building's key design elements visually relate to the storefront. Important character-defining elements of the storefront are display windows, bulkheads, doors, transoms, signs, kick plates, corner posts, and entablature.

Commercial Building Forms

In *The Buildings of Main Street A Guide to American Commercial Architecture*, Richard Longstreth identifies and categorizes buildings common to central and neighborhood

commercial areas according to the composition of their façades. Despite intricate detailing and stylistic treatments or the lack thereof, the organization of the commercial façade can be reduced to simple patterns that reveal major divisions or zones. Longstreth labels different arrangements that appear frequently as types that can be applied to places of business serving the general public, including retail facilities, banks, office buildings, hotels, and theaters. Longstreth classifies according to architectural style other free-standing building types found in commercial areas that possess designs more akin to public and institutional buildings or to domestic architecture, such as railroad depots. He also separately defines forms developed in the twentieth century for auto-centric or special function buildings such as gasoline stations, motels, roadside restaurants and diners constitute a genre that is significantly different from the mainstream of commercial buildings.

Utilizing Longstreth's basic commercial building types, the survey identified the following commercial property types: One-Part Commercial Block, Two-Part Commercial Block, Two-Part Vertical Block, and Three-Part Vertical Block. One- and Two-Part Commercial Blocks are the most dominant commercial building types found in downtown Manhattan. Typically of masonry construction, these buildings are between one and three stories tall. They include buildings executed in high style architectural treatments and more generic design treatments. The storefront area typically features a transom window that spans the width of the building, display windows, and one or more recessed entrances. Below the display windows is a solid bulkhead that supports the window frames. Pilasters and/or columns often provide additional vertical definition, framing the ends of the display windows as well as the transition to the entrances. The survey also identified eighty-one buildings, the majority of which were less than fifty years of age, with forms that did not fit into defined categories and were therefore classified as "Other Vernacular" building forms.

One-Part Commercial Block

The One-Part Commercial Block building has only a single story and is a simple cube with a decorated façade. In many examples, the street frontage is narrow and the façade comprises little more than plate glass windows and an entry with a cornice or parapet spanning the width of the façade. Other examples, such as the building at **312 South 4th Street,** include a

312 South 4th Street

sizable wall area between the windows and the cornice that provides space for signage and makes the façade appear larger. Even with glass block filling the display window space, the building at 312 South 4th Street serves as an excellent example of the property type. The one-part commercial block building with multiple retail stores at **211-223 South 4th Street** is an excellent example of a row or similar or identical One-Part Commercial Block units that often appear on commercial streets along streetcar lines.

211-223 South 4th Street

Two-Part Commercial Block

Slightly more complex than their one-story cousins, Two-Part Commercial Blocks are typically two to four stories in height. There is a clear visual separation of use between the first-story customer service/retail space and the upper-story office, meeting room, or residential uses. Similar to One-Part Commercial Blocks, the styling of the first story focuses on the storefront glazing and entrance(s). The design of the upper stories identifies the building's architectural influences. Although representing a twenty-five-year span in their construction dates, the buildings at **323** and **328-330 Poyntz Avenue** each illustrate the character-defining features of the Two-Part Commercial Block form, including the decorative treatments of the upper wall face and the cornice embellishment offsetting the first-story storefront.

323 Poyntz Avenue

328-330 Poyntz Avenue

Two-Part Vertical Block

Though similar to its Two-Part Commercial Block cousin, the Two-Part Vertical Block incorporates a larger, clearly prominent upper zone that is treated as a unified whole. The distinct terra-cotta-clad base and the clearly defined brick-clad shaft of the six-story Wareham Hotel at **418 Poyntz Avenue** distinguish it as a very rare example of this commercial form in Manhattan. This building type is typically used for office buildings, hotels, and large department stores.

418 and 414 Poyntz Avenue

Three-Part Vertical Block

The distinct upper zone distinguishes the Three-Part Vertical Block from a Two-Part Vertical Block. The dominant form for tall buildings constructed well into the 1920s, the arrangement is meant to reflect the divisions of a classical column: base, shaft, and capital. The 1912 Wareham Office Building at **414 Poyntz Avenue** is the only example of this building type in Manhattan.

Enframed Window Wall

The Enframed Window wall commercial architectural property type reflects an effort to give greater order to the façade composition of moderately sized commercial buildings. Popular from the turn of the century through the 1940s, this property type visually unifies the façade by framing the large/broad center section with a wide and often continuous border that is treated as a single compositional unit.[25] The planar façade of the building at **317 Poyntz Avenue** reflects the Moderne/Art Deco version of the Enframed Window Wall architectural treatment. In this instance, the surround is treated overtly as an abstract form and provides a sense of massiveness that counterpoints the large central window area.

317 Poyntz Avenue

[25] Longstreth, 68, 69.

400 Poyntz Avenue

Generally two to three stories high, the Vault Commercial Building type has a façade penetrated by a large, tall, and comparatively narrow center opening and sometimes by much smaller ones on either side. When side elevations are exposed, they have a complementary but subordinate treatment.

The Vault architectural treatment has vague and varied historical linkages. It is an abstract treatment placing a large (multi-story) opening in a solid wall — an idea associated with fortified complexes from ancient times through the nineteenth century and with building elements such as the entry zone of some Renaissance palaces. Beginning in the early nineteenth century, a generalized treatment occurred in association with the design of banks. In the early twentieth century, more widespread use continued for several decades most often for banks and movie theaters. The Chicago School of architects devised versions devoid of classical motifs.[26] The bank building at 400 Poyntz Avenue incorporates these character-defining elements through the large central arched windows that reference an arched vault and the flanking fenestration. The ashlar treatment further references the medieval fortress and the continuation of a corresponding subsidiary treatment on the exposed secondary elevation reinforces the vault prototype.

COMMERCIAL ARCHITECTURAL STYLES

After the Civil War, commercial centers tended to become specialized according to administrative, retail, wholesale, industrial, or recreational use. New building types and reinterpretations of traditional building types appeared as styles changed.

Late Victorian Styles[27]

In downtown Manhattan, extant Late Victorian commercial buildings date from circa 1885 to circa 1897 and represent the Italianate style sub-type.

[26] Longstreth, 109-110.
[27] Commercial architectural styles are arranged in this report based on the National Register classification categories.

Italianate Style

Surviving examples of "high style" Late Victorian style commercial buildings in downtown Manhattan include three versions of the Italianate style. All are two-story limestone buildings with flat roofs. The shop fronts have broad expanses of plate glass windows framed by piers. Long, narrow upper-story windows are either rectangular or arched. A projecting cornice supported by brackets crowns the eaves at the roofline or rests just below a projecting parapet. The buildings at 300 and 304 Poyntz Avenue are excellent restrained examples of this style.

300 Poyntz Avenue

304 Poyntz Avenue

412 Poyntz Avenue

LATE NINETEENTH AND TWENTIETH CENTURY REVIVALS

In Manhattan, the five surviving examples of Late Nineteenth and Twentieth Century Revival style commercial architecture date from 1884 to 1925. They reflect the influences of the contemporaneous Renaissance Revival, Classical Revival, Beaux Arts, and Colonial Revival styles. The Wareham Theater at **412 Poyntz Avenue** reflects the common overlapping of these influences, combining a Colonial Revival rooftop balustrade, a Classical Revival style heavy cornice with brackets and modillions, and the Beaux Arts-inspired decorative medallions and scrollwork.

LATE NINETEENTH AND EARLY TWENTIETH CENTURY AMERICAN MOVEMENTS

The survey identified only one commercial building reflecting the influences of Late Nineteenth and Early Twentieth Century American Movements. The band of Chicago Style windows, stylized medallions, and overall horizontal emphasis reflect the influence of the Prairie School on the design of the two-part commercial block at **318-322 Houston Street.**

318-322 Houston Street

MODERN MOVEMENT

In Manhattan, examples of Modern Movement commercial design date from circa 1939 to circa 1968. During this period, architects began applying the streamlined forms popular in industrial design to buildings.[28] In the 1930s, the Moderne style featured cubic and cylindrical forms with a horizontal emphasis, smooth surfaces, curving shapes, and a minimum of ornamentation. Cast concrete, buff-colored brick, glass, and steel replaced dark red brick and stone. The vertical, rectilinear Art Deco style brought structural glass and marble, bronze, and terra-cotta into common usage in commercial and institutional buildings. The Manhattan Telephone Company Building (**115 North 4th Street**), constructed in 1925, exhibits classic Art Deco characteristics including low-relief stylized ornamentation around the door openings, decorated spandrels below each window, and an overall vertical emphasis augmented by the full-height projection and recession of the front wall.

115 North 4th Street

[28] McAlester, 468.

312 Poyntz Avenue

The contemporaneous International Style favored the removal of decorative detailing to emphasize flat roofs, cantilevered projections, and long ribbons of windows balanced by blank expanses of exterior wall. The result was an overall geometrical treatment of the primary façade.[29] The two-part commercial block building at **312 Poyntz Avenue,** remodeled to its current appearances circa 1939, exhibits Modern Movement stylistic influences.

PUBLIC AND INSTITUTIONAL BUILDINGS

Institutional and public buildings are often more architecturally expressive than commercial buildings, although they are generally conservative in their selection of an architectural idiom. Classical motifs and traditional styling with historical antecedents are the most common stylistic treatments. Sub-types identified in the survey include religious buildings, educational buildings, and government buildings.

EDUCATION BUILDINGS

105 Courthouse Plaza

The 1903-1904 Carnegie Library at **105 Courthouse Plaza** is an excellent example of Classical Revival style. This design treatment was popular from the turn of the twentieth century through the 1930s, especially for institutional and financial buildings. Columns, pilasters, and/or piers define the primary façade, which often features a portico or enframed entrance.

312 North Juliette

The design of the 1925 Woodrow Wilson Elementary School, at **312 North Juliette Avenue** also executed in native limestone combines influences of the Late Nineteenth and Early Twentieth Century Revival Styles as well as the Prairie School idiom.

[29] Ibid.

The Romanesque Revival Riley County Courthouse at **100 Courthouse Plaza** and the Classical Revival post office building at **401 Houston Street** both exhibit the historicism that typically inspired traditional governmental building design. Defining characteristics of Romanesque Revival buildings include a solid masonry structure and heavy round-arched openings.

This use of classically inspired architectural styles for governmental buildings continued into more recent times, as exhibited by the building at **110 Courthouse Plaza**. The stylized, full-height portico identifies this building as **Neoeclectic: Neoclassical Revival**.

100 Courthouse Plaza

401 Houston Street

110 Courthouse Plaza

COMMUNITY BUILDINGS

120 North 4th Street

The 1917 brick Community Building at **120 North 4th Street** incorporates vague classical references and a Vault commercial building form. It is remarkably similar to the City Hall building in its size, scale, massing, and restrained ornamental treatment.

RELIGIOUS BUILDINGS

The survey identified church buildings dating from circa 1870 to circa 1927 that represent both "high style" architecture and vernacular building forms. Even without decorative embellishment, the cross plan of the Bethel AME Church at **401 Yuma Street** and the side steeple Back to God Revival Holiness Church (originally St. Luke's Lutheran Church) at **530 Osage Street** clearly convey their religious functional property type. These vernacular church buildings are typically located on corner lots within residential neighborhoods.

401 Yuma Street

530 Osage Street

In contrast, the "high style" church buildings identified in the survey were located on main thoroughfares. The stone construction, pointed arch window and door openings, and steeply pitched gable roof with side steeple are all classic elements that identify St. Paul's Episcopal Church at **601-611 Poyntz Avenue** as Gothic Revival. Constructed in 1920, Seven Dolors Catholic Church faces onto **South Juliette Avenue (624 Pierre Street)** and is an excellent example of Italian Renaissance Revival, featuring such classic elements as tall square towers capped by shallow hipped roofs, wide eaves with decorative brackets, and round-arched openings.

601-611 Poyntz Avenue

624 Pierre Street

ARCHITECTURAL INTEGRITY

All properties eligible for listing in the National Register of Historic Places and for local designation as Landmarks or Historic Districts must retain sufficient architectural integrity to convey the period of time for which they are significant. As described above in the Methodology, each building received an integrity rating of Excellent, Good, Fair, Poor+, or Poor. Figure 16 and Map 4 in the appendices present the distribution or properties by historic architectural integrity.

Figure 16: Analysis of Architectural Integrity

INTEGRITY	TOTAL	PERCENT
EXCELLENT	106	20.7%
GOOD	70	13.67%
FAIR	56	10.94%
POOR	33	6.45%
POOR+ (SIDING ISSUE ONLY)	119	23.24%
LESS THAN FIFTY YEARS OF AGE	128	25.0%
TOTAL	**512**	**100.00%**

Of these 512 resources, 119 received an integrity rating of Poor+, indicating that they may be potentially eligible for register listing if the non-historic siding materials that cover their façades are removed and the original building fabric remains intact.

PROPERTIES CURRENTLY LISTED IN THE NATIONAL REGISTER

Currently, the following properties located in Manhattan, Kansas are listed in the National Register of Historic Places.

- Anderson Hall — Building — Kansas State University Campus
- Elliot, Mattie M., House — Building — 600 Houston Street
- Goodnow House — Building — 2301 Claflin Road
- Grimes House — Building — 203 Delaware Street
- KSAC Radio Towers — Structure — Kansas State University Campus
- Lyda-Jean Apartments — Building — 501 Houston Street
- Manhattan Carnegie Library Building — Building — 5th Street and Poyntz Avenue
- Manhattan State Bank — Building — 400 Poyntz Avenue
- Platt, Jeremiah, House — Building — 2005 Claflin Road
- Seven Dolors Catholic Church — Building — Northeast Juliette Avenue and Pierre Street
- Ulrich, Robert, House — Building — 121 North 8th Street
- Wharton, E. A. and Ura, House — Building — 608 Houston Street
- Woman's Club House — Building — 900 Poyntz Avenue

RECOMMENDATIONS

To aid the City's development and transformation in the future, Manhattan should continue to implement public policy as adopted in the Manhattan Urban Area Comprehensive Plan that promotes historic preservation (integrated into the planning process and targeted at identifiable areas) and provides a level of certainty and stability that is necessary to attract investment. Preserved neighborhoods create stability of population, a greater tax base, job retention, and less drain on City services.

EXECUTIVE SUMMARY

The following is a summary listing of recommendations developed as a result of the Cultural Resource Survey of Wards 1 and 2. These recommendations are reiterated with elaborations on the following pages.

I. FUTURE IDENTIFICATION AND EVALUATION EFFORTS

A. SURVEY PLAN

1. Prior to initiating further survey, the City should develop a survey plan that further identifies and refines as many of the community's historic contexts and property types as possible and, based upon this information, identifies and prioritizes future survey work.

2. Initiate preparation of a Multiple Property cover document (Multiple Property Documentation Form)[1] for late nineteenth and early twentieth century residential resources throughout Manhattan.

3. Intensive-level survey of the City's historic African-American resources.

4. Reconnaissance-level survey of the historic commercial area of Aggieville.

[1] The Multiple Property Submission is discussed at length later in this section.

II. NATIONAL, STATE, AND LOCAL REGISTER DESIGNATION

A. INDIVIDUALLY ELIGIBLE PROPERTIES

1. The City should support individual property owners toward nominating individually eligible properties for listing in the National Register of Historic Places.

B. MULTIPLE PROPERTY SUBMISSIONS

1. It is recommended that the City sponsor the preparation of Multiple Property Submission Cover Documents as a vehicle to assist property owners in the nomination of individual properties and/or historic districts.

    a. It is recommended that a MPS be developed for "Late Nineteenth and Early Twentieth Century Residential Resources."

    b. It is recommended that a MPS be prepared for "Late Nineteenth Century Vernacular Stone Houses in Manhattan."

    c. The number of scattered resources within the City's traditional African-American community in the southeast portion of the city merits the preparation of a MPS for "African-American Cultural Resources in Manhattan."

C. HISTORIC DISTRICT DESIGNATION

1. It is recommended that the City act as the initiator, solicit support, and identify financial strategies to support the listing of the identified potentially eligible historic districts.

    a. Residential Districts

    b. Downtown Commercial District

    c. Institutional District

III. Local Conservation Districts

A. The City should establish Conservation Districts and design review as tools for upgrading properties not currently meeting National Register standards and to protect further loss of cultural fabric.

1. Investigate establishing public/private initiative involving property owners, the City, and the Kansas State Historical Society, Cultural Resources Division staff to create conservation districts in Wards 1 and 2.

2. It is recommended that the City initiate a cooperative program with property owners in neighborhoods adjacent to potential National Register Districts to create Conservation Districts that act as transitional buffer zones between new development and historic resources.

3. It is recommended that the City initiate a cooperative program with property owners and the African-American community to designate an African-American Community Conservation Zone.

I. FUTURE IDENTIFICATION AND EVALUATION EFFORTS

A. SURVEY PLAN

1. Recommendation

Prior to embarking upon further survey, the City of Manhattan should develop a survey plan that further identifies and refines as many of the community's historic contexts and property types as possible and, based upon this information, identifies and prioritizes future survey work.

Elaboration

The recommendation to develop a survey plan is important if the City of Manhattan desires to use preservation strategies as part of their planning and land use/development processes. Preservation planning is a process that organizes preservation activities (identification, evaluation, registration, and treatment of historic properties) in a logical sequence. Cultural resource survey is the important initial component in preservation planning. The inventory and evaluation of

community resources is the first step to developing local private and public programs that not only preserve important historic properties, but that also utilize preservation as a tool for economic development and the revitalization of older neighborhoods and commercial centers.

To be effective, future survey efforts must be carefully planned, taking into account Manhattan's planning needs, its legal obligations, the interests of its citizens, available funding, and the nature of its historic resources.

Preliminarily, the survey plan should identify research sources, broad historical contexts, expected property types, and geographic areas from research and field inspection that appear to contain a high concentration of historic resources. In addition, the survey plan should prioritize survey efforts and recommend levels of survey activity. All recommendations should result from a public participation process and consideration of the City of Manhattan's planning needs, staff resources, legal parameters, and public funding sources.

As defined by the National Park Service,[2] historic resources fall into five basic categories — buildings, sites, structures, objects, and districts. A wide range of resources that can be found in Manhattan fit into these categories and include the following.

- Notable examples of architectural styles and periods or methods of construction, particularly local or regional types. Sole or rare survivors of an important architectural style or type. Architectural curiosities and one-of-a-kind buildings.

- Buildings by important architects or master builders.

- Buildings or groups of buildings showing the history and development of such diverse areas as communications, community planning, government, conservation, economics, education, literature, music, and landscape architecture.

[2] Anne Perry, H. Ward Jandl, Carol D. Shull, Jan Thorman, *National Register Bulletin Guidelines for Local Surveys: A Basis for Preservation Planning* (Washington, D.C.: Department of the Interior, National Park Service, 1985), 9-11.

- Institutions that provide evidence of the cultural history of the community, including churches, universities, art centers, theaters, and entertainment halls.

- Stores and business buildings and other buildings and groups of buildings that provide a physical record of the experience of particular ethnic or social groups.

- Complexes of buildings, such as factory complexes, which comprise a functionally and historically interrelated whole.

- Markets and commercial structures or blocks.

- Buildings or groups of buildings where significant technological advances occurred, including agricultural experiment stations, laboratories, etcetera.

- Archaeological sites that may provide information answering scientific research questions or information relating to local, state, or national history.

- Site of cultural importance to local people or social or ethnic groups, such as the location of important events in history or prehistory.

- Ruins of historically or archaeologically important buildings or structures.

- Constructed landscapes that exemplify principles, trends, or schools of thought in landscape architecture.

- Industrial, engineering, transportation, and agricultural structures and groups of structures, including dams, utility or pumping stations, railroads, bridges, tunnels, granaries, silos, and corncribs.

- Objects important to historical or art-historical research or the cultural life of a community and related to a specific location, including statuary, rock carvings, fountains, outdoor sculpture, monuments, etcetera.

- Farmlands and related farm structures that possess an identity of time and place.

The National Park Service criteria for identification of cultural resources outline the information that should be documented as the result of survey activities. When such surveys are supported by grants-in-aid funds from the Department of the Interior's Historic Preservation Fund through the Kansas State Historical Society, such information must be recorded as a condition of the grant. Such documentation is basic to professional practice in the conduct of any survey regardless of its source of funding.

Because the survey area included only two of several wards that are important areas in the evolution of Manhattan and its built environment, there are other geographic areas that require identification and evaluation of historic resources. The development of historic contexts addressing general patterns and events identified two central stimuli to the physical development of Manhattan. The earliest is the river landing and railroad depot on the eastern edge of the City that spurred commercial and residential development on the City's eastern and southeast areas. Occurring almost simultaneously and stimulated by the growth of what is now Kansas State University, is the development in the City's historic northwest quadrant. The early location of the fairgrounds between these two areas and the establishment of rail lines and the east-west Fort Riley road stimulated infill development between the two.

The survey revealed a high concentration of historic residential resources not only within the survey area, but also in neighborhoods adjacent to the survey area. Because the survey boundaries were arbitrarily restricted to the historic Wards 1 and 2 to meet funding parameters, the survey did not evaluate all like resources in contiguous neighborhoods that enjoyed the same levels of historical integrity. In many instances, there was no clear visual distinction separating resources adjacent to the survey area boundaries. These resources appear to share the same time periods, patterns of development, and evolution of architectural styles, thus sharing important historic contexts. In particular, the area north of Poyntz Avenue has strong temporal and architectural associations running from 4th Street to the City Park and sometimes as far as 17th Street. The same is true of residential architecture in the area north from

Bluemont Avenue to Bertrand Street, which is similar to that which is found in Wards 1, 2, 4, and 5. Also of note is the presence of African-American resources in the southwestern part of the survey area, which appears to expand westward from Ward 1 into Ward 5.

2. Recommendation

As a first phase of the survey plan, the City should initiate preparation of a Multiple Property cover document (Multiple Property Documentation Form)[3] for late nineteenth and early twentieth century residential resources throughout Manhattan.

Elaboration

Because of the overwhelming similarity of residential resources in the older wards of Manhattan, it is recommended that the City sponsor the preparation of a Multiple Property Submission (MPS) for residential resources in Manhattan. This will entail

- determining neighborhoods and streetscapes that meet minimal integrity thresholds for National Register residential districts;

- identifying residential architectural and functional property types found within the City dating prior to 1960 and expanding on the historical contexts identified in the survey of Wards 1 and 2;

- further refining residential architectural and functional property types and sub-types;

- establishing integrity thresholds for nominating historic residential properties to the National Register of Historic Places; and

[3] The Multiple Property Submission is discussed a length later in this section.

- conducting a building-by-building assessment of architectural integrity, architectural style, and/or property type.

This approach will provide base mapping of historic Manhattan neighborhoods, which will assist city planning entities in prioritizing future evaluation and protection. The preparation of a MPS cover document will be a more efficient and cost-effective way to identify and document residential property types and sub-types than a mass reconnaissance-level survey and preparation of individual forms for all residential properties in the historic wards of Manhattan. The MPS cover document will identify and map the geographic areas in which these historic residences occur. This will allow further documentation to occur on a building-by-building basis when there is property owner support and/or funding for nominating properties to the National Register, avoiding updating of previous survey data. It will also allow nominations of eligible properties already surveyed in Wards 1 and 2 to proceed. For planning purposes, such an approach also provides preliminary but comprehensive identification of residential areas that meet National Register historic integrity thresholds for districts. Where there are areas where the City is considering active development or revitalization efforts, specific geographic areas can be targeted for more intensive inventory and evaluation, thus incorporating preservation early in the neighborhood planning process.

Recommendation

The City should give high priority for intensive-level survey of the City's historic African-American resources.

3. Elaboration

The City should give high priority for intensive-level survey of the City's historic African-American resources. Flooding, commercial development, and road projects significantly impacted the historic resources in African-American neighborhoods created by both de facto and legislative segregation that formed the City's African-American

community. Remaining associated resources may be rare and/or endangered. There are, however, a sufficient number of resources to provide visual evidence of this significant component of the City's history. Because reconnaissance-level survey does not investigate individual property histories and the use of common folk house/vernacular designs by African-Americans for their residences, a more intensive-level survey is necessary to identify and evaluate these properties. Future intensive-level survey should occur before any City sponsored alterations/demolition occurs to properties in this and contiguous areas to the west.

4. Recommendation

The City should sponsor the reconnaissance-level survey of the historic commercial area of Aggieville.

Elaboration

The initial development of historic contexts relating to Manhattan's development identified two pivotal commercial centers — the historic "downtown" commercial enclave stretching from the river west along Poyntz Avenue, and the "uptown" Aggieville commercial neighborhood that evolved near the college campus. A windshield survey by Historic Preservation Services revealed that the Aggieville area retained a high degree of buildings with historical architectural integrity that are commercial property types identified in the survey. Because of their significant associations with the development of the university and the availability of federal and state rehabilitation tax credits, they merit priority in the City's survey plan for reconnaissance level survey. This will facilitate property owners' nomination of qualifying properties to the National Register and utilization of rehabilitation tax credits to assist in maintaining their historical integrity.

II. NATIONAL, STATE, AND LOCAL REGISTER DESIGNATION

NATIONAL AND STATE REGISTER DESIGNATION

Cultural resource surveys provide preliminary identification and evaluation of historic resources. This process sets the stage for implementing protective efforts to preserve significant resources. Nomination to the National Register of Historic Places and concurrent listing in the Register of Historic Kansas Places provides one level of protection. In addition to recognition of a property's significance, a number of incentive and protection programs are associated with listing in the National Register.

- **Tax Credits.** The State of Kansas recently enacted legislation that creates a state income tax credit equal to 25 percent of rehabilitation expenses for historic properties whether they are income-producing or non-income-producing. Owners of National Register listed properties used for income-producing purposes are eligible for a federal tax credit equal to 20 percent of qualified rehabilitation expenses. Income-producing properties may be eligible for both federal and state rehabilitation tax credits.

- **Federal Charitable Tax Deductions** are also available for contributions of easements for conservation of historically significant land areas or structures.

- **Protection From Federal Undertakings.** Section 106 of the National Historic Preservation Act (as amended) requires federal agencies to consider the effect of undertakings (federal licenses, permits, or funding projects) on properties on or eligible for listing in the National Register of Historic Places. If a project threatens to harm such properties, the federal Advisory Council on Historic Preservation must be consulted to consider ways to avoid or minimize damage.

- **Protection Under the Kansas Historic Preservation Act.** The State of Kansas and any political subdivision of the state (county, township, city, school district, special district, regional agency, or redevelopment agency) cannot undertake any project that encroaches upon, damages, or destroys any State or National Register property or its environs until the State Historic Preservation Office (SHPO) investigates and makes recommendations to the local agency. The agency must prove that it made an effort to exclude or minimize harm to the property. The law also provides an appeals process for judicial review and civil enforcement.

  Owners of properties that are individually significant or contribute to a historic district who wish to make changes that require government permits must submit their plans to the City for review by the City and SHPO staffs. They will

review the plans using the "Secretary of the Interior's Standards for Rehabilitating Historic Buildings." These standards assist owners in adapting historic buildings for modern use and include guidelines for new construction as well as rehabilitation.

- **Grants.** Properties listed in the National Register are automatically listed in the Register of Historic Kansas Places and can compete for the 80/20 matching grant funds from the Kansas Heritage Trust Fund for selected stabilization and/or rehabilitation projects.

LOCAL DESIGNATION

The National Register criteria also serve as base guidelines for local designation of individual properties and historic districts for municipalities and county governments that have enacted preservation ordinances for protection of historic resources that meet the guidelines of the national Certified Local Governments (CLG) program. Manhattan became a CLG in 2002. One of the advantages of utilizing the National Register criteria for significance is that both federal and Kansas court decisions recognize the criteria as a standard for determining historical significance. Thus, properties identified as minimally meeting National Register criteria in this study are eligible for local designation as well.

STRATEGIES FOR NOMINATING PROPERTIES

The state and National Register programs allow for a variety of ways to nominate properties based on their level of significance, historic architectural integrity, and proximity to other historically significant resources. Properties can be nominated individually, as part of a thematically linked Multiple Property Submission, or as contributing elements to a Historic District.

It should be noted that information resulting from reconnaissance-level survey relating to potential eligibility for listing in the state and/or National Register of Historic Places is preliminary and therefore somewhat limited. Recommendations from this level of survey are based on an initial assessment of historical architectural integrity that serves as an initial threshold to meeting the National Register criteria. Resources are then evaluated for their associations with known general historic contexts developed as part of the preliminary research for the reconnaissance-level survey. Because of the size of the survey area, these contexts may not be fully developed and additional contexts may be developed to address other areas of the City as survey continues. For

example, the survey of Wards 1 and 2 did not address contexts associated with rural resources or with the development of the area adjacent to Kansas State University other than to note very general patterns of development within the community.

All of the properties recommended in this survey report as being potentially eligible for listing in the National Register may be eligible under one or more National Register criteria. All of these properties meet the minimal historical/architectural integrity requirements. Additional research and assessment and consultation with the Kansas State Historical Society, Cultural Resource Division's National Register program staff will be necessary to pursue preparation of nominations for properties identified in this survey as potentially eligible for listing in the National Register as individual properties or as properties contributing to a district.

A. INDIVIDUALLY ELIGIBLE PROPERTIES

1. Recommendation

The City should support individual property owners toward nominating individually eligible properties for listing in the National Register of Historic Places.

Elaboration

The City can support register listing by maintaining a list of potentially individually eligible properties and notifying owners of the benefits of listing, such as rehabilitation tax credit incentives, as well as the procedures for nominating properties.

The following individual properties appear to retain sufficient architectural integrity for listing in the National Register of Historic Places[4] if they have strong associations with one or more of the historical contexts identified in this survey. The properties that received an excellent rating for historical/architectural integrity are as follows:

- 501 Bluemont Avenue, Mixed Style Residence, 1911

[4] Properties listed in the National Register of Historic Places are automatically listed in the Register of Historic Kansas Places. The National Register criteria also serve as the basis for local designation of historic properties.

- 511 Bluemont Avenue, Craftsman Style Residence, circa 1919[5]
- 515 Bluemont Avenue, Craftsman Style Residence, circa 1910
- 521 Bluemont Avenue, Upright-and-Wing Vernacular Residence, circa 1900
- 605-607 Bluemont Avenue, Modern Movement Style Duplex, circa 1945[6]
- 625 Bluemont Avenue, Craftsman Style Residence, circa 1928
- 211 Colorado Street, Modern Commercial Building, circa 1950
- 525 Colorado Street, Bungaloid Vernacular Residence, circa 1916[7]
- 602 Colorado Street, Gabled Ell Vernacular Residence, circa 1885
- 100 Courthouse Plaza, Romanesque Revival Riley County Courthouse, 1905-1906
- 312 Fremont Street, Vernacular Commercial Building, circa 1950
- 330 Fremont Street, Vernacular Composite Roof Residence, 1905/1914[8]
- 405 Juliette Avenue, Composite Roof Vernacular Residence, 1950
- 412 Fremont Street, Craftsman Style Residence, 1917
- 417 Fremont Street, Prairie School Style Apartment Building, 1925
- 418 Fremont Street, Prairie School Style Residence, circa 1915
- 423 Fremont Street, Prairie School Style Residence, 1908
- 428 Fremont Street, Queen Anne Style Residence, circa 1900
- 504 Fremont Street, Craftsman Style Residence circa 1925
- 511 Houston Street, Craftsman Style Residence, 1919
- 621 Fremont Street, Modern Movement Style Residence, circa 1954
- 624 Fremont Street, I-House Residence, circa 1868
- 529 Houston Street, Queen Anne Style Residence, 1879
- 603 Houston Street, Second Empire Style Residence, 1873-1874

[5] Because of the large number of Craftsman Style houses found within the survey area and in adjacent areas, this architectural property type should be nominated as part of a MPS document that establishes registration requirements.

[6] The buildings erected in the survey area after World War II, require more evaluation as an architectural property type and for their associations with established contexts in Wards 1 and 2 before they can be nominated for individual significance in association with their style.

[7] Because of the large number of vernacular bungaloid houses found within the survey area and in adjacent areas, this architectural property type should be nominated as part of a MPS document that establishes registration requirements.

[8] Because of the large number of vernacular composite roof houses found within the survey area and in adjacent areas, this architectural property type should be nominated as part of a MPS document that establishes registration requirements.

- 611 Houston Street, Queen Anne Style Residence, 1903
- 617 Houston Street, Queen Anne Style Residence, circa 1906
- 625 Houston Street, Gabled Ell Vernacular Residence, circa 1880
- 629 Houston Street, Shingle Style Residence, 1891
- 410 Humboldt Street, Modern Movement Commercial Building, 1945
- 214 Juliette Avenue, Craftsman Style Residence, circa 1918
- 110 North Juliette Avenue, Craftsman Style Residence, circa 1918
- 520 North Juliette Avenue, Colonial Revival Style Residence, circa 1925
- 410 North Juliette Avenue, Craftsman Style House, circa 1915
- 403 South Juliette Avenue, Bungaloid Vernacular Residence, circa 1920
- 415 South Juliette Avenue, Composite Roof Vernacular House, circa 1905
- 505 South Juliette Avenue, American Four-Square Residence, circa 1910[9]
- 509 South Juliette Avenue, Central Passage - Double Pile Vernacular Residence, circa 1945
- 310 Laramie Street, Craftsman Style Residence, circa 1922
- 314 Laramie Street, Craftsman Style Residence, circa 1922
- 315 Laramie Street, Pyramid Square Vernacular Residence, 1916
- 326 Laramie, Gabled Ell Vernacular Residence, circa 1880
- 501 Laramie Street, Italianate Style Residence, circa 1885
- 515 Laramie Street, Gabled Ell Vernacular Residence, circa 1905
- 522 Laramie Street, Craftsman Style Residence, circa 1925
- 523 Laramie Street, Gabled Ell Vernacular Residence, circa 1908
- 601 Laramie Street, Craftsman Style Residence, 1923
- 605 Laramie Street, Craftsman Style Residence, 1920
- 606 Laramie Street, Composite Roof Vernacular Residence, circa 1905
- 617 Laramie Street, Modern Movement Minimal Traditional Style Residence, circa 1950

[9] The rarity of the architectural style in the survey area and the large number in adjacent areas requires more investigation as to the occurrence of the style in Manhattan at large before it can be nominated as an individually significant property. This architectural property type should be nominated as part of a MPS document that establishes registration requirements.

- 413-415 Leavenworth Street, American Four-Square Residence, 1926
- 419 Leavenworth Street, Vernacular Side Hall Residence, circa 1874
- 421 Leavenworth Street, Craftsman Style Residence, 1923
- 605 Leavenworth Street, Craftsman Style Residence, 1912
- 609 Leavenworth Street, Craftsman Style Residence, circa 1925
- 505-05 Moro Street, Modern Movement Style Duplex, circa 1945
- 506 Moro Street, Craftsman Style Residence, circa 1925
- 527 Moro Street, Open Gable Vernacular Residence circa 1925
- 530 Moro Street, Queen Anne Style Residence, 1908
- 614 Moro Street, American Four-Square Residence, 1910
- 618 Moro Street, Central Passage - Double Pile Vernacular Residence, 1905
- 619 Moro Street, Craftsman Style Residence, circa 1925
- 322 Osage Street, Queen Anne Style Residence, circa 1913
- 324 Osage Street, Open Gable Vernacular Residence, circa 1917
- 400 Osage Street, I-House Residence, circa 1880
- 414 Osage Street, Multi-Family Residence, 1928
- 502 Osage Street, Vernacular Side Hall Residence, 1880
- 506 Osage Street, Craftsman Style Residence, circa 1925
- 521 Osage Street, Prairie School Style Residence, circa 1927
- 526 Osage Street, Craftsman Style Parsonage, 1928
- 620 Osage Street, Gabled Ell Vernacular House, circa 1900
- 630 Osage Street, Modern Movement Four-Family Flat, circa 1950
- 501 Pierre Street, Pyramid Square Vernacular Residence, circa 1900
- 510 Pierre Street, Queen Anne Style Residence, circa 1905
- 515 Pierre Street, Gabled Ell Vernacular Residence, circa 1910
- 516 Pierre Street, Gabled Ell Vernacular Residence, circa 1900/1916
- 527 Pierre Street, Craftsman Style Residence circa 1925
- 529 Pierre Street, Greek Revival I-House, 1871-1872
- 624 Pierre Street, Late 19th and Early 20th Century Revival Style Seven Dolors Catholic Church Parsonage, circa 1927
- 230 Poyntz Avenue, Late 19th Early 20th Century Revival Style Two-Part Commercial Block, 1884
- 412 Poyntz Avenue, Late 19th and Early 20th Century Revival Style Opera House, 1910
- 414 Poyntz Avenue, Late 19th and Early 20th Century Revival Style Three-Part Vertical Block, 1912

- 418 Poyntz Avenue, Late 19th and Early 20th Century Revival Style Hotel, 1925
- 530 Poyntz Avenue, Classic Revival Masonic Temple, circa 1920
- 601-611 Poyntz Avenue, Gothic Revival Side Steeple Church, 1870, 1909, 1945
- 612 Poyntz Avenue, Gothic Revival Gable End Church, 1925
- 401 Yuma Street, Bethel AME Parsonage, 1916
- 307 North 3rd Street, Modern Commercial Building, circa 1950
- 521 North 3rd Street, Modern Movement, One-Part Commercial Block, circa 1950
- 700 North 3rd Street, Vernacular Commercial Building, circa 1950
- 315 South 3rd Street, One-Part Commercial Block Building, circa 1950
- 102-105 North 4th Street, One-Part Commercial Block Building, circa 1906
- 120 North 4th Street, Community House Building, 1917-1918
- 221 North 4th Street, Automotive Dealer Building, circa 1945
- 211-223 South 4th Street, One-Part Commercial Block Building, 1924
- 511 North 4th Street, Colonial Revival Residence, 1925
- 319 North 5th Street, Queen Anne Style Residence, 1904
- 405 North 5th Street, Craftsman Style Residence, circa 1915
- 414 North 5th Street, Vernacular Open Gable Front Residence, circa 1950
- 511 South 5th Street, Composite Roof Vernacular Residence, 1915
- 608 South 5th Street, One-Part Commercial Block Building, circa 1950
- 621 North 6th Street, Craftsman Style Residence, 1923

Many properties ranked as "Good" for their retention of historic/architectural integrity may also be individually eligible for listing in the National Register of Historic Places. The following individual properties appear to retain sufficient architectural integrity for listing in the National Register of Historic Places for their local significance due to associations with one or more historical contexts identified in this survey. These buildings have significance by virtue of a unique functional property type or as rare surviving examples from their era of construction.

- 617 Colorado Street, Shingle Style Residence, 1891-92

- 308 Fremont Street, Upright-and-Wing Vernacular Residence, 1895
- 401 Fremont Street, Second Empire Style Residence, 1880
- 410 Fremont Street, Gabled Ell Vernacular Residence, circa 1895
- 601 Fremont Street, Gabled Ell Vernacular Residence, circa 1883
- 401 Houston Street, Classic Revival Style Post Office Building, 1909
- 621 South Juliette Avenue, Vernacular Industrial Long Oil Company Building, 1920
- 530 Osage Street, Vernacular Side Steeple St. Luke's Lutheran Church Building, 1928
- 618 Osage Street, Cross-Hipped Vernacular Residence, 1883
- 618 Pierre Street, Gabled Ell Vernacular Residence, 1885
- 431 Pottawatomie Avenue, Italianate Style Residence, circa 1870
- 304 Poyntz Avenue, Italianate Two-Part Commercial Block Building, 1897
- 321 Poyntz Avenue, Two-Part Commercial Block Building, 1880
- 323 Poyntz Avenue, Two-Part Commercial Block Wharton Building, 1890/1916
- 328 Poyntz Avenue, Two-Part Commercial Block Eames Building, 1890
- 401 Poyntz Avenue, Two-Part Commercial Block Union National Bank Building, 1905
- 405-407 Poyntz Avenue, Two-Part Commercial Block S. N. Higginbotham Store, 1918
- 406 Poyntz Avenue, Two-Part Commercial Block Smith Building, 1909
- 431 Poyntz Avenue, One-Part Commercial Block Farmer's Cooperative Building, 1891/1935
- 512 Poyntz Avenue, Modern Movement One-Part Commercial Block Building, 1940
- 401 Yuma Street, Gabled Ell Bethel AME Church Building, 1927
- 105 North 3rd Street, Two-Part Commercial Block Building, circa 1888
- 115 North 4th Street, Art Deco, Two-Part Vertical Block Manhattan Telephone Company Building, 1925

Many of the residential properties with a "Good" rating for architectural/historical integrity may meet National Register

registration criteria for individual significance as part of a Multiple Property Submission. They represent a property type that appears frequently in the survey area and in adjacent areas and which should be nominated as part of a MPS document that establishes registration requirements specific to the architectural property type. Those architectural property types include multi-family buildings, Craftsman/Bungalow Houses, and Pyramid Square Vernacular Houses.

B. MULTIPLE PROPERTY SUBMISSIONS

1. Recommendation

It is recommended that the City sponsor the preparation of Multiple Property Submission Cover Documents as a vehicle to assist property owners in the nomination of individual properties and/or historic districts.

Elaboration

Properties that are individually eligible for listing in the National Register of Historic Places and eligible districts that share certain specific themes may be nominated utilizing the Multiple Property Submission (MPS) format. A MPS is a vehicle for nominating both contiguous and discontiguous individual properties and/or districts that share the same theme for inclusion in the National Register of Historic Places. The MPS includes a cover document that identifies functional and/or architectural property types that have shared physical characteristics and historic contexts. It also defines architectural integrity registration requirements. Subsequent individual property or district nominations need only provide the physical description and history of the resource(s) being nominated and reference the contexts, property types, and registration requirements outlined in the cover document. This makes the nomination process significantly easier, quicker, and more cost-effective. With a MPS in place, property owners or the City can initiate nominations that require significantly less time and effort to prepare. The contexts and description of property types developed in

this survey and documented in the survey report, can serve as a basis for the preparation of certain types of Multiple Property Submissions.

The MPS format provides an economy of scale by allowing like resources to be nominated under one cover document, thus avoiding redundancy. Furthermore, the ability to nominate similar properties over a period of time under one cover document provides flexibility to a nomination process that is dependent on owner support. The MPS format also assists in preservation planning and cultural resource management. Because it establishes registration requirements for similar properties that may be nominated in the future, it provides the advantage of predetermining the shared physical and thematic characteristics of particular functional or architectural property types to facilitate future identification and evaluation.

A MPS may be quite inclusive in the types of resources that have shared associations or themes. It may include broad historical contexts within specific boundaries and time periods. For example, general categories of discontiguous types of resources found in this survey might be "Late Nineteenth and Early Twentieth Century Residential Resources in Manhattan" or "Historic Commercial Properties in Manhattan." Using this general thematic approach, individual properties or small districts found in Wards 1 and 2 could be nominated based on information yielded in this survey. Future nominations using the same cover document could include similar neighborhoods and/or commercial centers in areas that have yet to be surveyed.

A MPS can also be narrowly focused and include very specific property types, periods of construction, and/or geographic areas. A MPS submission for "Nineteenth Century Stone Houses in Manhattan" is a viable approach to nominating some very significant resources found scattered throughout the City. Because of the architectural and engineering school at what is now Kansas State University, Manhattan enjoys a high degree of professionally designed residences and commercial buildings in comparison to other Kansas communities of its size and period of development. Multiple Property Submissions

based on this general theme or addressing the work of specific architects/builders is a feasible approach to nominating resources.

The database fields and historic contexts developed in this phase of cultural resource survey in Manhattan, provide guidance in the development of thematic nominations that can be built upon as the inventory of historic resources throughout the City continues and as new contexts are developed and old contexts augmented.

a. Recommendation

As noted previously, based upon the results of this survey within Wards 1 and 2 and of a windshield survey of the neighborhoods surrounding the survey area, it is recommended that a MPS be developed for "Late Nineteenth and Early Twentieth Century Residential Resources." This approach will allow the nomination of both individually eligible high style architectural property types as well as vernacular property types found scattered throughout Manhattan's historic neighborhoods. It will also allow nomination of districts that contain a contiguous number of residential resources that may or may not be individually eligible, but as a whole represent a significant and distinguishable entity. An elaboration on the recommendation for listing residential districts as part of a MPS follows in the discussion of designation of historic districts.

b. Recommendation

Because of the documented presence of scattered stone houses with associations to the City's earliest periods of history, it is recommended that a MPS be prepared for "Late Nineteenth Century Vernacular Stone Houses in Manhattan."

Elaboration

As noted in the documentation of historic contexts relating to architectural styles and property types, Manhattan's settlers

utilized native limestone in the construction of their homes. Scattered throughout the City's older sections and in the rural countryside are one- and two-story stone houses erected in the mid- to late nineteenth century. These residences reflect a variety of vernacular building traditions that Kansas' early citizens brought to the area. In addition, the use of native building materials to execute traditional American building forms created a unique property type. They also comprise some of the earliest extant residences in Riley County and Manhattan. Each is significant for its distinctive design and thus provides important information on the variety and continuum of vernacular adaptations of a rare property type.

c. Recommendation

As noted previously, the number of scattered resources within the City's traditional African-American community in the southeast portion of the city merits the preparation of a MPS for "African-American Cultural Resources in Manhattan."

C. HISTORIC DISTRICT DESIGNATION

1. Recommendation

It is recommended that the City act as the initiator, solicit support, and identify financial strategies to support the listing of the identified potentially eligible historic districts.

Elaboration

a. Residential Districts

The survey identified several small residential enclaves within the survey area that as contiguous groups retain their historical/architectural integrity and that meet at least one of the four National Register criterion.[10] These enclaves include

[10] Because this is a reconnaissance level survey, information about resources associations were limited to documentation of significant local associations with the pattern of development of the City (Criterion A) and architectural significance (Criterion C).

small clusters of properties that have integrity ratings ranging from fair to excellent and are very similar to a significant number of like resources throughout Manhattan. Because of their small size and significance as representatives that are part of a larger group of similar resources, it is recommended that these residential districts be nominated as part of a MPS.

Within the survey area, one residential enclave appears to have definable boundaries and could currently be nominated as a discrete historic district or as a district nominated thematically as part of a MPS. The potential district is roughly bounded by Houston Street on the north, 4th Street on the east, the back alley of the residences facing onto Pierre Street on the south, and Juliette Avenue on the west (see Figure 17).

b. Downtown Commercial District

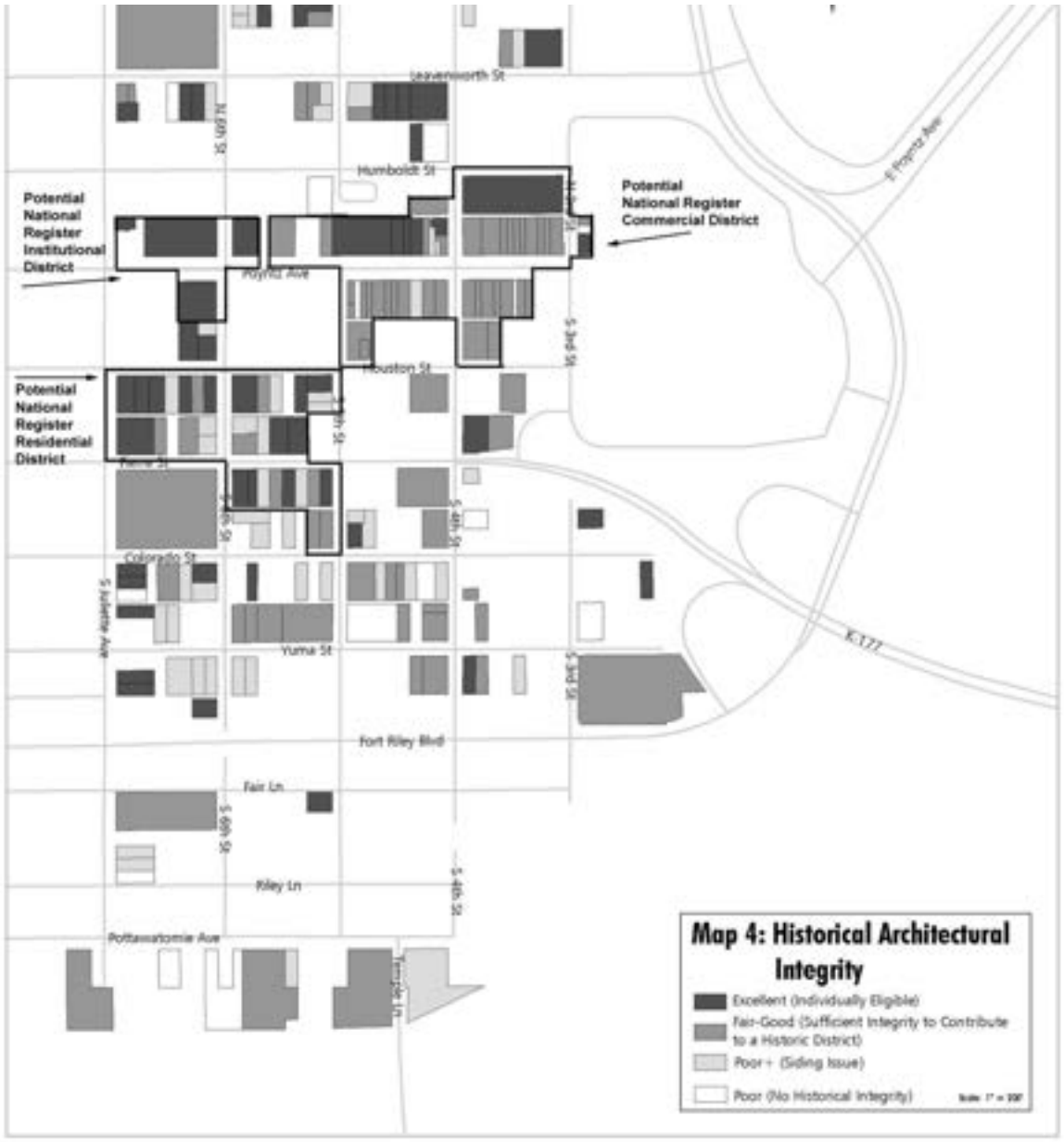
The survey identified a sufficient number of late nineteenth and early to mid-twentieth century commercial buildings located in an area bounded by Humbolt Street on the north, North 3rd Street on the east, Houston Street on the south, and 6th Street on the west, roughly corresponding to the locally designated Downtown Historic District. These resources as a group meet the National Register architectural integrity criteria and have significant associations with the patterns of commercial development of Manhattan as well as the evolution of commercial architecture in the City. The area contains both high style commercial architectural styles and vernacular designs that are uniformly applied to one-part commercial block and two-part commercial block building types/forms. The variety of styles and design treatments convey information about the unique continuum of commercial architecture found in Manhattan. Their historic uses provided an understanding of the commercial development of the City. As a group, their setting, design, materials, and workmanship convey feelings and provide associations with the evolution of the city's commercial and government centers.

There appears to be considerable change in the visual appearance of Manhattan's downtown commercial area since the preparation of the draft nomination in the 1980s. There is evidence of the removal of non-historic materials to reveal the historic appearance of a significant number of buildings. A number of historic buildings show either sympathetic or inappropriate alterations. This documentation provides important information that is necessary to authenticate the evolution of the City's first commercial center. The research and analysis of building history and façade alterations provided by Patricia J. O'Brien, PhD for this study provides additional clarity to the evolution of the commercial area that will assist in the preparation of a nomination.

c. Institutional District

The survey identified a cluster of high style institutional buildings at the intersection of Poyntz Avenue and North 6th Street that include the Classical Revival style Masonic Temple at 530 Poyntz Avenue (circa 1920); the Side Steeple Gothic Revival Church at 601-611 Poyntz Avenue (1870, 1909, 1945); and the Gothic Revival Gable End Church at 612 Poyntz Avenue, (1925). While each is individually eligible for listing in the National Register for their architectural significance, they may be listed as part of a contiguous district for their associations with popular architectural styles for institutional/public buildings.

Figure 17: Potential National Register Districts



III. LOCAL CONSERVATION DISTRICTS

A. Recommendation

The City should establish Conservation Districts and design review as tools for upgrading properties not currently meeting National Register standards and to protect further loss of cultural fabric.

Currently, the City's "Historic Resources" Ordinance[11] gives the Historic Resources Board broad powers to make recommendations to the City Commission regarding the designation of districts and the adoption of related specific ordinances for properties having "historic, community, and/or architectural value." This provision enables the City to establish Conservation Districts with specific design review criteria through the creation of overlay zoning in areas that do not meet National Register criteria, but that do contain resources that create a distinct sense of place by virtue of their "historic, community, and/or architectural value." The creation of Conservation Districts would include minimal guidelines to control future development that

- protects loss of cultural fabric;
- promotes upgrading of properties not currently meeting National Register criteria;
- promotes appropriate new development and construction; and/or
- creates transitional buffer zones between national, state, and local districts and non-historic areas.

Elaboration

A tool that is gaining popularity nationwide for upgrading properties to meet National Register standards or for providing protection to historic resources that do not retain sufficient integrity themselves to be listed in a local and/or the National Register is the creation of Conservation Districts. Through general guidelines developed to assist appropriate

[11] Section 17.4-10, item numbers 4, 8, and 12 under "Powers and Duties" of the Historic Resources Board.

development of specific areas, locally designated Conservation Districts can be used to stabilize and increase property values in older neighborhoods and to create transitional buffer zones adjacent to National Register or locally designated historic districts. Or, through designation of Conservation Districts, the City of Manhattan, with the support of property owners, can establish specific design standards to guide improvements that will upgrade contributing historic resources to meet National Register criteria so they may eventually be listed in the National Register and qualify for incentives reserved for National Register properties. In Conservation Districts, design review of major changes (such as new construction, major alterations, demolition, and land use) occurs in an effort to limit adverse changes to the visual context of the district, and encourages property owners to make appropriate changes to their buildings (including the rehabilitation of historic buildings that have the potential to contribute to a future National Register or local historic district). They also provide compatible design parameters for new construction that is complementary to specific neighborhoods.

Suggested Criteria for the Designation of Conservation Districts

A group of structures, landscape elements, or any integrated combination thereof should meet one or more of the following criteria to be designated by city ordinance as a Conservation District.

- Developed at least fifty years ago and retains distinctive architectural and historical characteristics that are worthy of conservation, but which has less historical, architectural, or cultural significance than a Historic District (which must meet National Register of Historic Places criteria);

- Retains a recognized neighborhood identity and character by virtue that it possesses unifying distinctive elements of exterior features or by environmental characteristics that create an identifiable setting, character, or association;

- Has a relationship to an identifiable neighborhood center or historic area where preservation of this relationship is determined to be critical to the protection of such center or historic area; and/or

- Owing to its unique location or singular physical characteristics, represents an established and familiar visual feature of the neighborhood or the community.

1. Recommendation

The City should investigate establishing public/private initiatives involving property owners, the City, and the Kansas State Historical Society Cultural Resources Division staff to create conservation districts in Wards 1 and 2.

The survey of Wards 1 and 2 identified several distinct areas that meet the criteria for a Conservation District and where implementation of a Conservation District will protect the historic and architectural character of significant resources.

The presence of large numbers of residential buildings scattered throughout the survey area and the City's older neighborhoods that retain their character-defining elements but have non-original siding currently is a disincentive to the nomination of districts to the National Register. Kansas's registration requirements prohibit the listing of any building with non-original siding as a contributing element to a historic district;[12] however, such properties may be determined eligible for listing (and for the associated rehabilitation tax incentive programs) if (1) the original siding is present underneath; and (2) if the non-original siding is removed.

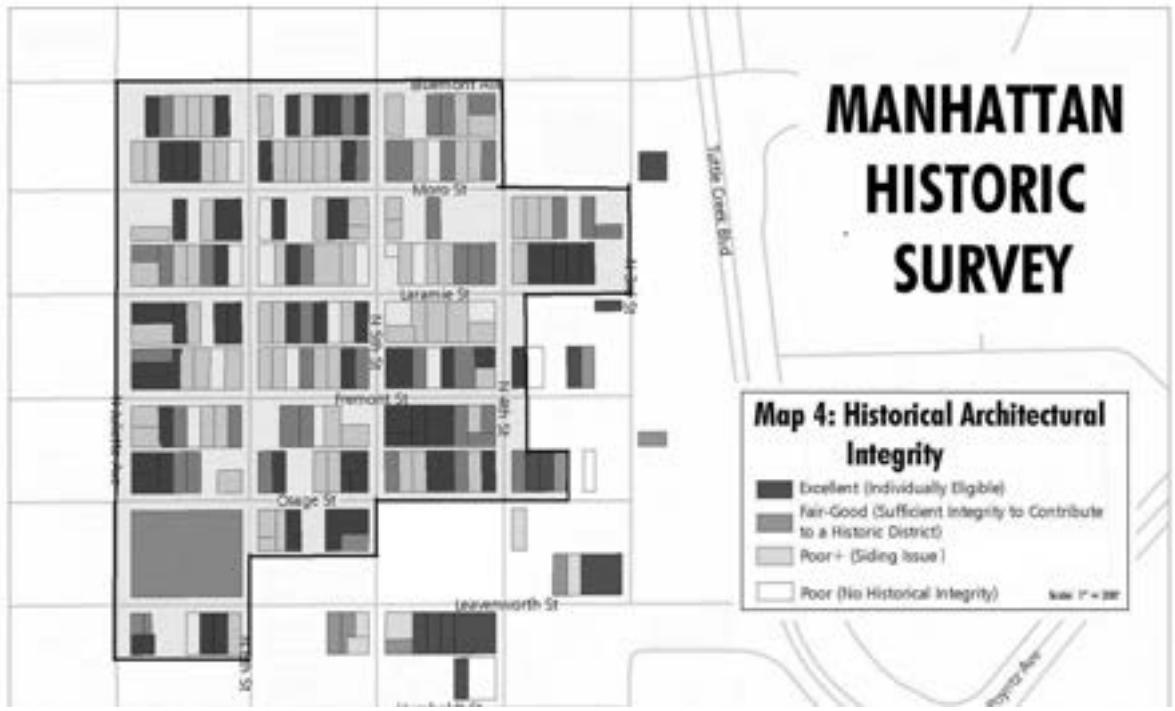
The creation of Conservation Districts in areas where non-historic siding is the only impediment to National Register eligibility can serve to protect the areas from further installation of inappropriate siding and other inappropriate changes until public/private partnership programs to remove the non-historic siding and to seek listing in the National Register can be developed.[13]

[12] The exception to this rule is in the case of stucco applied during the property's period of significance and as part of an overall design change.

[13] Such programs can include the cost of siding removal and repair of original siding as allowable state and federal rehabilitation tax credit expenditures**.**

These neighborhoods are worthy of conservation and could easily form larger contiguous National Register districts with the removal of the non-historic siding. They have the potential to be easily upgraded and nominated, but they require protective management strategies and incentives. In particular, significant alterations, new construction, and demolition need to be monitored and to occur under guidelines specifically designed to enhance their National Register eligibility.

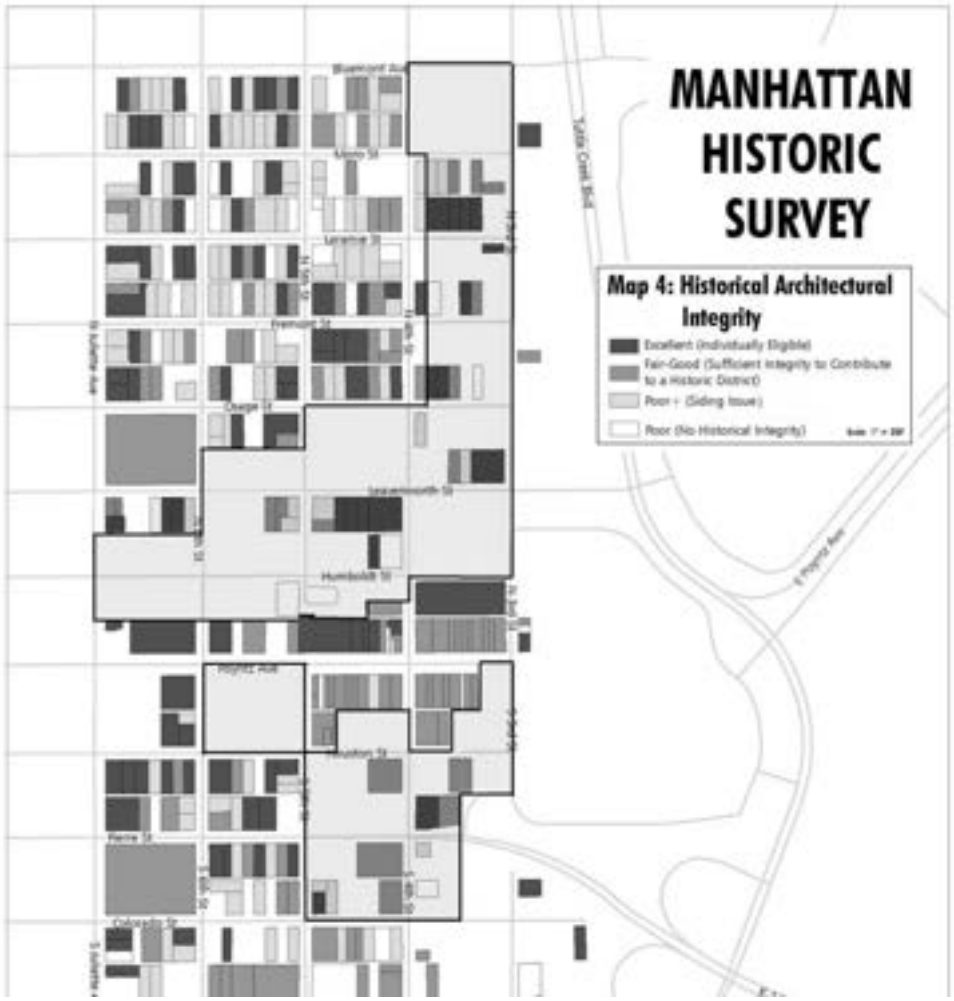
Figure 18: Potential Conservation District – National Register Upgrade



2. Recommendation

It is recommended that the City initiate a cooperative program with property owners in neighborhoods adjacent to potential National Register Districts to create Conservation Districts that act as transitional buffer zones between new development and historic resources.

Figure 19: Potential Conservation District Transition Zones



Elaboration

In addition to protecting resources that have potential for National Register listing, some of these neighborhoods retain enough visual character to provide a transitional buffer zone to National Register or National Register eligible districts and/or locally designated historic districts. Management of appropriate demolition, development, and land use in these areas is crucial to maintaining stable property values and defining appropriate transitions between commercial areas and residential neighborhoods. Crucial design issues for new construction and renovation are compatibility of size, scale, massing, and materials.

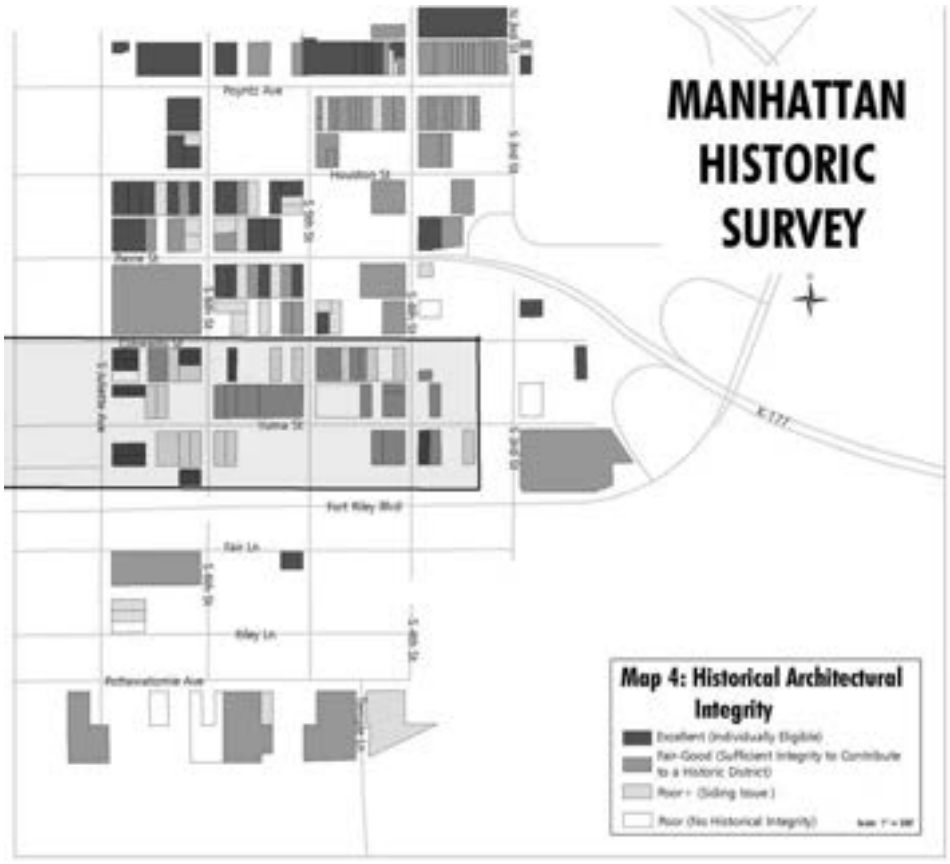
3. Recommendation

The City initiate a cooperative program with property owners and the African-American community to designate an African-American Community Conservation Zone.

Elaboration

As noted previously, the area roughly bounded by Colorado Street to the north, 4th Street to the east, Fort Riley Boulevard to the South, and extending west of Juliette Avenue appears to have associations with the history of Manhattan's African-American community. Scattered throughout this area are historic buildings dating from the late nineteenth century through the Civil Rights Movement of the 1960s and early 1970s. The residential properties not only share associations related to their common history, the area also includes identifiable neighborhood centers and sites that allowed the community to function in a segregated society and played a role in local desegregation efforts in the mid-twentieth century. Preservation of the cultural resources associated with these relationships is critical to the protection of this historic area. Designation as a conservation area will allow time to develop appropriate identification, evaluation, and protection strategies (including federal, state, and local designation and their associated incentive and grant programs).

Figure 20: African-American Neighborhood Conservation District



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APPENDICES

HISTORIC PRESERVATION — A FEDERAL, STATE, AND LOCAL PARTNERSHIP

DEVELOPMENT OF THE PRESERVATION MOVEMENT

For at least one hundred years, individuals and organizations have recognized the importance of buildings and sites that represent important links to the past. During the late nineteenth century, increasing numbers of local historical groups formed throughout Kansas and focused on developing patriotic programs, lectures, research publications, and archival and artifact collections. These groups and the general public also shared an interest in community heritage and preservation of local landmarks.

At the forefront of this effort was the Kansas State Historical Society. In 1875, the Kansas Editors' and Publishers' Association founded the Kansas State Historical Society (KSHS) to save state records. For nearly forty years, KSHS occupied a succession of quarters in the statehouse as its holdings steadily grew. In 1914, the collections were moved to the grand and newly constructed Memorial Building in downtown Topeka. During the past century, KSHS' role expanded beyond its original emphasis on collecting and publishing research. Today KSHS continues these fundamental activities and has added a broad array of interpretive and educational programs in conjunction with historic sites, technical assistance, and field service programs. The Kansas State Historical Society operates both as a nonprofit membership organization and as a specially recognized society supported by state appropriations.

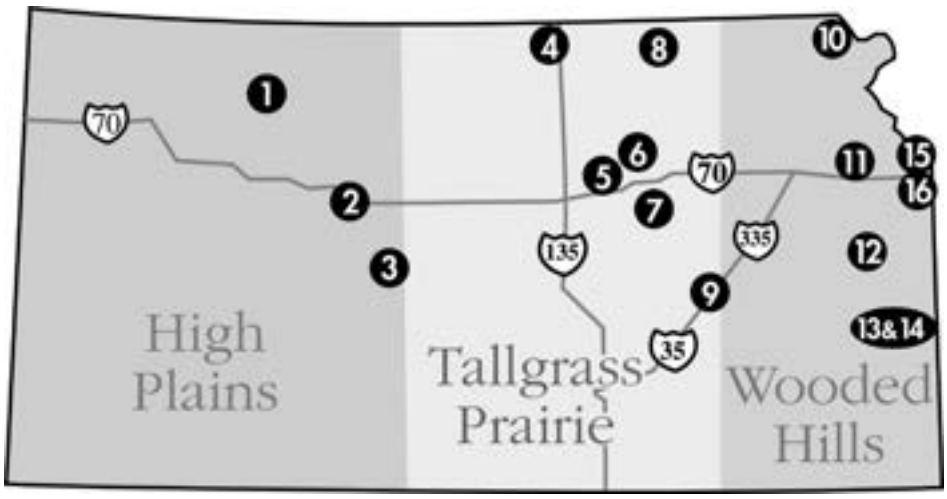
National interest in preservation focused initially on archaeology. The federal Antiquities Act of 1906 was the nation's first legislation to protect prehistoric archaeological sites. In 1916, the federal government established the National Park Service as a component of the Department of the Interior. In addition to conservation and management of a new federal parks system, Congress mandated that the Park Service manage the historic sites acquired by the federal government.

During the 1920s, the reconstruction of Colonial Williamsburg by the Rockefeller family focused national attention on preservation of the historic built environment. The

Williamsburg project approached preservation from an educational perspective, that is, the restoration and reconstruction of a historic site as well as the interpretive activities to provide insight into the daily activities of residents of a particular time period. Effects of the Williamsburg effort and other similar programs such as Sturbridge Village captured national interest and, based on the work at restored sites, affected the popularity of house styles and even paint colors.

It was not until 1935 that federal legislation focused on historic properties. The Historic Sites Act of 1935 authorized the Department of the Interior to survey and acquire historic properties of national significance and to establish education programs for their interpretation.

Following the Williamsburg model, restoration and reconstruction of historic landmarks for the education of the public, usually as museums, became an accepted preservation methodology. The State of Kansas' acquisition of the Shawnee Methodist Indian Mission in Fairway, Kansas is an example of early involvement by state government in the protection of landmarks.



Kansas Historic Sites Map, 2004

(1) Cottonwood Ranch; **(2)** Fort Hays; **(3)** Pawnee Rock; **(4)** Pawnee Indian Village Museum; **(5)** First Territorial Capital; **(6)** Goodnow House; **(7)** Kaw Mission; **(8)** Hollenberg Station; **(9)** William Allen White House; **(10)** Native American Heritage Museum; **(11)** Constitution Hall; **(12)** John Brown Museum; **(13)** Marais des Cygnes Massacre; **(14)** Mine Creek Battlefield); **(15)** Grinter Place; **(16)** Shawnee Indian Mission

During the 1930s, federal programs promoted historic preservation. In 1933, the National Park Service directed the work of the Civilian Conservation Corps (CCC) and used historians for preservation, restoration, and reconstruction work. That same year, the establishment of the Historic American Buildings Survey (HABS) inaugurated a national jobs program for architects to identify and document historic buildings. The work of these two programs resulted in the development of a preservation methodology and base technology that served as the foundation for developing a comprehensive preservation program for historic sites within the National Park System, and later for the administration of public preservation programs through state and local governments.

During the post-World War II period, the effort to address the problem of decaying inner cities and to build a national highway system resulted in the urban renewal land clearance approach to urban planning. Wholesale demolition became public policy. The loss of significant cultural resources served as the impetus of the national preservation movement.

During the 1960s, the preservation movement came into its own, due in large part to the ravages of land clearance programs. In 1966, the federal government passed the National Historic Preservation Act, which expanded the National Register of Historic Places to encompass sites of local significance, emphasized preservation as a responsibility of local governments, established the President's Advisory Council on Historic Preservation, and created state programs to administer grant and regulatory programs of the federal government. In 1980, the federal government amended the National Historic Preservation Act and created the Certified Local Government Program.

The Cultural Resources Division of the Kansas State Historical Society manages federally mandated preservation programs in coordination with state programs focused on preservation of archaeological and historic properties.

PRESERVATION PARTNERSHIPS —
THE FEDERAL, STATE, AND CITY PRESERVATION NETWORK

Nationwide, a variety of federal and state laws and incentive programs protect many historic properties. In general, local preservation laws provide the most substantive protection for historic properties.

Federal Framework

A large number of federal laws affect historic preservation in various ways:

- by establishing preservation programs for federal, state, and local government agencies;
- by establishing procedures for different kinds of preservation activities; and
- by creating opportunities for preservation of different kinds of resources.

The National Historic Preservation Act of 1966, as amended, is the centerpiece of the national historic preservation program. The primary mandates of the act of 1966 are as follows.

- Authorizes the Department of the Interior, National Park Service to expand and maintain the National Register of Historic Places.
- Provides for the establishment of State Historic Preservation Officers to administer federal preservation programs.
- Specifies how local governments can be certified for participation in federal programs.
- Authorizes preservation grants-in-aid to states and local governments.
- Provides a process for federal agencies to consider and mitigate adverse impacts on historic properties that are within their control.
- Establishes a rehabilitation tax credit program for private property owners that is also part of the Internal Revenue Code. The tax codes also allow charitable contributions through façade and scenic easements.

State Framework

Each state has a State Historic Preservation Officer (SHPO) appointed by the Governor to administer federal preservation programs. Responsibilities include:

- conducting ongoing surveys to identify and evaluate cultural resources;
- preparing comprehensive statewide preservation plans;
- nominating properties to the National Register of Historic Places;

- reviewing federal projects for effects on cultural resources;
- administering the rehabilitation state and federal tax credit program;
- administering a range of assistance programs;
- providing public information, education, and training programs; and
- furnishing technical assistance to counties and local governments in developing local preservation programs.

In addition to federal duties, the Kansas SHPO administers programs created by the Kansas Historic Preservation Statue, the Antiquities Act, and the Unmarked Burial Sites Preservation Act. Kansas also has constitutional and legislative provisions that allow state and local governments to enact preservation legislation. States and national supreme courts have upheld these powers.

Local Framework

Local governments strengthen their local historic preservation efforts by achieving Certified Local Government (CLG) status from the National Park Service (NPS). The NPS and state governments, through their State Historic Preservation Offices (SHPOs), provide valuable technical assistance and small matching grants to hundreds of diverse communities whose local governments are endeavoring to retain what is significant from their community's past for the benefit of future generations. In turn, the NPS and state governments gain the benefit of having a local government partnership in the national historic preservation program. Another incentive for participating in the CLG program is the pool of matching grant funds SHPOs set aside to fund CLG historic preservation sub-grant projects, which is at least 10 percent of a state's annual Historic Preservation Fund (HPF) grant allocation. Grant funds are distributed through the HPF grant program, administered by the NPS and SHPOs.

Jointly administered by the NPS in partnership with SHPOs, the CLG Program is a model and cost-effective local, state, and federal partnership that promotes historic preservation at the grassroots level across the nation. Working closely with such national organizations as the National Association of Preservation Commissions, the CLG program seeks: (1) to develop and maintain local historic preservation programs that will influence the zoning and permitting decisions critical to preserving historic

properties and (2) to ensure the broadest possible participation of local governments in the national historic preservation program while maintaining preservation standards established by the Secretary of the Interior. The City of Manhattan is a Certified Local Government.

PRESERVATION NETWORK	PUBLIC	PRIVATE
FEDERAL / NATIONAL	NATIONAL PARK SERVICE (NPS) ADVISORY COUNCIL ON HISTORIC PRESERVATION	NATIONAL TRUST FOR HISTORIC PRESERVATION PRESERVATION ACTION NATIONAL ALLIANCE OF STATEWIDE ORGANIZATIONS AMERICAN ASSOCIATION OF STATE AND LOCAL HISTORY ASSOCIATION FOR PRESERVATION TECHNOLOGY SOCIETY FOR AMERICAN ARCHAEOLOGY
STATE	STATE HISTORIC PRESERVATION OFFICES (SHPO) REGIONAL OFFICES FOR THE NATIONAL PARK SERVICE (NPS)	KANSAS PRESERVATION ALLIANCE REGIONAL OFFICES FOR THE NATIONAL TRUST FOR HISTORIC PRESERVATION
LOCAL GOVERNMENT	CERTIFIED LOCAL GOVERNMENT (CLG) MANHATTAN HISTORIC RESOURCES BOARD	LOCAL PRESERVATION AND HISTORY ORGANIZATIONS, SUCH AS THE MANHATTAN/RILEY COUNTY PRESERVATION ALLIANCE

Manhattan Cultural Resources Survey

Bluemont Ave
Moro St
Laramie St
Fremont St
Osage St
Leavenworth St
Humboldt St
Poyntz Ave
Houston St
Pierre St
Colorado St
Yuma St
Fort Riley Blvd
Fair Ln
Riley Ln
Pottawatomie Ave

N 3rd St
N 4th St
N 5th St
N 6th St
N Juliette Ave
S 3rd St
S 4th St
S 5th St
S 6th St
S Juliette Ave
Temple Ln

E Poyntz Ave
K-177

N

Map 1: Periods of Construction

- Mid-to-Late 19th Century: 1860-1889
- Turn-of-the-Century: 1890-1909
- Early 20th Century: 1910-1929
- Great Depression-World War II: 1930-1945
- Post World War II: 1946-1955
- Modern Era: 1956-Present

Scale: 1" = 200'

Manhattan Cultural Resource Survey

Bluemont Ave
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Osage St
Leavenworth St
Humboldt St
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Houston St
Pierre St
Colorado St
Yuma St
Fort Riley Blvd
Fair Ln
Riley Ln
Pottawatomie Ave

N 3rd St
N 4th St
N 5th St
N 6th St
N Juliette Ave
S 3rd St
S 4th St
S 5th St
S 6th St
S Juliette Ave
E Poyntz Ave
K-177
Temple Ln

N

Map 2: Historic Function

- Domestic
- Commerce/Trade/Industry/Processing
- Religious
- Government/Education
- Social/Recreation/Culture

Scale: 1" = 200'

Manhattan Cultural Resource Survey

Bluemont Ave
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N 5th St
N 6th St
S 3rd St
S 4th St
S 5th St
S 6th St
Temple Ln

E Poyntz Ave
K-177

N

Map 3: Architectural Style / Property Type

- High Style Architecture
- Vernacular/Folk Property Type
- Structure Less Than 50 Years of Age

Scale: 1" = 200'

Manhattan Cultural Resource Survey

Bluemont Ave
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Temple Ln

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K-177

N

Map 4: Historical Architectural Integrity

- Excellent (Individually Eligible)
- Fair-Good (Sufficient Integrity to Contribute to a Historic District)
- Poor+ (Siding Issue)
- Poor (No Historical Integrity)

Scale: 1" = 200'