



Kansas Preservation

Newsletter of the Cultural Resources Division • Kansas State Historical Society



Historic downtown Fort Scott was dealt a severe blow by a fire that started on March 11. Swept by strong Kansas winds, the fire destroyed or damaged at least seven historic buildings.

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Face to Face with the Past

KANSAS PRESERVATION

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2005 Preservation Conference Packed with Practical Insights

Historic home owners, preservation architects, city planners, developers, history buffs, and grassroots community preservationists can all find useful information at the annual State Historic Preservation Conference, May 5-7, 2005, at the Kansas History Center in Topeka.

The conference theme, "No Style Left Behind: Saving Historic Schools and Communities," offers a variety of speakers and panel discussions to help conference participants learn new ideas and applications for their own communities' preservation projects. In addition, up to twelve hours of Continuing Education System credit are available for architect licensing education through the American Institute of Architects.

Author and journalist Jane Holtz Kay is the keynote speaker at the annual banquet on Friday, May 6. Her 7 p.m. address—preceded by a reception, book signing, and banquet—explores the intersection between historic preservation and green architecture. Kay is a frequent speaker and has appeared on National Public Radio's *Living on Earth* and C-Span's *Booknotes*. She has addressed other national audiences at universities and urban and conservation organizations, including the Sierra Club, American Automobile Association, Woods Hole Research Center, Kennedy Library, Conservation Law Foundation,

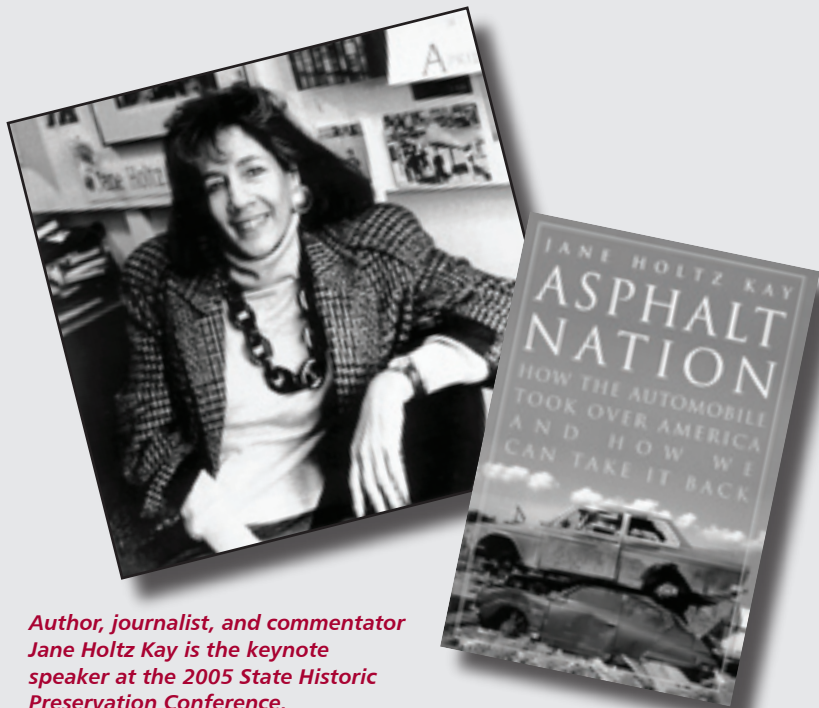
Harvard Graduate School of Design, and American Planning Association.

The conference also features two timely panel discussions: private and public easements and a case study on tax credits. Other presentations include an introduction to using Geographic Information Systems (GIS) coverage in preservation planning, statewide surveys of historic schools and historic theaters in Kansas, and a Smart Growth America initiative to reclaim and redevelop vacant lots and abandoned buildings.

Saturday's concurrent sessions offer a training session for preservation commissions and reviewers, a technical session on window repair and paint restoration, and a segment on how to research a historic property and prepare a National Register nomination. The morning educational sessions are followed by an afternoon tour to four of Topeka's many historic properties.

Conference registration packets were sent to all *Kansas Preservation* subscribers. To request additional packets, call (785) 272-8681 Ext. 437.

The \$80 registration fee covers all three days of programming. If you require overnight lodging, make room reservations now by calling the AmeriSuites Hotel (785) 273-0066. Be sure to ask for the State Historic Preservation Conference room block. All rooms are \$65 plus tax.



**Author, journalist, and commentator
Jane Holtz Kay is the keynote
speaker at the 2005 State Historic
Preservation Conference.**

History Lost

Wind-swept Blaze Ravages Downtown Fort Scott



Cotter's Tavern was built in 1890 and served its original purpose throughout its century-long history.



Plans call for stabilizing the Miller Block, the oldest building on Main Street.



The Fort Scott Transfer Building, damaged in the fire, was constructed in the 1870s to serve as the Odd Fellows Hall.

A fire that started on March 11 destroyed or damaged at least seven historic buildings in downtown Fort Scott, Kansas. Just days after the fire, the Kansas State Historical Society joined forces with the National Trust for Historic Preservation and Kansas Preservation Alliance to offer preservation assistance to the City of Fort Scott.

Although none of the damaged or destroyed buildings were listed on the National Register of Historic Places, many were architecturally and historically significant. Among the destroyed buildings was the 1888 Drake Building, an imposing three-story structure located at 9-11 South Main.

Buildings damaged in the fire included the three-story Miller Block at 1-5 South Main. Built in 1863, it is the oldest building on Main Street. Cotter's Tavern, at 110-112 East Wall Street, was also damaged. This 1890 building, with its advanced pressed-metal storefront, was unique in that it served its original purpose as a tavern throughout its century-long history. The fire also damaged the Fort Scott Transfer Building.

Among other uses, this 1870s Italianate structure once housed Fort Scott's Odd Fellows Hall.

After the preservation team's onsite visit on March 16, the National Trust for Historic Preservation contracted with a historic masonry engineer to provide a recommendation as to the structural integrity of the buildings. KSHS prepared a report with recommended treatments for buildings determined stable by the historic engineer. The KSHS also provided advice regarding compatible infill for lost buildings.

At the time of this publication, great efforts were being made to stabilize what remained of the Miller Block. Although the historic engineer determined other buildings salvageable, the city determined that stabilizing these buildings would be cost-prohibitive. Currently there are no emergency funding sources for historic preservation in Kansas.

Photos and article by Christy Davis, acting director of the Cultural Resources Division.

Eugene Ware School
Bourbon County

Long Island School
Phillips County

Lyons High School
Rice County

Shallow Water School
Scott County

Topeka High School
Tinkham Deal Building
Shawnee County

Rooks County Record Building
Rooks County

Memorial Hall
Cook's Hotel
Montgomery County

Burns Rental Houses Hist. District

Jansen House
Hausner House
Schmitt House

Ebenezer Baptist Church
Lamphear-Mitchell House
Atchison County

Pilgrim Congregational Church
Cowley County

Krueger Building
Ellis County

Teichgraber House
McPherson County

Fitz House
Riley County

St. Joseph's Church
Rooks County

Dream Theater
Russell County

Lewelling House
Sedgwick County

Spickard House
Covenanter Church
Stafford County

Houston House
Thomas County



Twenty-five National Register Nominations Approved

The Historic Sites Board of Review approved twenty-five nominations to the National Register of Historic Places at its quarterly meeting on February 26, 2005.

Consultant Brenda Spencer presented the findings of a statewide study of 500 schools (see the November/December 2004 issue of *Kansas Preservation*) and presented national register nominations for five schools under a multiple property context statement (MPS) entitled "Historic Public Schools of Kansas." The MPS will ease the nomination of historic schools in the future. The first five schools nominated under the MPS were Eugene Ware School, 900 E. Third, Fort Scott; Long Island School, Washington Street, Long Island; Lyons High School, 401 S. Douglas Avenue, Lyons; Shallow Water School, 180 Barclay Avenue, Shallow Water; and Topeka High School, 800 S.W. Tenth Avenue, Topeka.

Each of the five schools continues to serve its original purpose. The buildings represent a variety of architectural styles and construction periods, which interpret the evolution of school building design in the state. The Georgian-Revival Eugene Ware School was constructed in 1935 with funding from the New Deal's Public Works Administration (PWA). The Long Island School, an unadorned structure built in 1917, typifies school designs of the Progressive Era. Lyons High School

is an excellent example of Art Deco architecture, a style popular at the time of its construction in 1930. Like many of the surveyed schools, the Shallow Water School, completed in 1942, was funded by the Works Projects Administration (WPA); however, the building is unique in that it was constructed of adobe. Topeka High School was nominated both for its historical significance and its architectural significance as an excellent example of Collegiate Gothic Architecture. The five schools were nominated with the consent of the respective school districts.

Six Atchison properties were subjects of grant-funded nominations. The Burns Rental Houses Historic District, 615-621 N. Third Street, These houses, constructed in the 1870s, were nominated for their association with Lewis and Calvin Burnes. The Burnes brothers, who built the homes as investments, were original members of the Atchison Town Company. The Jansen House, 806 N. Third Street, built ca. 1900, was nominated under Criterion C as an example of Queen Anne architecture. The home was named for the Jansen family who occupied the home from 1903 to 1927. Built by local builder Charles Styles, the Hausner House, 400 N. Third Street, was nominated as an example of the free classic subtype of the

(Left) Memorial Hall in Independence is representative of memorial halls constructed throughout the country following World War I.

(Below) The Art Deco designed Dream Theater in Russell was nominated under the theaters multiple property context statement.

(Right) The Lewelling House in Wichita was home to L. D. Lewelling, a Populist who served as Kansas governor from 1893 to 1895.



Queen Anne style. Styles built the home in 1892. The home was named for Henry Hausner, a local grocer whose family owned the home from 1896 to 1964. Originally built ca. 1870, the Schmitt House at 1110 W. Division Street was significantly modified in 1911 by grocer Paul Schmitt. Schmitt added handcrafted Neoclassical elements to the house. It was nominated for its architectural significance. The Queen Anne style Lanphear-Mitchell House, 417 N. 4th Street, was constructed in 1883 for Dr. Albert H. Lanphear. It was nominated as an example of the Queen Anne style. Completed in 1923, the Ebenezer Baptist Church, 826 Riley, is an excellent example of Gothic Revival architecture. The church was designed by Reverend William Smothers, who served as the church's pastor from 1881 to 1913.

In addition to the Ebenezer Baptist Church, the board approved three other churches: the Pilgrim Congregational Church, 101 N. Third Street, Arkansas City; St. Joseph's Church, 105 Oak Street, Damar; and Covenanter Church, 113 N. Green, Stafford. Completed in 1893, the Pilgrim Congregational Church was nominated as an example of Richardsonian Romanesque style. The building is one of a series of deliberately

placed free-standing limestone structures near downtown. St. Joseph's Church was completed in 1893. It was nominated as an example of Romanesque Revival style, one of the styles popular among early twentieth-century church builders. Stafford's Covenanter Church, completed in 1914, served the Reformed Presbyterian congregation until 1958. The Bible Missionary Church held services in the building until the mid-1990s. The building now serves as a meeting and conference space.

Nominated commercial buildings included the Rooks County Record Building, 501 Main, Stockton; Cook's Hotel, 113 West Myrtle, Independence; Veale Building, 909-911 S.W. Kansas Avenue, Topeka; and the Krueger Building, 811 Fort Street, Hays. Built in 1911 to house the local post office, the Rooks County Record Building was named for its long-time association with the local newspaper, which occupied the building from the 1930s through the 1980s. The building was nominated for its associa-

tion with the growth and development of Stockton and for its architectural significance as an example of a Progressive-Era commercial structure. It is currently being rehabilitated.

Another Progressive-Era building, the Cook's Hotel, was built in 1910 during Independence's economic boom. The three-story hotel was nominated for its association with the growth and development of Independence.

The board nominated the Veale Building for its historical association with the development of Topeka. Constructed in 1923, the building was designed by well-known local architect W.E. Glover.

The board nominated the Krueger Building, which served a variety of community and commercial uses. The Second Empire style building was constructed in 1878-1879 to serve as the Hays opera house. It was nominated for its association with the growth and development of Hays. It is also in the process of being rehabilitated.

The following residences were also approved: Teichgraber House, 116 E. Mill Street, Lindsborg; Fitz House, 1014 Houston Street, Manhattan; Spickard House, 201 N. Green, Stafford; and the home of Populist Governor Lewelling, 1245 N. Broadway, Wichita. Additionally, the Houston House, 350 Kansas Avenue, Rexford, was nominated to the Register of Historic Kansas Places. The

Cont. on back cover

There are now 907 Kansas properties listed on the National Register of Historic Places and 118 properties listed on the Register of Historic Kansas Places. Register listing qualifies properties for funding through the rehabilitation tax credit program and Heritage Trust Fund grant program.

Historic Landon Home Relocated



The Independence home of Kansas governor and 1936 presidential candidate Alf Landon was saved from demolition. The precarious fate of the historic three-story Victorian home was featured in the July-August 2004 issue of *Kansas Preservation*. The home was among a block of buildings slated for demolition to make way for construction of a Walgreens drugstore. Despite its historical significance, the home was never listed on the National Register of Historic Places; however, it was provided a level of protection as a property within the environs of several listed properties.

After months of negotiation between the developer and community leaders determined to save the home, Walgreens agreed to give the home to the Independence Historical Museum along with a \$102,000 contribution to cover purchasing a new site, moving the 101-year-old structure, and attaching it to a new foundation.

The move to its new site at Eighth and Magnolia—just a few blocks from its original 300 W. Maple location—was completed in early March by Richman-Holstrom Trucking, Inc. of Burlingame. The same company handled the relocation of Topeka's Fleming Mansion in 2003.

Kansas 15th District Senator Derek Schmidt is leading a fund-raising effort to restore the home for use as a center and museum interpreting the political careers of Alf Landon and other political figures of the early twentieth century. The Landon Center has garnered support from the University of Kansas,

Kansas State University, the Greenbush organization, Independence Community College, the Dole Institute, and the Kansas State Historical Society. Individuals interested in supporting the restoration project may contact Norman Chambers, president of the Independence Historical Museum, at (620) 331-1379 or visit the center's web site at www.landoncenter.com.

Christy Davis prepared this article.



Moving a three-story home is a massive undertaking, as shown in the top two photos. The bottom images show the home at its original site and as it was featured in Landon's 1936 presidential campaign.

Community Restoration and Revitalization Act Would Enhance Tax Credit Program

Proposed federal legislation would improve the feasibility of rehabilitating historic buildings for housing by aligning the federal rehabilitation tax credit with the low-income housing credit.

Since its inception in 1976, the federal rehabilitation tax credit program has been a successful incentive for developers investing private funds in historic buildings. The program is instrumental in all kinds of adaptive reuse projects but is especially productive in the area of housing. The conversions of historic schools, hotels, and warehouses into housing units are some of the most popular projects. The National Park Service reports that since 1976 over 334,000 housing units have been rehabilitated or created through the federal tax credit program; of these, over 76,000 were designated as low- to moderate-income housing units.

Developers have found, however, that the current programs fall short of providing the incentive needed to rehabilitate buildings in areas of greatest need. Discrepancies in the tax laws governing both the rehabilitation tax credits and other tax credit programs for affordable housing make it difficult to utilize both programs. Proposed legislation would remedy this problem by amending the



The old Kansas City, Kansas, city hall is currently being rehabilitated into housing.

Internal Revenue Code to increase the incentive for fulfilling housing needs using underutilized historic buildings.

Congress introduced the Community Restoration and Revitalization Act (HR 659) in February 2005. The bill would make investments in smaller commercial properties more attractive by increasing

the rehabilitation tax credits for projects in areas that are economically difficult to develop. The bill also proposes changes to the 10 percent tax credit available for non-historic older buildings and would ease the rules nonprofit organizations

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Preservation Professionals Attend Lobby Day, Annual Meeting

Christy Davis, deputy state historic preservation officer, joined three hundred preservation advocates from across the nation in Washington, D.C., to participate in Preservation Lobby Day and the annual meeting of the National Conference of State Historic Preservation Officers (NCSHPO). The conference was held February 26 through March 1, 2005.

Preservation Lobby Day is an annual opportunity for leaders in the preservation community to meet with other professionals and congressional delegates and their staffs to provide information and promote issues of importance to the preservation movement. Sponsoring organizations include NCSHPO, National Trust for Historic Preservation, Preservation Action, and the National Association of Tribal Historic Preservation Officers.



Congressman Dennis Moore and Christy Davis

Davis met with Kansas Third District Congressman Dennis Moore, a member of the Preservation Caucus. She also met with the staffs of Congressmen Jerry Moran, Todd Tiahrt, Jim Ryun and Senators Sam Brownback and Pat Roberts to highlight the value of historic preservation to the community and answer questions related to several key legislative items.

Among the items discussed were increased funding for Historic Preservation Fund appropriations, which provides the funding for a number of federal programs including the National Register of

Historic Places and review of projects under protective state and federal preservation laws. The Community Restoration and Revitalization Act was also discussed. This act would improve the rehabilitation tax credit program, which has had a \$128 million economic impact in Kansas.

NOW SHOWING

**Historic Theaters and
Opera Houses of Kansas**



In an ongoing effort to identify and inventory the vast array of historic resources in the state, the Kansas State Historical Society (KSHS) contracted with Historic Preservation Services, LLC (HPS) to survey historic theaters and opera houses throughout Kansas. The goal was two-fold: locate previously unsurveyed theaters and opera houses and evaluate the condition of inventoried resources. With a few early exceptions, the survey was limited to privately constructed venues that functioned primarily as performing arts facilities; this excluded lodge halls and civic buildings, such as the Memorial Halls built in many communities after World War I.

HPS staff covered nearly 5,000 miles and visited more than 100 Kansas towns, inventorying 131 properties, including 40 opera houses and 62 movie theaters. The remaining properties included resources that had been demolished or were in ruins; resources constructed as municipal auditoriums or lodges; and resources classified as “unknown” because their historic function was obscured by alterations or because archival research could not confirm their historic function or association as performing arts venues.

The survey revealed that Kansas opera houses are categorically a more-threatened property type than movie theaters. Because the original live performance function of opera houses became increasingly obsolete following the

introduction of motion pictures, their survival is threatened when a compatible reuse cannot be found. The opera house is also an older building type than the movie theater, permitting more years of potential deterioration. Many of the surveyed opera houses are vacant and few continue to function as performance venues. Former opera houses now accommodate a gamut of commercial businesses, ranging from retail antique and furniture stores to post offices, learning centers, insurance agencies, and feed/storage businesses.

The movie theaters surveyed are also in various states of use and condition. One-third of these buildings continue to show movies. In addition, seven movie theaters have been or are being renovated as live performance venues and will once again serve an entertainment function. HPS also found twelve vacant movie theaters and three in ruins. Like the opera houses, movie theaters have been recycled for a wide variety of commercial activities and now house everything from antique stores to a newspaper office and a bowling alley.

Following the survey, HPS prepared a National Register of Historic Places Multiple Property Submission (MPS) that included a Multiple Property Documentation Form for "Historic Theaters and Opera Houses of Kansas" (MPDF). To be eligible for the National Register through this MPS, theaters and opera houses must retain the majority of their original exterior fabric, including the size, shape, and rhythm of openings, decorative treatments, and materials. Because they performed a very specialized function, it is important that they also retain their original configuration of interior spaces. Significant interior elements might include lobbies, foyers, balconies, and, of course, auditoriums. Thirty-four of the theaters and opera houses surveyed retain a very high degree of exterior integrity and may be individually eligible for nomination to the National Register of Historic Places. However, most of these buildings were only surveyed from the exterior; the integrity of their interior spaces must be verified before nominating these resources to the National Register.

To accompany the MPDF, HPS also prepared National Register nominations for eight individual movie theaters. The nominated theaters include the Chief Theater in Coldwater, the Crest Theater in Great Bend, the Granada Theater in Kansas City, the Midland Theater in Coffeyville, the Northrup Theater in Syracuse, the Palace Theater in Kinsley, the Plaza Theater (currently the Music Box Theater) in Burlington, and the Overland Theater (currently the Rio Theater) in Overland Park. Scattered across the state, the style, age, size, and location of these theaters illustrate the diversity of historic movie theaters in Kansas. While HPS identified several opera houses that appear eligible for listing on the National Register, the owners of these properties chose not to pursue register listing for their buildings at this time.



Theaters and opera houses add an important dimension to the story about the architectural, social, and cultural history of Kansas. They were constructed primarily to house public entertainment programs, such as touring dramatic companies, musical concerts, minstrel shows, vaudeville performances, local talent shows, and motion pictures. Their function often went beyond the performing arts to hosting community gatherings, dances, lectures, fraternal and political meetings, educational activities, and athletic contests that defined the lives of Kansans at the local level.

Performing Arts on the Frontier

Beginning in 1854, when Kansas Territory first opened for settlement by European-Americans, Kansans built theaters to provide venues for public entertainment. Before the development of the railroad network in the 1860s, traveling theatrical companies depended on river transportation and, as a result, theaters operated primarily as summer institutions. Theater companies operating in the Midwest typically originated in

New Orleans and followed the Mississippi River north, with major nodes in the established cities of Cincinnati, Ohio, and St. Louis, Missouri. From there, companies branched out to offer performances in the smaller river communities, such as Leavenworth and Atchison, Kansas.

The earliest entertainment facilities in Kansas were not so much theaters as community halls that supported entertainment and other social activities. Civic leaders and entrepreneurs responded to the need for a space large enough for a popular gathering to enjoy drama and music, as well as a variety of other community events. These businesses promoted and enhanced the communities that supported them. During the Territorial Period, the community hall or town theater represented local success and permanence on the evolving Kansas frontier.

As community institutions and as unique architectural building types, the development of theaters and opera houses directly corresponds to the expansion of a statewide railroad transportation network in Kansas after 1864. The expansion of the railroad not only created more communities eager for performances, but also enabled theatrical companies to

travel during the winter months, creating a year-round entertainment schedule. As the network of railroad tracks crossing the state became increasingly dense, towns grew and prospered. The number of traveling entertainers and theater companies increased to meet the audience demand, taking advantage of the new railroad access to far-flung communities.

This period also marked the introduction of the theater circuit, offering

This article was the result of a statewide survey of historic theaters completed by preservation consulting firm Historic Preservation Services. The project culminated in a National Register Multiple Property Documentation Form for "Historic Theaters and Opera Houses of Kansas" and national register nominations for eight theaters. For more information about this project, or a copy of related documentation, please contact the Cultural Resources Division at (785) 272-8681, Ext. 240 or cultural_resources@kshs.org.

The survey and the article were prepared by Elizabeth Rosin and Dale Nimz, Ph.D. with assistance from Kristen Ottessen. All photos by Kristen Ottessen, HPS, 2004, unless otherwise noted. Historic postcards from the collection of Elizabeth Rosin.



The Midland Theater in Coffeyville was listed on the National Register as part of the study. The Mission Revival style was a common theater style in the 1920s.

traveling shows to member theaters on a regular basis. Traveling by rail, dramatic troupes now originated from Chicago and New York rather than New Orleans. Railroad transportation enabled traveling companies to reach larger audiences. As might be expected, Kansas towns along the major east-west transcontinental railroad lines attracted more traveling shows than towns on less direct routes. However, declining railroad transportation costs in the 1880s and early 1890s brought touring companies and other entertainers to more of Kansas' small towns as well.

For the newly founded towns of Kansas, the theater or opera house¹

¹ In the late nineteenth century the term "opera house" was generic and referred to a theater facility. Opera was considered a respectable art form, and the term "theater" was associated with negative morals of saloons and prostitution. As a result, entertainment venues erected in Kansas during this period were almost universally described as "opera houses."

became an important symbol of civic pride, representing the cultural standards of the community in many ways. By the late 1870s, the local opera house conveyed civilization and cultural parity with eastern states, and the construction of an opera house marked full social and cultural development.

The Architecture of Community Halls and Opera Houses

In the smaller communities of Kansas, community halls were generally the earliest—and often the only—performance venues erected. Befitting their multi-purpose function, they were large open rooms with movable seating that could be arranged to suit a specific event. Additional features might include a raised stage, dressing rooms, a raked floor, and fixed seating. Most often the community hall occupied space on the second or third floor of a commercial block in the heart of the downtown area, sharing space with retail businesses, professional offices, and government offices. Some communities

erected one-story, stand-alone buildings to serve as community halls. In the smallest, most rural communities, local governments helped finance and build community halls that featured auditoriums as well as government offices. For instance, the local government in Kincaid built the Kincaid Municipal Building to house municipal offices as well as an auditorium that hosted live performances by traveling theatrical troupes, dances, and other local events.

Community halls occupied vernacular wood frame, brick, or stone buildings. Ornamentation was simple and reflected the popular commercial styles of the day. For instance, a brick two-part commercial block building that housed a community hall might feature elements of Italianate, Late Victorian, Romanesque Revival, or Colonial Revival architecture. Ornamental wood or cast iron storefronts and cornices, ornamental window surrounds, arched windows, and decorative parapets were among the common exterior features of these buildings.

A more complex arrangement of interior spaces and higher quality finishes



The Overland Theater (now the Rio Theater) in Overland Park is an example of a free-standing structure. This style gained popularity after World War II.

For the newly-founded towns of Kansas, the theater or opera house became an important symbol of civic pride, representing the cultural standards of the community in many ways.

and fixtures distinguish opera houses from community halls. Opera houses were larger and more ornate venues built primarily for hosting a variety of theatrical and musical productions. Interior design and furnishings varied greatly. Some contained one or two balconies, box seats, raked auditorium floors, permanent seating, and ornate walls and lighting fixtures. Others had plain walls of painted plaster and straight wooden chairs. Only the larger houses provided dressing room spaces. Most opera houses in Kansas did not have fly lofts for scenery but used roll drops and sliding wings for scene changes. The form of the building revealed the sophistication of its scenery-changing system.

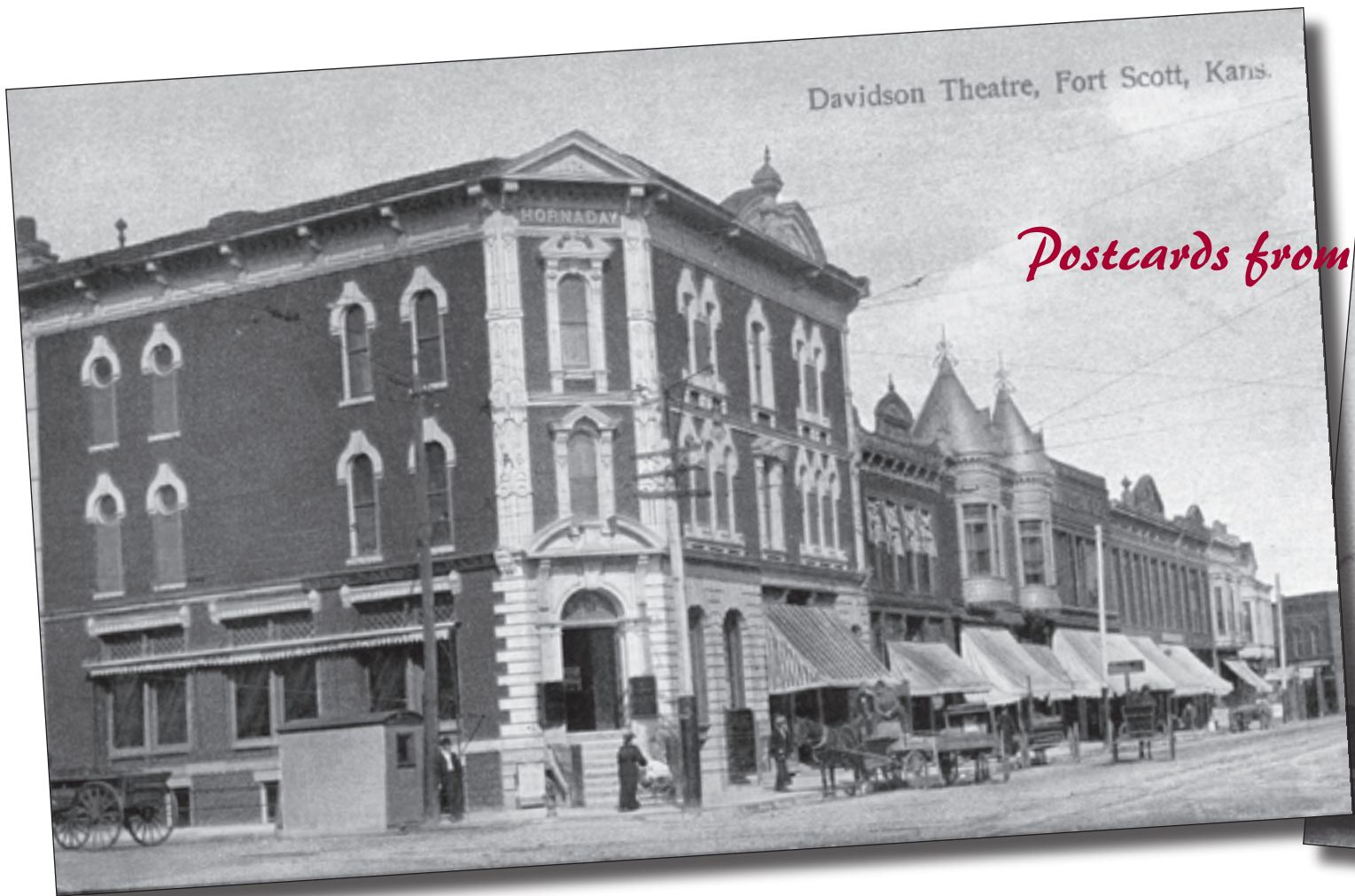
By the 1880s, theatrical touring companies traveling by rail visited Kansas towns of all sizes. Professional companies typically required a performance venue large enough to hold a profitable percentage of the town's population. Like community halls, opera houses often occupied the upper stories of a commercial block in the heart of downtown. Private citizens, either



The Crest Theater in Great Bend, also built after World War II, is a late example of a movie palace in the Art Moderne style.



As was common to small, rural communities, the local government in Kincaid built the Kincaid Municipal Building to house municipal offices as well as an auditorium that hosted live performances.



These historic postcards show the Davidson Opera House and the Romanesque Revival massing and stone construction of the Fifth Avenue Opera House in Arkansas City to the refined Renaissance Revival facade of the Brown Grand Opera House in Concordia.

individually or as a group, erected opera house blocks to elevate the status of their community. Locations with better access to the railroad network were generally more prosperous than towns with little or no railroad access, and the opera houses reflected the community's economic vitality.

While the form of theater buildings continued to adapt the two-part commercial block form typical of nineteenth-century main street construction, special attention was given to both the interior and exterior design of opera houses. The exterior treatments expressed the Late Victorian idioms popular at the time and ranged from the Italianate detailing of the Davidson Theatre in Fort Scott to the Romanesque Revival massing and stone construction of the Fifth Avenue Opera House in Arkansas City to the refined Renaissance Revival facade of the Brown Grand Opera House in Concordia.

More commonly, the builders of Kansas opera houses adapted simpler variations of these architectural styles and applied them to vernacular

commercial block forms, as the exterior of the Dearborn Opera House in Barnes demonstrates. Ornate window hoods, molded cornices, corbelled brickwork, and arched windows and doorways were common treatments. Because limestone occurs naturally in parts of Kansas, many opera houses incorporated full-masonry construction, limestone facades, or stone accents on brick facades.

The interior appearance of opera houses varied greatly. Some were exquisitely elegant with fancy plaster moldings, rich woodwork, plush seats, box seats, and ornate light fixtures that complemented the Victorian design of the exterior. However, typical opera house finishes were much simpler.

The End of the Live Performance Era

At the end of the nineteenth century, thousands of American towns had some sort of facility that included an auditorium offering regular theatrical performances. Then several broad

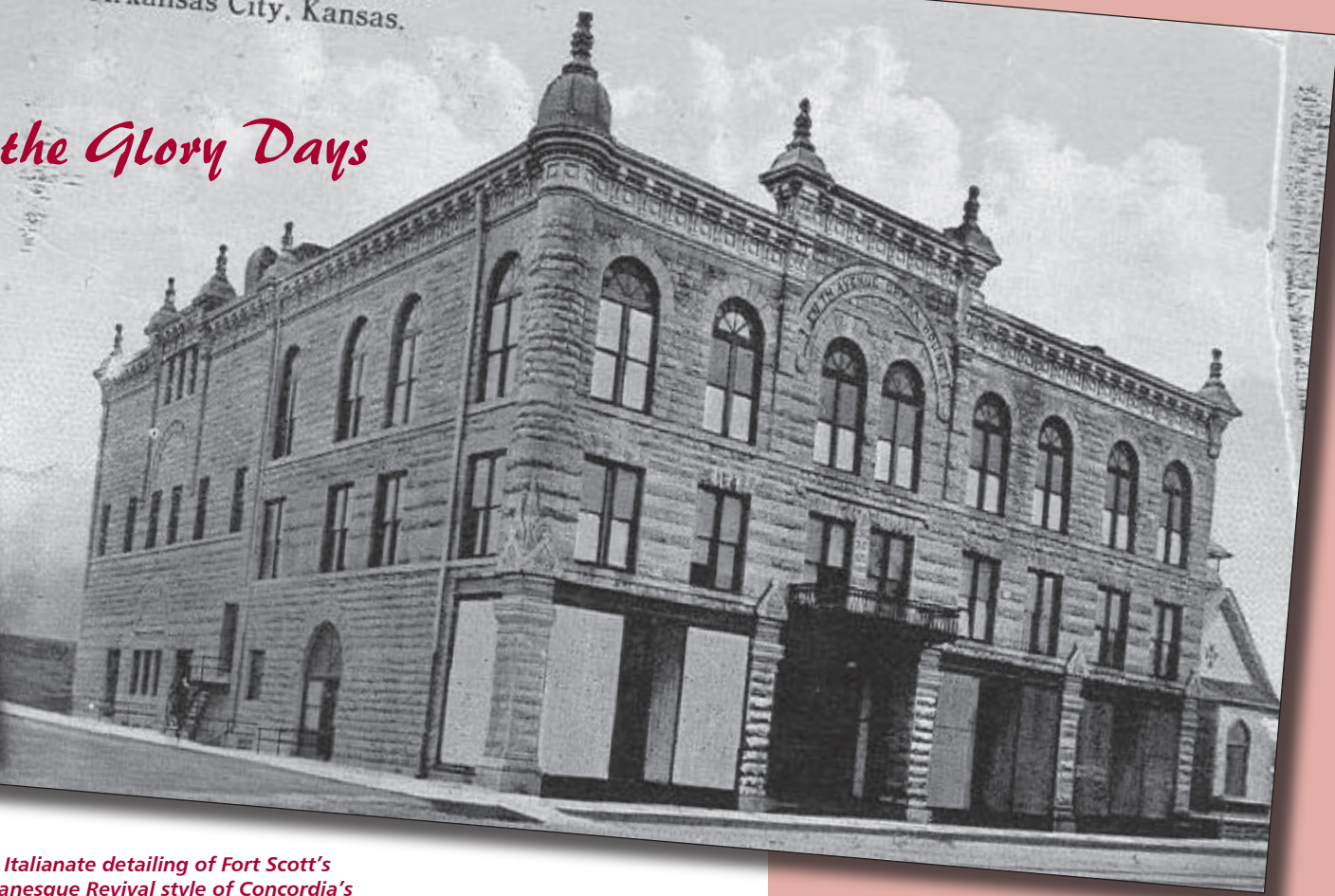
changes in both technology and the taste for popular entertainment combined to essentially end live stage performance. Touring variety theater companies, also known as vaudeville, began presenting specialty acts and musical comedies and revues in competition with traditional dramatic companies. A New York syndicate financed the vaudeville touring companies and restricted most of their shows to the larger towns on the main railroad routes. As a result, the number of professional stock companies touring the country soon diminished, and smaller towns could no longer afford professional entertainment.

Shortly after the turn of the twentieth century, the advent of silent films further eroded interest in live theater. The growth of the motion picture industry in the following decades and the subsequent disruption of the economy by the Great Depression effectively ended live stage performances.

In the early twentieth century, many community halls and opera houses fell into disuse as small towns constructed

Fifth Avenue Opera House,
Arkansas City, Kansas.

the Glory Days



*Italianate detailing of Fort Scott's
Renaissance Revival style of Concordia's
Fifth Avenue Opera House.*

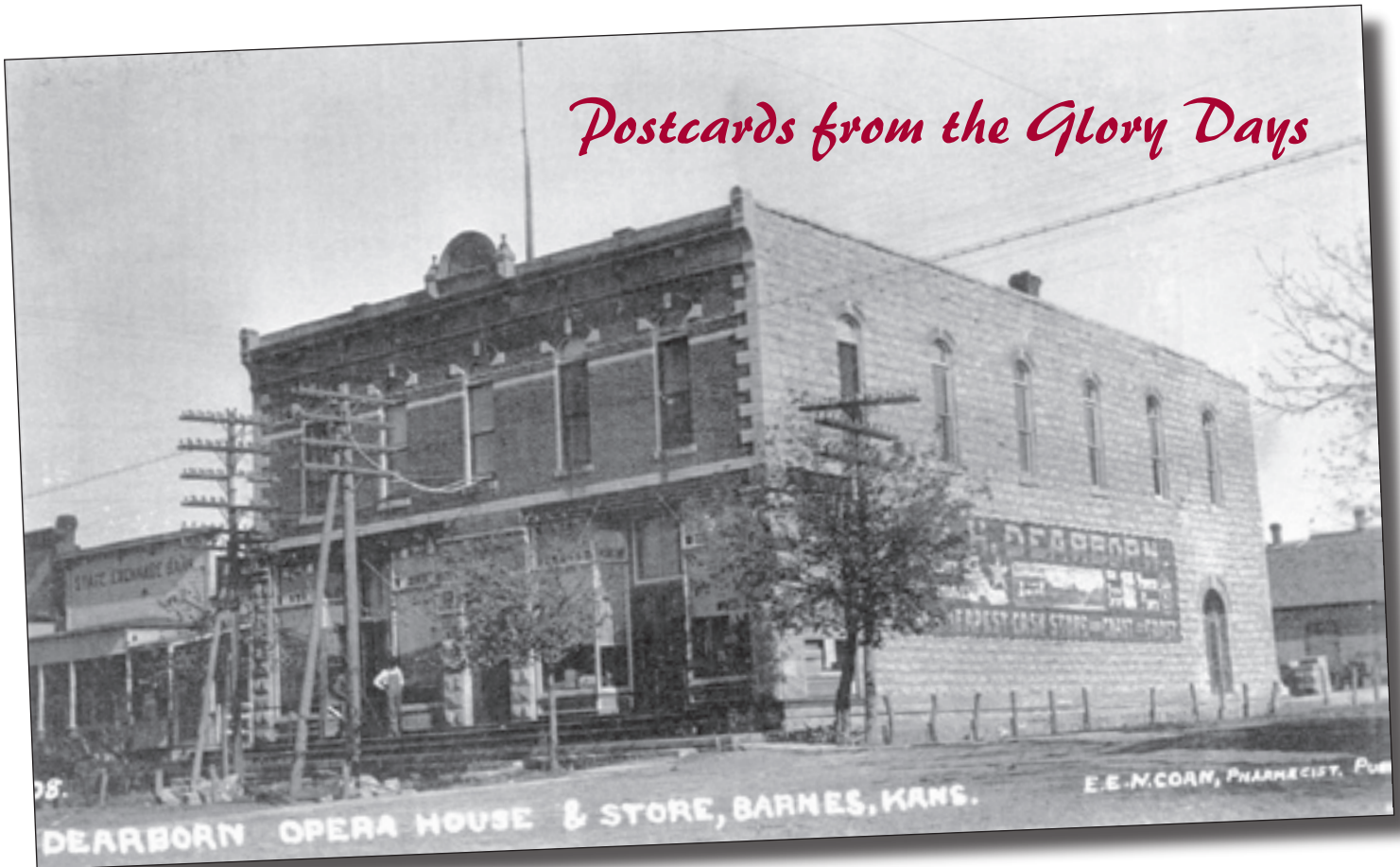
specialized community or school auditoriums and businessmen erected new motion picture theaters. Three technological innovations—the automobile, radio, and movies—also affected the available opportunities for public entertainment. Motor vehicles enabled residents of small towns to travel to larger towns to see the latest entertainment, making local theaters that were dependent on the declining live theater circuit unprofitable in smaller communities. Motion pictures offered inexpensive, novel, and exotic entertainment, while producing greater profits for theater owners than live productions. Finally, radio offered nationally popular entertainment at home.

By the 1920s, the opera house was no longer an important community symbol in Kansas. In the early decades of the century, owners of many live performance theaters, especially those with ground-floor auditoriums, converted their facilities to show motion pictures. Some second-story opera houses became meeting halls for social organizations, such as lodges, or were adapted for other



Concordia's Brown Grand Theater is an example of a Renaissance Revival facade.

Postcards from the Glory Days



This early image of the Dearborn Opera House in Barnes shows architectural details applied to a vernacular commercial building. At right, Kansas City's Granada Theater is featured in a historic photo from the personal collection of Wade Williams.

non-theatrical uses. Others returned to their earliest use as a general community meeting place. The Columbian Theater in Wamego was successfully converted to a movie theater.

Motion Pictures

It is believed that a touring opera company brought the first moving pictures to Kansas. On the evening of January 28, 1897, Rosabel Morrison sang a performance of *Carmen* at the Topeka Grand Opera House. In the final act when Carmen confronted Don Jose outside the bullring, footage of an "authentic Spanish bull fight" was projected onto a canvas stretched across the stage, giving the Kansas capital not only its first movie, but its first mixed-media presentation as well. Presentation of motion pictures in theaters that also hosted the vaudeville circuit made them part of mass entertainment. After the turn of the century, practically every vaudeville performance in the Great Plains incorporated moving pictures; soon venues exclusively showing motion pictures were common.

Moving picture theaters enjoyed a remarkable rise in popularity. Almost unknown in 1903, there were between five and ten thousand moving picture theaters in the United States by 1910, with annual receipts that reached into the millions of dollars. A strong national economy and a rapidly growing population supported the popular entertainment business. By 1908, small makeshift theaters served as the primary outlet for motion pictures, while vaudeville performances, traveling exhibitors, and amusement parks also showed movies as part of their regular entertainment. Many small-town entrepreneurs entered the moving picture exhibition business so that nearly all American communities of any size had a permanent schedule of movie shows by 1910.

The Main Street Movie Theater

The earliest movie theaters, often known as nickelodeons or conversion theaters, occupied storefronts in the main street commercial district roughly between 1900 and 1915. These venues

adapted existing buildings to suit the specific needs of movie viewing. An open interior room with movable seats and a screen attached to one wall formed the auditorium. Other than exterior signage, there was little about the outside of the building to distinguish it from any other commercial building space. Usually the first movie theater in a community was set up by an itinerant film exhibitor equipped with a portable projector. Traveling through small towns and the rural hinterland, these itinerants rented vacant stores and set up folding chairs, hung a sheet on the back wall, and sold tickets from a box out front. Like the early community halls, these conversion theaters were very utilitarian spaces with standard finishes, such as plaster walls, plaster or pressed metal ceilings, and wood floors.

By 1915, enterprising business people began constructing buildings specifically to house movie theaters. Like the conversion theaters, the first true movie theaters usually occupied a lot in the downtown commercial district or along a streetcar line between the downtown and growing residential



suburbs. The movie theater adapted the facade of a standard main street two-part commercial block. To facilitate the movement of patrons through the building, the enframed wall or vault commercial block forms were often adapted to the movie theater building. To protect against the dangers of fire that were common to early movie projection systems, advances in fireproof building technology were quickly adopted by builders. These advances included steel trusses, concrete structural systems, and masonry facades, all of which were fireproof.

As with earlier generations of theaters and opera houses, the primary facades of movie theaters expressed the popular architecture of their day. Augmenting the brick commercial block facade were terra cotta, stone, or cast stone architectural elements reflecting one or more of the styles popular at the time, including Classical Revival and Spanish/Mission Revival. The use of subtly patterned and textured brick known as Tapestry Brick was also common.

By the 1930s and 1940s, geometric Art Deco and streamlined Moderne motifs were popular for movie theater



With the advent of motion pictures, some opera houses—including Wamego's Columbian Theater—were converted to movie theaters.



The Plaza Theater (now the Music Box Theater) in Burlington is an example of the Art Moderne style popular in the 1930s and 1940s.

designs. Built in 1942, the Plaza Theater (now the Music Box Theater) in Burlington illustrates the use of modern materials and Art Deco styling common during this period. To enhance the effect of these designs, new materials were incorporated into theater facades, including pastel-colored structural glass and ceramic tiles, glass block, chrome, and neon.

Distinguishing the exterior of the movie theater from other commercial block buildings and from conversion theaters was the movie theater's entrance, which occupied the ground floor of the building. Before World War II, the theater entrance was often recessed and the floor, walls, and ceiling were often ornamented with ceramic tile, wood paneling, or pressed metal. Two or more entrances symmetrically flanked the ticket booth, which typically projected from the center of the building wall.

Through the entrance doors patrons

entered a small lobby. Another set of doors at the rear of the lobby led to the auditorium. Stairs on either end of the lobby provided access to the balcony, if there was one. The elevated projection booth was at the rear of the auditorium. In some early movie theaters, the projection booth was built outside the auditorium walls to provide additional protection from fire.

The auditorium was a large open space featuring a raked floor, rows of permanent seats affixed to the floor, and a screen above the stage. Because theaters constructed before the age of talking pictures sometimes featured vaudeville acts and other live performances as well as movies, the stages often were equipped with an orchestra pit, curtains, and rigging for scenery. Even after 1927, it was not uncommon to find a small stage in a movie theater's auditorium.

As the motion picture industry

prospered and competition increased, movie theater owners updated their theaters to stay current with design trends. After the advent of talking pictures in 1927 and again in the 1940s, there was a pattern of renovation among Kansas movie theaters. Common changes included adding a partition wall below the balcony to create a secondary foyer at the rear of the auditorium; adding a concession stand to the lobby; redecorating the interior of the auditorium and/or lobby; installing a new marquee on the front elevation; enclosing the recessed entry; and redesigning the theater entrance. Many of these changes adapted elements of the popular Art Deco or streamlined Moderne architectural styles, described above.

Built in 1928, the Chief Theater is an excellent example of the two-part commercial block movie theater commonly built in Kansas towns. The

simple theater acquired its notable Native American motif during a 1947 remodeling. The changes made at that time included enclosing the recessed entrance to form a foyer, installing a new canopy highlighted with neon accents, and adding murals depicting scenes of Native American life and local history.

The Movie Palace

As the success of movies continued to grow, entrepreneurs looked for ways to turn even greater profits. The effort to build increasingly extravagant theaters led to the development of the movie palace in about 1915. The movie palace represented the apex of movie theater design. It was a unique building type, strongly influenced by the design of the opera houses and music halls built in Europe and the United States during the late nineteenth century; yet no building type was more representative of twentieth-century American architecture and culture.

Just as architects had applied high-style Classical motifs and Victorian themes to nineteenth-century opera houses, movie palaces appeared in a wide array of high-style architectural idioms that frequently focused on the modern, the exotic, and the whimsical. In the 1920s, as the number of movie palaces exploded and competition between the movie chains intensified, theater design became increasingly fanciful. Archeological discoveries in Egypt in 1922 spurred a trend toward more exotic designs. Soon motifs ranging from Spanish Colonial to Mayan, Egyptian, Chinese, and Art Deco joined the more traditional French Second Empire and Italian Baroque movie palaces.

Investors erected a number of fanciful, architect-designed movie theaters in Kansas. While few of these are full-fledged movie palaces, they embody the exotic thematic imagery that distinguishes movie palaces from ordinary main street movie theaters. The largest and most whimsical theaters are found in the larger Kansas cities. Early examples include the Boller Brothers designs for the Barron Theater in Pratt (1915), the Stella Theater in Council Grove (1918), and the Sunflower Theater in Peabody (1919). Southwest and Spanish Revival motifs were common. The Fox Watson Theater in Salina and Kansas City's Granada Theater are notable Art Deco movie palaces in Kansas. Movie palaces often were physically linked with adjoining commercial structures. John Ebersohn's Orpheum Theater (1922) in Wichita connected to an office building. The Jayhawk Theater (1926) in Topeka, designed by Thomas Williamson, adjoined a hotel.



Built in Coldwater in 1928, the Chief Theater typifies the two-part commercial block movie theater.



The Barron Theater in Pratt displays the greater detail and imagery of an architect-designed theater.



This theater is a contributor to the Peabody Downtown Historic District.

The Age of Movie Moguls

After World War I, movies replaced vaudeville as the mass entertainment form preferred by Americans. Industry leaders soon figured out how to capitalize on national markets, and during the 1920s big business successfully monopolized the motion picture industry. In an effort to dominate urban movie houses and increase their annual profits, the Hollywood motion picture studios formed powerful regional and national chains that controlled the distribution and showing of films.

By this time, five companies controlled all aspects of the industry's operations. Not only did they make the films, but from the 1920s through 1948 the "Big Five" studios operated more than 80 percent of the nation's theaters and controlled access to movies through their distribution networks. This system was deeply frustrating to the small independent theater operators, who supported federal efforts to break

the monopoly. In May 1948, the U.S. Supreme Court agreed that the five major movie companies—Paramount, Loew's, Inc. (owner of Metro-Goldwyn-Meyer or MGM), Warner Brothers, Twentieth-Century Fox, and Radio-Keith-Orpheum (RKO)—operated an illegal monopoly by controlling metropolitan first-run theaters.

After losing the antitrust suit, the Big Five began selling their theater chains. This provided new opportunities and competition in the movie exhibition business. Films were now distributed according to competitive rates that rose quickly. Consequently, ticket prices increased by 50 percent between 1949 and 1952. To recoup their losses, the major studios also began producing fewer films per year for higher fees.

Movies in the Post-World War II Era

The golden era of motion pictures and elegant theaters ended following

the break-up of the Big Five monopoly and the end of World War II. By 1950 movie attendance had dramatically declined. As servicemen returned from the war, middle-class Americans moved to the suburbs and abandoned many of the residential neighborhoods near the existing urban movie theaters. With the baby boom, Americans concentrated on raising their families and looked for entertainment that could be enjoyed at home, turning first to radio and later to television. In 1949, the number of movie patrons plummeted by twenty million per week, and by 1950 it dropped another ten million. Although these drops occurred before television was widely accessible, the new technology quickly proved to be a sustained blow to the movie industry. By 1952, two thousand television stations were broadcasting across the nation. The following year, theater attendance dropped to under forty-six million patrons per week, a nearly 50 percent drop from the peak audience of ninety million in 1946-1948.

By the mid-1960s, the multiplex theater—housing multiple movie theaters under one roof—began appearing in suburban commercial developments. With auditoriums designed for optimal comfort and the latest movie technology, the multiplex soon dominated the movie theater industry. Today multiplex theaters in larger metropolitan areas show as many as thirty movies at the same time.

Movie theaters in older urban neighborhoods and main street commercial districts have struggled in the wake of the multiplex theater. Those that continue to function as movie theaters often show second run movies or art/independent films instead of first run features. Some also host meetings, parties, and other special events. Many historic theaters in small Kansas towns have survived because of their isolated location, which still offers the only cinema venue for miles.

Conclusion

Historic theaters and opera houses are found throughout Kansas—from the smallest ghost towns to the large cities. Many of the buildings retain their original appearance and some even their original use. Unfortunately, many of these historic buildings have been lost over the years and more lie in ruins. Their specialized function dictated designs that are not easily adaptable for new uses. As a result, they are often underutilized and deteriorated or have been so altered that they no longer convey their original function.

However, there is great public interest in historic theaters and opera houses across Kansas and nationwide. While the individual buildings have special meaning to local residents, the building type has nostalgic associations with a simpler past and an entertainment form that helps us escape our daily lives. Preserving historic theaters and opera houses helps sustain the sense of local community that these buildings originally nurtured, and their renovation can breathe life back into a local commercial district. Some theaters and opera houses are renovated and operated as civic ventures, the buildings owned and operated by a group of local volunteers; other facilities remain privately owned. Regardless, the preservation of Kansas theaters and opera houses takes passion, perseverance, creativity, and vision by people who believe in the importance of these unique buildings.

A Sad Fate

Unfortunately, many of these historic theaters have been lost over the years and more lie in ruins.



The survey found twelve movie theaters vacant and three others, including this facade in Caney, in ruin.

Face to Face with the Kansas Past

Human beings have always been fascinated with themselves and others. The practice of creating human images is timeless—only the media change.


“Faces from the Past” is the theme for Kansas Archaeology Month 2005. The full-color poster features a dramatic image of a ceramic figurine from the Trowbridge site (14WY1). The poster border reflects an Early Ceramic pottery motif. During the first part of the Woodland time period, approximately A.D. 1-500, the Trowbridge site in present-day Wyandotte County was a large settlement of the Kansas City Hopewell culture. Although 14WY1 is now destroyed, the artifact collection, including the human effigy, is curated by the University of Kansas Museum of Anthropology in Lawrence.

Accompanying the poster is an information card with additional photographs of prehistoric and historic artifacts that depict human images. Related art projects for young people, keyed to Kansas Board of Education standards, are posted on the Professional Archaeologists of Kansas (PAK) web site at www.ksarchaeo.info.


Also on the PAK web site is a Kansas Archaeology Month calendar of events. Among scheduled activities are a small artifact display in the lobby of the Kansas State Historical Society (KSHS) Center for Historical Research and the annual Artifact Identification and Archeology Lab Tour Day on Saturday, April 9.

Coming soon is a full-color 2006 calendar, based on the “Faces from the Past” theme, featuring a variety of artifacts from the Archaic through the Historic periods. For ordering information, check the PAK web site. Proceeds go to support Kansas Archaeology Month 2006.

Kansas Archaeology Month is coordinated by the Professional Archaeologists of Kansas and relies on the contributions of many individuals. This year’s credits include graphic artist Michael Irvin of Leocompton for the poster design; KSHS senior photographer Craig Cooper



Ceramic effigy head, William Young Site (14MO304), Morris County, Archaic period



Ceramic figurine, Trowbridge Site (14WY1), Wyandotte County, Early Ceramic Period



Detail on pot, Claussen Site (14WB322), Wabaunsee County, Middle Ceramic Period

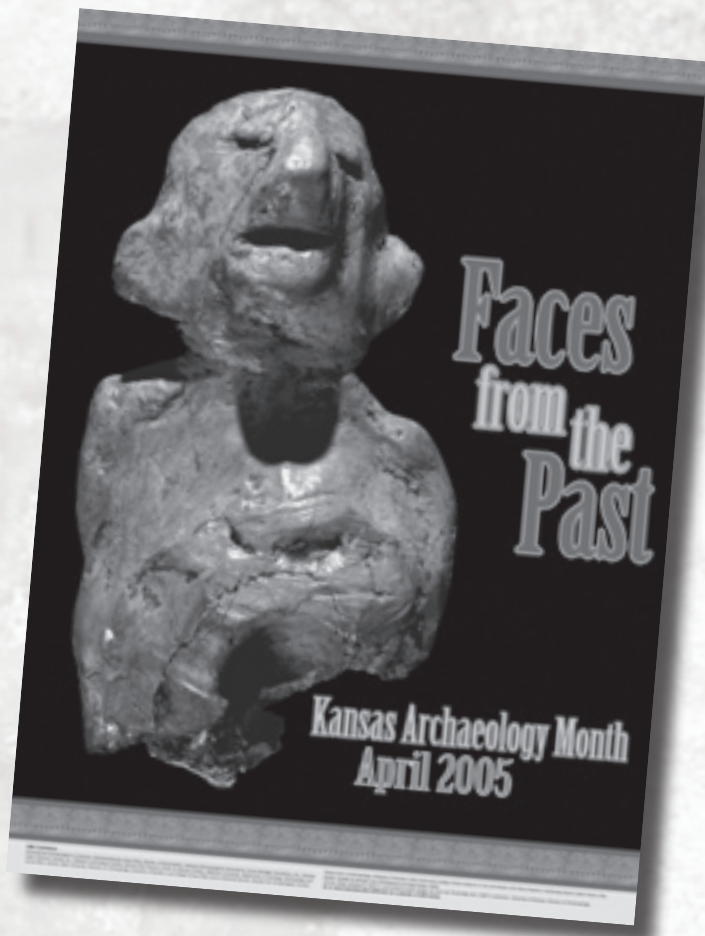


Rock art detail, Elm Creek Bluff Site (14EW14), Ellsworth County, Late Prehistoric Period

**For more information or to order
a full-color 2006 calendar, visit
www.ksarchaeo.info.**

for the poster photograph; Sue Novak and Ramona Willits of Lawrence for assistance with the information card; Kansas Anthropological Association volunteers for preparing 5,300 poster packets for mailing; KSHS records manager Anita Frank for compiling the mailing list; Washburn University student Hannah Thompson for developing the lobby display and Baker University student Kim Kilmartin for initiating the art lessons under the supervision of KSHS archeology lab supervisor Christine Garst and KSHS public archeologist Virginia Wulfkuhle; Robert Conard, Janice McLean, and Shannon Ryan of Lawrence for drawing coloring pages; and KSHS special projects archeologist Anne Bauer for designing the calendar.

Monetary contributors are the Professional Archaeologists of Kansas; Nebraska-Kansas Area Office, Bureau of Reclamation; Kansas Anthropological Association; Emma Balsiger Foundation, Inc.; Kansas State Historical Society, Inc.; Midwest Archeological Center, National Park Service; Center for Kansas Studies, Washburn University; Department of Sociology, Anthropology, and Social Work, Kansas State University; Museum of Anthropology, University of Kansas; Louis Berger Group; Riley County Historical Society; Kansas City Archaeological Society; Department of Anthropology, University of Kansas; Colby Community College; Prairie Museum of Art and History; Fick Fossil Museum; and Hollenberg Station State Historic Site.



**Photographs and article by Public Archeologist
Virginia Wulfkuhle.**



Jefferson Peace Medal,
Shawnee County,
Historic Period



Ceramic pipe bowl,
Hollenberg Station (14WH316),
Washington County,
Historic Period



China doll, 14GR346,
Greenwood County,
Historic Period

Standing Room Only for First KAA Certification Seminar

Thirty-two students from all over Kansas filled every seat in the classroom for the first-ever Kansas Anthropological Association (KAA) Certification Seminar at the Smoky Hill Museum in Salina on February 19 and 20. State Archeologist Robert Hoard and Kansas Department of Transportation Archeologist Marsha King covered the topic "Artifact Description and Analysis."

Classes generally are offered during the Kansas Archeology Training Program (KATP) field school, but due to staff and time limitations, not all required classes are taught every year. This two-day pilot workshop allowed participants more flexibility in meeting certification requirements. The response was so positive that the seminar might become an annual winter event. The KAA gained one new member and four new certification participants.

Hoard's segment concentrated on artifacts of the prehistoric period. He introduced the topic with a series of questions that scientists ask when studying artifact collections. Ultimately, archeologists want to know what an artifact tells about the people who used it. Hoard reviewed tools needed for analysis; methods of quantifying and presenting data; artifact form, function, and style; and the wide variety of artifacts made from ground and chipped stone, bone, shell, and pottery. Small group exercises included measuring projectile points and calculating the diameter of a pot rim.

In discussing historic period artifacts, King focused on examples of bottles, smoking pipes, and ammunition. Artifact collections from colonial New England and Chinese laborer camps in the West were compared with samples from Kansas sites. Extensive handouts included a glossary of ceramic terms and tables of significant dates for bottle glass, cans, buttons, ammunition, pipes, nails, window glass, and ceramic wares. Hands-on activities involved measuring and describing bottles.

The Certification Program

In 1974 the KSHS and the KAA established the certification program as an internal education and recognition system. The program allows interested KAA members to pursue a designed curriculum to gain specific skills in the techniques of Plains archeology. The specific categories of instruction cover archeological site surveying, excavation procedures, laboratory techniques, and public education efforts.



Sharon McKinney of Topeka and Patsy Whitney of Leawood practice measuring notch angles of a projectile point and find it a difficult task.



Bob Hoard introduces students to the use of calipers for making precise artifact measurements.

Each certification category requires hands-on instruction, practical experience, and formal classes. Although attendance at some KATP events is mandatory, the KAA certification program also involves considerable individual work, some of which can be performed best at home. None of the categories encourage independent destructive excavations of sites.

After fulfilling the requirements of a category, members are certified as proficient in particular skills, with KSHS archeo-

logical staff serving as the review panel to approve the completed work. A joint committee regularly revises the specifics of this program with the goals of updating curriculum and increasing participation. Course work has been broadened to reflect an increasing commitment to historic and archeological preservation.

For more information about the certification program, contact Rose Marie Wallen, 116 Mill Street, Lindsborg, KS 67456, or roseandmikewallen@yahoo.com.

Photographs and article by Public Archeologist Virginia Wulfkuhle.

Twelve Kansas Projects Receive Historic Preservation Fund Grants

On February 26, 2005, the Kansas Historic Sites Board of Review approved recommendations for this year's round of Historic Preservation Fund (HPF) grants, allocating \$98,104 to twelve projects. Four projects totaling \$36,063 went to Certified Local Governments (CLGs).

The City of Lawrence received \$11,850 for a design-review intern. The intern will provide assistance with projects such as CLG reviews, certificates of appropriateness applications, staff reports, legal notifications, developer/property owner concerns, and coordination of Historic Preservation Week activities.

The City of Lawrence was also awarded a grant of \$8,213 to fund a National Register historic district nomination for the Oread neighborhood. Based on information contained in a previous survey report, a large portion of the neighborhood is eligible for listing on the National Register of Historic Places. The Oread Historic District was listed on the Lawrence Register of Historic Places in 1991.

The City of Wichita Historic Preservation Office received a grant of \$8,000 to fund an inventory and National Register nomination of Work Progress Administration (WPA) structures in the city. These properties will be included in the statewide WPA Historic Context report.

The Topeka-Shawnee County Landmarks Commission also received an award of \$8,000 to fund the College Hill Historic District Nomination. The stated goal is to "preserve our heritage through historic district designation of the 1884 horse drawn trolley route along College Avenue." In 1884 horse drawn streetcars brought people to Washburn University via the avenue.

Eight non-CLG applicants also received grants. The Arkansas City Historic Preservation Board was awarded \$6,283 to fund a historic downtown walking tour brochure. The brochure will describe a variety of architectural styles and provide the history of the buildings in the Arkansas City Historic Downtown.

The Cities of McPherson and Seneca also received Historic Preservation Fund grants. McPherson received \$9,000 for surveying the city's historic buildings. Only seven properties in McPherson

City of Lawrence

*City of Wichita Historic
Preservation Office*

*Topeka-Shawnee County
Landmarks Commission*

*Arkansas City Historic
Preservation Board*

City of McPherson

City of Seneca

*Independence Chamber of
Commerce*

*Downtown Hays Development
Corporation*

*Friends of the Free State
Capitol*

Ottawa Main Street Association

Kansas State University

have been surveyed to date. An interest in historic preservation is growing in McPherson, and a survey is a necessary first step.

Seneca received \$6,000 for the Seneca Historic District National Register nomination project. Seneca is on the original Pony Express route from Saint Joseph, Missouri, to Denver, Colorado. Many of Seneca's buildings are associated with the route's history.

A grant of \$900 was awarded to the Independence Chamber of Commerce for a historic home tour brochure. The brochure will include a map, a selection of photos of homes ranging from 64-124 years in age, and historic information about the homes.

The Downtown Hays Development Corporation received \$5,100 for the Chestnut Street Historic District National Register nomination. A survey of the district was conducted in 2004. The nomination to the National Register will allow the listed properties to become eligible for federal and state tax credits.

The Friends of the Free State Capitol received an award of \$1,800 to complete the nomination of Constitution Hall, 427-429 S. Kansas Avenue in Topeka.

Ottawa Main Street Association was awarded a grant of \$13,000 for a Downtown Ottawa National Register nomination. This district includes buildings that are currently undeveloped. The association's goal is to increase the development of these properties to meet current demands for apartments, office space, and commercial space. Listing these properties will add state and national tax credit programs to the list of incentives for property owners.

An archeological study was also funded. Kansas State University will receive \$19,958 to carry out an archeological survey of Little Stranger Creek Valley in Leavenworth County. Previous investigations in the upper and lower ends of the valley suggest that the valley as a whole contains extensive evidence of prehistoric occupation dating from at least 5,400 years ago. The project area is within the Topeka-Kansas City Corridor, where long-term residential, commercial, and industrial expansion threatens cultural resources.

Article prepared by Teresa Kiss, grants manager.

Community Restoration Act

Continued from page 6

using rehabilitated buildings. These changes could dramatically increase the numbers of buildings rehabilitated for affordable housing in Kansas. The bill was referred to the House Committee on Ways and Means on February 8, 2005.

For more information on the Community Restoration and Revitalization Act visit the website ncshpo.org or contact Katrina Klingaman, tax credit programs coordinator for the Kansas State Historical Society at (785) 272-8681 Ext. 213 or kklingaman@kshs.org.

National Register

Cont. from page 4

Teichgraber House was nominated for its association with the Smoky Valley Roller Mill and as an example of Queen Anne architecture. The home was built in 1914 for mill proprietor Professor Leslie Arthur Fitz, who made significant contributions in the field of grain science and milling. The house was nominated not only for its association with Fitz, but also as an example of Tudor Revival and Arts and Crafts architecture. The Spickard House was built in 1905 by bank president A. E. Asher, who sold the home in 1906 to former farmer Joseph Spickard. The house was nominated as an example of Colonial Revival style architecture. The Colonial Revival style Lewelling House was built in 1894 as a residence for Governor L. D. Lewelling and his daughters during his term as governor. Governor Lewelling, a member of the Populist Party, was elected in 1892.

The Dream Theater, 629 N. Main, Russell, was approved under the theaters multiple property context statement, which the board approved in November. Constructed in 1948, the theater was nominated as an example of Art Deco architecture. The building continues to serve the Russell community as a theater.

Memorial Hall, Pennsylvania and Locust Streets, Independence, was also approved. The building, designed by Rudolph and Eugene Meier, was completed in 1924. With its imposing Classical Revival architecture, it is an excellent example of memorial hall buildings constructed throughout the United States in the years following World War I.

At its meeting, the board also approved funding for twelve projects through the Historic Preservation Fund grant program (see page 22).

Happenings in Kansas

Beyond Lewis and Clark:

The Army Explores the West

December 10, 2004 - August 14, 2005
Kansas History Center and Museum
6425 S.W. Sixth Avenue
Topeka, KS

A blockbuster traveling exhibit marking the 200th anniversary of the Lewis & Clark expedition and its impact on the west. This display is a collaborative effort among the Kansas, Virginia, and Washington State historical societies, the U.S. Army's Frontier Army Museum at Leavenworth, and the U.S. Army Center of Military History.

Kansas Archaeology Month

April 2005

*The theme is "Faces from the Past."
See page 19.*

Artifact Identification and Archeology Lab Tour Day

April 9, 2005

Lobby, Center for Historical Research
Kansas History Center

History and Environmental Fair

April 14, 2005

Kansas History Center
9:00 a.m. - 3:00 p.m.

Join us for an exciting outside adventure at the History and Environmental Fair at the Kansas History Center and Museum! Learn how our natural resources helped to shape the lives of Kansans. Find out how people have, in turn, affected the land and wildlife. Activities include flintknapping demonstrations and hands-on pinch pot making. Free admission. Rain or shine. For reservations, teacher booklet, and map, call (785) 272-8681 Ext. 414.

Kansas Anthropological Association Annual Meeting

April 16, 2005

Boy Scout Service Center
644 S. Ohio Street
Salina, KS

In Search of Cheyenne, Military, and Other Sites Along the Solomon River

April 16, 2005 (all day event)

Bison Institute of the High Plains
Morland, KS

Seminar sponsored by the Kansas State Historical Society and the Highway 24 Solomon Valley Heritage Alliance.

2005 State Historic Preservation Conference

May 5-7, 2005

See page 1.

Kansas Historic Sites Board of Review

May 21, 2005

9:00 a.m.

Kansas History Center Classrooms

Memorial Day

May 30, 2005

The Kansas History Center and Museum in Topeka and all Kansas State Historic Sites will be closed for the state holiday.

Kansas Archeology Training Program Field School

June 4-19, 2005

Kanorado Locality
Sherman County, KS

Independence Day

July 4, 2005

The Kansas History Center and Museum in Topeka and all Kansas State Historic Sites will be closed for the state holiday.



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