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National Park Service

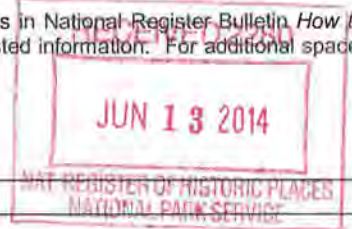
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National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

 New Submission XX Amended Submission



A. Name of Multiple Property Listing

Historic Resources of Lawrence, Douglas County, Kansas

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Lawrence Modern, 1945-1975

C. Form Prepared by

name/title Dale E. Nimz
 organization For Lawrence/Douglas County Planning Office date July 19, 2013
 street & number P. O. Box 1046 telephone 785-856-1299
 city or town Lawrence state KS zip code 66044
 e-mail dnimz@sunflower.com

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

(See continuation sheet for additional comments.)

Patrick Selmer DSHPO

Signature and title of certifying official

5-20-14

Date

Kansas Historical Society

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Alexis Abernathy

Signature of the Keeper

7/30/14

Date of Action

Historic Resources of Lawrence, Douglas County, Kansas

Kansas

Name of Multiple Property Listing

State

Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Fill in page numbers for each section in the space below.

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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____ New Submission

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Historic Resources of Lawrence, Douglas County, Kansas

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Lawrence Modern, 1945-1975

C. Form Prepared byname/title Dale E. Nimzorganization For Lawrence/Douglas County Planning Officedate July 19, 2013street & number P. O. Box 1046telephone 785-856-1299city or town Lawrencestate KSzip code 66044e-mail dnimz@sunflower.com**D. Certification**

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STATEMENT OF HISTORIC CONTEXTS

Associated Historic Context: Lawrence Modern, 1945-1975

According to the National Trust for Historic Preservation, "Modernism is generally defined as a design language with an emphasis on form rather than ornament, structure and materials rather than picturesque constructions, and the rational and efficient use of space."¹ The Modern movement in architecture flourished in the United States from 1945 to 1975 and influenced the design of significant buildings and property types in Lawrence, Kansas. Overall, Modernism included several individual design movements such as the International, Expressionist, Brutalist, New Formalist, and other movements. Proponents of Modern architecture championed their practice as an innovative new way of thinking about both buildings and landscapes in the built environment.²

Some architectural historians identify the Columbian Exposition of 1893 in Chicago as the beginning of a Modern sensibility. Early in the twentieth century, the Arts and Crafts movement and the wide-spread popularity of the bungalow house also contributed to the later appreciation of Modernism, especially in residential design. Two main strands of Modernist expression appeared in the early twentieth century—the American Prairie style led by the "organic architecture" of Frank Lloyd Wright along with an essentialist International style led by Le Corbusier in Europe and European emigrants to the United States such as Mies van der Rohe. These strands of modern architecture tended to converge in the early and mid-1920s culminating in the broadly shared qualities of the International modern movement. Its acceptance in the 1930s set the stage for a modern architectural establishment that dominated post-World War II architecture. By the post-war period, this contemporary style, existing throughout the world, was unified and inclusive.³

While prominent examples of Modern architecture in the United States typically date to the early and mid decades of the 20th century, the influence of Modernism remained strong in everyday and vernacular design well into the late 20th century. Until recently, Modern architecture has been overlooked by the historic preservation movement although the examples are predominant in the architectural heritage of the recent past. As Richard Longstreth has pointed out, perception may be part of the problem because "we do not 'see' the landmarks of the mid-twentieth century. They are not sited like their forebears. The landscape that they help form is not centralized. Rather it is multi-nucleated, as the geographers call this structure, and those nucleations often lack traditional focal points."⁴

Preservation planners define the recent past as an evolving category encompassing resources constructed or designed in the past fifty years. Although there are exceptions, federal, state, and local preservation programs typically exclude properties less than fifty years old from historic designation programs and reviews. This convention leaves many historically and culturally significant properties from the recent past unprotected from demolition or other adverse treatments.⁵ This

¹ "Modernism and the Recent Past Defined," National Trust for Historic Preservation, <http://www.preservationnation.org/information-center/saving-a-place/modernism-recent-past/new-modernism-pages/defined.html#.UdWkWDu1Fz4> Accessed 3/13/2013.

² "Modernism and the Recent Past Defined," National Trust for Historic Preservation, Accessed 3/13/2013.

³ Hitchcock, Henry-Russell and Phillip Johnson, *The International Style* (New York, NY: W. W. Norton & Company, 1966 edition), 35; William J.R. Curtis, *Modern Architecture Since 1900* 3rd revised edition (Upper Saddle River, NJ: Prentice Hall, 1996), 149, 239.

⁴ Richard Longstreth, "I Can't See It; I Don't Understand It; and It Doesn't Look Old to Me," in *Preserving the Recent Past*, I-16.

⁵ "Modernism and the Recent Past Defined," National Trust for Historic Preservation, <http://www.preservationnation.org/information-center/saving-a-place/modernism-recent-past/new-modernism-pages/defined.html#.UdWkWDu1Fz4> Accessed 3/13/2013.

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context, "Lawrence Modern, 1945-1975," is intended to bring up to date the National Register Multiple Property Document, "Historic Resources of Lawrence, Douglas County," which was produced in 2001. The additional context will support survey and nomination planning for the preservation of historic architectural resources from the recent past.

In the period of confidence and expansion that characterized American society after 1945, to be "modern" was "to be sleek, fast, efficient, technologically advanced, scientifically-driven, and released from the strictures of history." Modern architecture was characterized by a straight-forward, utilitarian elegance created by honest expression of structure and materials without obvious historical references. According to architectural historian Dennis Domer, Modernism in the Midwest "was not so much a style originally as a set of principles that together had highly recognizable stylistic qualities. Modernism meant a building designed largely from the inside out with a clear, flowing functional plan expressed clearly by the exterior massing and composition."⁶ Some important principles included the importance of architecture as volume, regularity of appearance, and the avoidance of applied decoration. Modern architecture expressed a sense of the new that also extended to industrial design using new materials and inventive uses of old materials such as glass and steel and to a new abundance of consumer products marketed to the new families and growing middle class of this period.⁷

Generally, Lawrence builders and home buyers followed national trends of development and construction. Modernist architectural principles were mainly expressed in Lawrence by the construction of scattered commercial buildings, prominent education-related buildings constructed at the University of Kansas, several public school buildings, and a number of architect-designed residential buildings as well as many builder-designed residences. These buildings had a significant effect on the popular appreciation of architecture. Construction of these buildings also was associated with a strong demand for new housing in Lawrence as the town grew rapidly after World War II. Modern and Modern-influenced commercial and institutional buildings were dispersed throughout the downtown business district and scattered along the newer arteries developed on the perimeter of the pre-1945 town site. During this period, Lawrence expanded from a relatively compact town with a well-defined central business district to a more suburban landscape with major thoroughfares, shopping centers, and entire residential sub-divisions on the perimeter. Public school buildings and new buildings for the University of Kansas and Haskell Indian Nations University also expressed Modernist design principles.

NATIONAL CONTEXT

In American history, the period from 1945 to 1975 was "a boom for single-family residential construction, suburbanization, and the realization of the American dream of home ownership. More than 13 million homes were built across the country between 1945 and 1954."⁸ The largest increase in housing was in metropolitan areas with 80% of new houses built in suburbs and only 20% in the central city. Suburban population more than doubled between 1950 and 1970 from 36 to 74 million residents.⁹

⁶ Dennis Domer, "Architectural Context and Significance of the Santa Fe Passenger Station, Lawrence, Kansas," (c. 2009), unpublished paper provided by the author, 1.

⁷ Domer, "Significance of the Santa Fe Passenger Station, Lawrence, Kansas," (c. 2009), 1.

⁸ Emily Pettis et al, *A Model for Identifying and Evaluating the Historic Significance of Post-World War II Housing* (Washington, DC: Mead & Hunt for the Transportation Research Board, 2013), 49.

⁹ Michael Bennett, *When Dreams Come True* (Washington, D.C.: Brassey's Inc., 1996), 287; Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York, NY: Oxford University Press, 1985), 283.

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When soldiers returned home from service during World War II, started families, and settled into civilian life, the pent-up demand for housing could finally be satisfied and the residential building boom began. The increase in auto ownership to three out of every four families in the 1950s along with new freeway development facilitated the sprawl of suburbs away from the city centers. Suburban expansion and home ownership continued in the 1960s and early 1970s with 66 percent of the population owning their own homes in 1970 compared to only 55 percent in 1950.¹⁰ Dramatic economic growth during this period has been attributed to new prosperity, housing demand, government and private encouragement of home ownership, improvement in standards of living, and suburban land that was available for development. The rapidly growing ownership of automobiles and the new Interstate Highway system made suburban development possible further and further from the central cores of existing cities. This combination of social, economic, and political factors created a strong demand for new construction and resulted in 60 percent of Americans owning their own single-family home by the 1960s.¹¹

For contemporary observers, the dream of home ownership was expressed in a particular suburban built environment that consisted of large-scale self-contained subdivisions of single-family homes. Instead of the traditional grid street pattern, these sub-divisions were designed with curvilinear streets and borders that discouraged pedestrian traffic and neighborhood circulation. Other new houses also were built as infill on vacant lots available in existing neighborhoods or in smaller developments created on tracts of available land within the existing city limits.¹² These characteristic patterns of post-war housing development were evident in Lawrence.

The character of subdivisions and single-family homes that were built between 1945 and 1975 were shaped by the specific standards developed by the Federal Housing Administration (FHA) as well as industry standards and local zoning ordinances. The FHA standards generally favored new construction and were intended to ensure that the government-backed investment in housing was safe for the long term. Because of these standards, much of the postwar landscape was standardized. Similar patterns were repeated in the residential development of large and small communities throughout the United States such as Lawrence. Nevertheless, there were regional variations in the choice of materials, house forms, the selection of details and housing density.¹³

Redevelopment in downtowns, suburbanization, and single-family housing development following World War II was stimulated and guided by federal legislation and programs. Many were instituted during the Depression to address housing needs and employment. On a national scale, FHA programs that were implemented by the National Housing Act of 1934, made home financing widely available by subsidizing long-term low-interest loans. After World War II, this housing policy was expanded when the Veterans' Administration (VA) offered many veterans federally-backed mortgages for new housing. As federal agencies, the FHA and VA provided for security for mortgages and loans that made home ownership possible for many more American families.¹⁴ In downtowns and urban centers, Urban Renewal policies stimulated new construction and redevelopment as well as supporting public investment in needed infrastructure and transportation improvements.

¹⁰ Peter G. Rowe, *Making a Middle Landscape* (Cambridge, MA: MIT Press, 1991), 5.

¹¹ Michael E. Stone, "Housing and the Dynamics of U.S. Capitalism," in *Critical Perspectives on Housing* edited by Rachel G. Bratt, Chester Hartman and Ann Meyerson (Philadelphia, PA: Temple University Press, 1986), 51.

¹² Pettis et al, *A Model for Identifying and Evaluating the Historic Significance of Post-World War II Housing*, 3

¹³ Pettis et al, *Model for Identifying and Evaluating Post-World War II Housing*, 49-50.

¹⁴ Pettis et al, *Significance of Post-World War II Housing*, 54.

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In the post-World War II period, important trends in U.S. social and economic history influenced the development of Lawrence and Douglas County. These trends included economic prosperity with increasing incomes, shifting populations from city centers to suburbs and from the East Coast and Midwest to the South and West, increasing family sizes reflecting the baby boom, racial desegregation resulting from the civil rights movement, rapid innovation in technology, and increased consumerism. At the same time, Americans experienced a persistent tension between a popular optimism about economic prosperity and opportunities and an overriding anxiety about the dangers of nuclear bombs and the Cold War.¹⁵

Economic conditions were favorable for the rapid development and expansion of Modern and Modern-influenced architecture. After sixteen years of depression and war, Americans emerged from World War II with a pent-up demand for housing. Two years after the war's end, six million families were living in homes with relatives or friends while another 500,000 lived in temporary housing. Consequently, housing the growing population became both a national priority and a strategy to stabilize the economy. For the first time in history, housing starts by month and year became a recognized economic indicator that has continued to be important in evaluating the health of the national economy.¹⁶

Some homeowners took the initiative to construct their own new residence, but builders and developers were responsible for the majority of suburban development. In the postwar years, the role of developers and builders became more important because of the unprecedented demand for housing and the resulting large-scale development to satisfy that demand. When government financing programs made residential development more profitable, developers realized that they could increase their profits by constructing the homes themselves.¹⁷

As Emily Pettis and her co-authors observed, "although the average home builder continued the prewar trend on constructing only a few homes each year, a small number of builders were responsible for a large percentage of the homes constructed annually. By 1959, it was estimated that one percent of builders were responsible for one-third of the houses built in the United States. These large-scale contractors became known as 'merchant builders.'" These enterprises often used mass production techniques in the construction process. According to Pettis, the merchant builders also "limited the number of models and exterior variations available, simplified the design, and eliminated extra features, including basements."¹⁸ In the rapidly developing housing landscape from 1945 to 1975, merchant builders employed these efficient methods to produce large numbers of houses in just a few similar types.

Standardization and technical advances in materials affected both the structure and design of Modern architecture after 1945. New and non-traditional materials that had first been developed during the war years were later promoted "as maintenance-free, fireproof, and energy efficient."¹⁹ Some prominent new materials included stressed-skin plywood panels and steel frame wall panels (marketed by the Lustron Corporation). Other materials such as aluminum, steel, concrete block, simulated stone, fiberboard, plywood, glass block, fiberglass, and plastics became more widely used for construction

¹⁵ Clare J. Richfield, The Suburban Ranch House in Post-World War II American: A Site of Contrast in an Era of Unease, Uncertainty, and Instability (Thesis, Barnard College, Department of History, Spring, 2007), 2-3.

¹⁶ Jackson, Crabgrass Frontier: The Suburbanization of the United States, 232-233; Elizabeth S. Wilson, M.E.P., Postwar Modern Housing and a Geographic Information System Study of Scottsdale Subdivision (Scottsdale, AZ, August 2002), 18

¹⁷ Community Builders' Council of the Urban Land Institute, The Community Builders Handbook (Washington, DC: Urban Land Institute, 1954), 38.

¹⁸Pettis et al, Significance of Post-World War II Housing, 66-67. Citation covers entire paragraph.

¹⁹Pettis et al, Significance of Post-World War II Housing, 79.

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during the postwar period. Asbestos shingles and stucco continued to be used both before and after World War II. There was considerable experimentation and innovation with structural systems. Wood and steel panel construction provided an alternative to wood framing techniques.²⁰

For example, the Case Study House program of *Arts and Architecture*, an influential magazine of the postwar period, promoted new ideas in the design of small houses—usually two bedrooms, always with two baths. The program to commission innovative designs began in 1945 and continued until the magazine went out of existence in 1967. Committed to Modern principles, the architects demonstrated their belief that a good house could be of cheap materials; outdoor spaces were as much a part of design as enclosed space; a dining room was less necessary than two baths and large glass areas; a house should be turned away from the street toward a private garden at the back. The Case Study program was an effort to design the prototypical small house, if only in floor plan and detailing. Borrowing the open plan from Frank Lloyd Wright, the designs were modular, rectilinear, and built on a flat slab. Although the Case Study houses were conceived as low-cost, as inflation increased in the post war period, prices rose.²¹ By 1960 “the custom-built small house was being priced out of existence; it substantially ended when the house became a luxury.”²²

Early in this period, the standard interior plan also changed with the widespread construction of the Ranch house. Typically, this significant residential type

utilized a three-zone layout providing for private areas, informal, and formal living areas... More public rooms, including the living room, were located at the front of the house with the less formal rooms situated at the rear adjacent to the backyard and rear patio, which served as an outdoor extension of the interior living space. The attached garage, which became a common feature in the postwar era, was seen as an outdoor extension of the informal living area... The number of rooms in the postwar house decreased with the open planning concept which resulted in reducing the number of interior walls to allow rooms to serve multiple functions and small homes to feel more spacious.²³

Many of the architect-designed houses that were prominent during this time offered distinct variations on the open plan. Architectural drawings were an important technique in developing the open planning concept and creating efficient organization in these contemporary houses. Later in the period, the introduction of the split-level house type also offered another form of interior organization that also contrasted with the plans of period homes of the 1920s and 1930s.

Many commentators argued about the need for basements in postwar housing. Some argued against spending the increased costs of excavation, building materials, and labor. They insisted that the concrete floor slab on grade was less expensive and quicker to construct. The introduction of a utility room on the main floor lessened the need for a basement. On the other hand, “basement proponents argued that the underground space was the most cost-effective way to expand the house and was an ideal location for a family room, workshop or integrated garage.”²⁴ There were regional differences in

²⁰ Pettis et al, *Significance of Post-World War II Housing*, 79.

²¹ Esther McCoy, *Case Study Houses, 1945-1962* (Los Angeles, CA: Hennessey & Ingalls, Inc, 1977), 2, 4.

²² McCoy, *Case Study Houses, 1945-1962*, 5.

²³ Pettis et al, *Significance of Post-World War II Housing*, 94.

²⁴ Pettis et al, *Significance of Post-World War II Housing*, 97.

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the popularity of basements because of differences in climate and geography. Generally, basements were more popular in the Midwest and rare in the South and on the West Coast.²⁵

Some of the popular architectural styles and forms of the postwar period were mass produced by large-scale prefabricated home companies that operated on a national scale. Several regional firms also achieved some success in the prefabricated housing market. One of the most significant national-level companies was the Lustron Homes Corporation established by Carl Strandlund in 1947 in Columbus, Ohio for producing an all-steel home. The prefabricated Lustron houses were manufactured between 1948 and 1950 and sold through local dealers. Lustron houses represented a new and innovative system of panelized prefabrication using steel framing and porcelain enamel coated steel panels that came in a variety of neutral and pastel colors including surf blue, maize yellow, desert tan, and dove gray. The company characterized the houses as a "conservative-modern Ranch style." In their form, the Lustron houses were similar to the Minimal Traditional house in their compact massing and lack of exterior ornamentation.²⁶ Fewer than 2,600 Lustron houses were constructed nationwide, with concentrations in New York, Virginia, and the Midwest.²⁷ Approximately 100 Lustron houses were constructed in Kansas, but there are no known examples in Lawrence. For more information, see the National Register Multiple Property Document, "Lustron Houses of Kansas," prepared in 1999.²⁸

With the boom in residential building, the construction industry established itself as a major economic sector in many growing communities and construction became a significant factor in regional economies and the national economy. With access to government-secured mortgages and long-term mortgage financing, more American families could purchase homes. Family income also increased and by the late 1960s, a personal residence was affordable for many more Americans than in previous decades. To furnish their new Modern homes, homeowners purchased related products such as appliances, home furnishings, and automobiles which further stimulated the national economy.²⁹

As Pettis et al stated, "between 1945 and 1950, new residential construction grew from one to six percent of the gross national product (GNP). The nation's building boom reached a record high in 1950 with the construction of 1,692,000 new single-family houses."³⁰ Even though economic planners during the Truman administration feared a postwar recession, the economic slow-down did not happen. In fact non-farm employment increased. Defense industries were converted to produce consumer goods and jobs held by women during wartime were taken over by veterans. Population and jobs were redistributed across the nation as the South, Southwest, and West gained population. Over the next decade, building construction starts totaled more than one million per year until 1960. "A second wave of increased building activity occurred between 1971 and 1973, when housing starts again topped one million. The period between 1945 and 1975 proved to be

²⁵ Pettis et al, *Significance of Post-World War II Housing*, 97.

²⁶ Lustron Corporation, *The Lustron Home: A New Standard of Living* (1948 advertising brochure) <http://strandlund.tripod.com/index-21.html> (accessed 22 January 2011).

²⁷ "The Lustron Home: A New Standard of Living," *The Preservationist*, Vol. II, No. 2, (Fall/Winter 2007), 15.

²⁸ Historic Preservation Services, LLC, "Lustron Houses of Kansas," National Register Multiple Property Document prepared for the Cultural Resources Division, Kansas State Historical Society (1999). See at http://www.kshs.org/resource/national_register/MPS/Lustron_Homes%20Thematic_Nomination_mps.pdf

²⁹ Lisabeth Cohen, "Citizens and Consumers in the Century of Mass Consumption," in Harvard Sitkoff, ed., *Perspectives in Modern America* (New York, NY: Oxford University Press, 2001), 158.

³⁰ Pettis et al, *Significance of Post-World War II Housing*, 58.

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the most productive period in American history in terms of overall housing construction.”³¹ Throughout this period, housing demand was stimulated by the expansion of the American middle class as many jobs changed from blue collar labor to service and professional employment.

LOCAL CONTEXT

Popular architectural forms and styles of the period, including their character-defining features, can be interpreted in relation to the national context. The period between 1946 and 1975 was the most productive period in American history in terms of overall housing construction. After the end of World War II, developers in the United States began to set standards relating to lot sizes, street frontage, house dimensions, placement of outbuildings, architectural styles, and other landscape features. At the same time, the advent of zoning ordinances further defined the newly developing areas of towns.

In Lawrence, the first zoning ordinance was established in 1926. The purpose was to mitigate nuisances, provide protections to increase property values and to address health and safety issues. Zoning routinely established “single family residential” as the highest zoning classification. By separating commercial, industrial, and residential uses, zoning prevented multi-family, industrial, and commercial development from harming the property values of single-family neighborhoods.³² Subdivisions platted after World War I reflected this trend; usually they were entirely residential. In Lawrence, for example, several subdivisions platted west of the University allowed only single-family residences and excluded apartments, boarding houses, fraternity and sorority houses.

Lawrence grew modestly during the 1920s and 1930s while the Modern movement emerged and began to influence architecture in Europe and the United States. Only seven plats date to the period after 1920—the first in 1925 and the last two in 1938. However, these included some of the first residential developments adjacent to the University to the west and the first to break out of the traditional grid street pattern. Given Court, platted in 1926, had the first looped and curving roads. Westhills Number 1, platted in 1931, had the earliest winding roads with lots not strictly oriented to the four cardinal directions. Colonial Court, platted in 1935, had the first true cul-de-sac in the town’s residential development.³³

After 1945 suburban planning changed dramatically so that new subdivisions were laid out with long blocks, curved streets, T-intersections, and cul-de-sacs rather than through streets on a grid. With an innovative curvilinear street pattern and irregular building orientation, the development of University Heights west of the campus also demonstrated modern trends in suburban design and residential architectural styles. Originally subdivided in 1909, developers re-platted the subdivision in 1928 and renamed the main street Crescent Road. The city of Lawrence annexed University Heights in 1947.³⁴ The Housing Act of 1949 stimulated local investment in large housing developments. On October 3, 1949, city leaders proposed the annexation of West Hills, Belmont, and Fairfax Additions in order to reach the population of 15,000 necessary for designation as a city of the first class.³⁵

³¹Pettis et al, *Significance of Post-World War II Housing*, 58.

³² Elizabeth Rosin and Sally Schwenk, “South Lawrence Survey Report,” prepared for the city of Lawrence, Kansas (1999), 18.

³³ Stan Hernly, “Cultural Influences on Suburban Form: With Examples from Lawrence, Kansas,” M. Arch. Thesis, University of Kansas (1985), Appendix B, 215.

³⁴ Elaine Warren, “University Heights Part Two, 1906 to 1996,” (unpublished paper, Architecture 600, 1996), 15-16, 25. Kansas Collection, Spencer Research Library, University of Kansas.

³⁵ Lawrence *Journal-World* 3 October 1949.

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Also in 1949, Owens Lane was developed as the first Modern style subdivision in Lawrence. At first this cul-de-sac was located just outside the city limits. Lots sold for \$2,000 and a number of contemporary homes designed by local architects such as Jack Morley and David Runnells were constructed there. Several local architects, including Jack Morley, Tom Geraughty, Dana Dowd, Warren Heylman, and Robert Hess, designed custom contemporary houses in Lawrence during the boom of the 1950s.³⁶

During the building boom in Lawrence from 1950 to 1963, 2,740 residential building permits were issued by the city. The first large-scale housing development constructed in Lawrence since before World War II was built by the Sargent Construction Company of Topeka in 1951. That company constructed 109 residences west of Centennial Park between Sixth and Ninth Streets. In the same year, the local Conrad McGrew Finance Corporation announced the beginning of a new subdivision, Park Hill, with approximately 100 homes to be constructed at what was then the south end of Vermont Street south of 23rd Street. Developers advertised that a one-story ranch home in Park Hill would sell for \$12,000- to \$14,500 and that larger homes would sell for \$16,500 to \$20,000.³⁷

In South Lawrence (south of 19th Street), Owens Addition (1951), Olmstead Subdivision (1953), Mitchell Addition (1953), Edmonds Addition (1954), Meadow Acres (1954), Southwest Addition (1954), Schaake Subdivision (1954), University Terrace (1955), and the James-Farr Addition (1956) illustrate this trend. 131 subdivisions and additions were made in Lawrence from 1945 to 1964 and from 1953 through 1959 with an average of fifteen recorded per year. Not all of these subdivisions were residential or suburban, but this activity still represented a large amount of building construction.³⁸

Many of these developments contrast with the pre-war grid pattern apparent in the University Place additions north of 19th Street. However, most of the post World War II additions retained an axial orientation, dominated by long parallel east-west streets. Each subdivision plan incorporated extensions of major streets. Arterial and secondary streets run north and south at varying intervals. The most striking difference was the variety of lot sizes found both within and between the post-war additions.³⁹

Early in 1955, E. R. Zook, Chamber of Commerce director and the leading economic development professional in Lawrence commented, "the chamber has handled all these industries that have come in here in recent years. For instance, there was no housing contractor here large enough to build the new Sunset Hill addition so we jumped into the project and carried it out. We try to provide the incentive, help finance it if necessary but then get out when things are well established."⁴⁰

City directories for Lawrence from 1950 to 1960 published by the Lawrence Credit Bureau were simply lists of residents by address and phone numbers without a business directory highlighting builders and contractors. Beginning in 1961, the Polk Directory Company began publishing a more sophisticated directory with advertising categories. In 1961, Moore Associates, Inc. was listed as "Builders-Developers." The M.R. Gill Agency was listed as "Builders-Home." Both had their

³⁶ Domer, Harper, and Steele, Lawrence Modern Timeline. See at <http://lawrencemodern.com/timeline/> Accessed 8/20/2013.

³⁷ David Dary, *Lawrence, Douglas County, Kansas* (Lawrence, KS: Allen Books, 1951), 350.

³⁸ Hernly, "Suburban Form," (1985), 166.

³⁹ Rosin and Schwenk, "South Lawrence Survey," 24.

⁴⁰ "Spurs A City's Growth," *Kansas City Star* 20 March 1955.

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offices downtown on Massachusetts Street. Ollie Peters was the only building contractor listed with a location on E. 23rd Street. However by this time, there were twenty-nine general building contractors listed. Some of these were known as important contractors such as Constant Construction Company, B.A. Green Construction, P.D. Olmstead Construction, Moore Construction, and Robert Still Construction. The Constant, Green, Olmstead companies built major projects including buildings at the University of Kansas. Moore Construction was associated with Moore Associates, a large merchant building operation. Robert Still was a respected custom builder who constructed some contemporary houses.⁴¹

From 1963 to 1973, the Gill Agency continued to be listed as "Builders-Home." In 1974 the agency and that category was not listed. The number of general building contractors listed in the city directories ranged from 28 in 1963 and 25 in 1964 to a high of 31 in 1966. From then on, the number of general contractors gradually declined, from 20 in 1969 and 1970 to 14 building contractors and 2 general contractors in 1975. By 1975, two of the major general contractors were Donald Funk Construction and Lawrence Construction Company.⁴²

When the community organized to celebrate the 1954 centennial, residents of Lawrence were excited by the pace of accelerating growth and change. Looking forward to a utopian future instead of the past, the pageant organizers emphasized their involvement in the modern "Atomic Age."⁴³ A new Lawrence High School was constructed in 1954. The former Liberty Memorial High School became Central Junior High School. The former high school was located on Massachusetts Street directly south of the downtown business district. The new high school was located to the southwest directly south of the University of Kansas campus and just north of 23rd Street. The school board acquired the site in 1947 and the choice of location reflected a significant shift in Lawrence to residential and commercial development to the south and west after 1945. The Lawrence board hired Griest & Ekdahl Architects, Topeka, to plan and design the new high school.

The baby boom with an increase in school age students and the growth in Lawrence population was reflected in the construction of several new schools. As one reporter commented, "the school problem, a shortage of classrooms and teachers, has been nil here, thanks to bond issues that have made possible the construction of seven new elementary schools in the last year. Three already are occupied."⁴⁴ Centennial, East Heights, Hillcrest, India, Riverside, Kennedy, Schwegler, Sunset Hill, and West Junior High were constructed in the 1950s. Cordley, an existing school building, was remodeled and enlarged with ten new classrooms and a gymnasium in 1951. An additional elementary school, Kennedy, opened in 1961.⁴⁵

At Haskell Institute (now Haskell Indian Nations University), a boarding school in southeast Lawrence for American Indian in southeast Lawrence, the Bureau of Indian Affairs constructed two prominent Modern-influenced buildings. Minoka Hall (1957) was constructed as a 110-resident girls' dormitory with two staff apartments. The building was dedicated in

⁴¹ Polk's Lawrence City Directory (1961), 66, 75-76.

⁴² Polks Lawrence City Directory, 1964-1975.

⁴³ Lawrence Centennial Celebration, "Trails West," manuscript (September 23-28, 1954), Kansas Collection, Spencer Research Library, University of Kansas.

⁴⁴ "Glow In Its Growth," Kansas City Star 3 October 1954.

⁴⁵ Lawrence Daily Journal World 19 March 1954; "Little Time Wasted Until Settlers Began Education," Lawrence Daily Journal World 9 August 1966.

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1959 as part of the school's 75th anniversary. Haskell students did most of the construction work for the new Stidham Union (1965). This Modern-influenced building was also ornamented with American Indian motifs.

With the assistance provided by the G.I. bill, an influx of male students sharply increased enrollment at the University of Kansas; more female students also sought the advantages of a college education. The growing student population required housing, classroom and research buildings as well as other structures to provide for University activities. Investment in student housing was the most impressive trend and these buildings expressed basic Modern design principles. Six multi-story student dormitories were constructed. These included Joseph R. Pearson Hall (1959) and several constructed on a ridge known as Daisy Hill --Templin (1959), Lewis (1960), Hashinger (1962), Ellsworth (1962), and McCollum (1965). Four smaller scholarship halls were constructed during the period of significance. These included--Stephenson (1952), Douthart (1954), Grace Pearson (1954), and Ellsworth (1963). Carruth O'Leary Hall (1955) was a Modern-influenced office building. Sprague Apartments (1960) was a Modern-influenced apartment building for retired University personnel. Major teaching and research buildings constructed during this period were Malott Hall (1954), Murphy Hall (1957), and Summerfield Hall (1960). The Campanile (1950) was a Modern-influenced war memorial constructed during this period.

The construction of new churches also reflected the growing needs of the Lawrence community. In 1949 the Lawrence Journal-World commented on four churches that had been completed soon after the war. These included the Assembly of God church, 13th and Massachusetts, a limestone structure with a high sharply pitched roof designed by local architect L. R. Johnson and the Church of Christ, 1501 New Hampshire, the Evangelical United Brethren Church, 15th and Massachusetts, and the First Church of Christian Scientists, 17th and Massachusetts.⁴⁶ Another Modern-influenced structure, the Immanuel Lutheran Church, 2104 Bob Billings Parkway, was constructed in 1965.

The outbreak of World War II and its regional consequences caused a dramatic change in the fortunes and future of Lawrence. Sunflower Ordinance Plant, which opened in nearby Johnson County in May, 1942, brought three thousand new workers to the area from Kansas, Missouri, and Arkansas. Buses transported workers to the plant from the Douglas County Courthouse. Housing for workers became a major problem in Lawrence. The Chamber of Commerce maintained a list of rental housing opportunities.⁴⁷ After the war ended in 1945, the host of veterans arriving to finish their education at the University of Kansas launched the modern era in Lawrence. Dramatic population growth and significant economic development characterized the post World War II period in local history. In the decade from 1940 to 1950, the town's population grew by more than 26 percent from 14,390 to 18,638 residents.

Establishment of new industrial enterprises and the remarkable growth at the University created an economic boom. To compensate for the lack of development during the Depression and war years, leaders organized a Civic Action Committee in 1945 to promote the "Lawrence Victory Plan" for community improvements. The plan provided for seventeen projects including new fronts on downtown business buildings, an improved airport, additional city parks, city water improvements, and an effort to attract more visitors.⁴⁸ As the Lawrence Journal-World reported on August 19, 1948, "the city of Lawrence

⁴⁶ "Is Newest Church," Lawrence Journal-World 17 June 1949.

⁴⁷ Marsha H. Goff, The Lawrence Chamber of Commerce, 1878-1990 (Lawrence, KS: Lawrence Chamber of Commerce, 1990), 11.

⁴⁸ David Dary, Lawrence: Informal History, 343-344.

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is having its face lifted." On Massachusetts Street, some storefronts were "completely torn down and modern structures put in their place." The value of construction was expected to surpass \$1,000,000 by the year's end.⁴⁹

The Lawrence Chamber of Commerce, led by E. R. "Bus" Zook, called for the revitalization of downtown and began a successful effort to develop off-street parking. Lesser buildings on the side streets were demolished to make room for surface parking. In 1950, the city adopted a new commission-manager form of government. Initially, the change was intended to make the delivery of city services more effective, but it also led to hiring a professional city manager and staff including planners who saw a need for an increased role for government in shaping the development of downtown. In the early 1970s, the city commission approved a plan to make Massachusetts Street "pedestrian-friendly." As the Lawrence Journal-World reported, the main street was converted to "a drive-through parking lot." Parallel parking was abandoned and replaced by saw-tooth curb-cuts allowing diagonal parking. This design reduced the width of the right-of-way providing room for street trees, shrubs, and ornamental planters.⁵⁰

The Lawrence Industrial Development Commission was organized in 1949 and recruited industries to Lawrence that became important in boosting the local economy and attracting new residents. The Commission obtained options on land suitable for development, and then leased or sold tracts to companies such as the Food Machinery and Chemical Corporation which built a \$3.5 million Westvaco plant in North Lawrence in 1950.⁵¹

By 1951 the Lawrence Chamber of Commerce boasted that the city's population had grown more than 60% since 1940. In just two years from 1949 to 1951, the industrial payroll increased 40%. A Chamber brochure promoted Lawrence as a site for plant relocation because the federal government had recommended that "industry move inland from heavily industrialized coastal areas." Lawrence offered "a ready pool of skilled craftsmen and dependable labor."⁵² Nearly 2,000 new industrial jobs were created in the 1960s and these workers increased the demand for new housing in Lawrence.

Also in 1949, commissioners revised the town's original zoning ordinance. The revision instituted segregated uses and rezoned portions of the older residential districts which began to discourage new investment in the central downtown. In the late 1940s, commercial development of North Lawrence was stimulated by construction of the Kansas Turnpike between Kansas City and Topeka and south to Wichita and Oklahoma. The route chosen for this high-speed toll road roughly paralleled U.S. Highway 40 on the north side of the Kansas because it was designed to provide access to the capital city of Topeka and give the most convenient access to the business centers of the two Kansas Cities. The completed turnpike in the Kansas River valley just north of the Lawrence city limits was opened to motorists on October 21, 1956.⁵³

During the first half of the twentieth century, the population of Douglas County stabilized at about 25,000 and the population of Lawrence reached 18,600 in 1950. In this period, economic activity in Lawrence was centered in the downtown. Retail businesses, automobile dealerships, grocery stores, professional offices, churches were mostly located along and near

⁴⁹ Lawrence Journal-World 19 August, 1948.

⁵⁰ Paul Schumaker, "'Downtown Lawrence: Marketplace and Heart of a Political Community,'" 291.

⁵¹ Goff, The Lawrence Chamber of Commerce, 14.

⁵² Chamber of Commerce, "Look to Lawrence," (Lawrence, KS: Lawrence Daily Journal-World, 1951), Kansas Collection, Spencer Research Library, University of Kansas.

⁵³ Shery Schirmer and Theodore Wilson, Milestones: A History of the Kansas Highway Commission and the Department of Transportation (Topeka, KS: Department of Transportation, 1986), 22-23, 26.

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Massachusetts Street. After 1945, however, the redistribution of population created a demand for new commercial development that could not be contained within the downtown. In the 1950s, as subdivisions and homes began to spring up south of 23rd and west of Iowa Street, these main roads attracted business activities. By the 1960s, a small neighborhood shopping center with a grocery store and other businesses had been established on the east side of Massachusetts near the important intersection with 19th Street. Also, the construction and opening of the Malls Shopping Center to the south on 23rd Street and the Hillcrest Shopping Center to the west on Iowa Street began a shift of commercial activity away from downtown.⁵⁴

There is little specific research available to document racial discrimination in housing in Lawrence during the post war period, but it seems likely that black families were informally excluded from acquiring homes in the new subdivisions. According to a study by Stan Hernly, officials of the Federal Housing Administration strongly supported restrictive covenants and the separation of uses by zoning. Beginning in the 1930s, the FHA tried to control the design and construction of suburban homes "to achieve neighborhood stability which implied ethnic and racial segregation."⁵⁵ FHA policies also endorsed restrictive covenants and the FHA even prepared a covenant with a blank space for builders to fill in the prohibited races and religions. The widespread use of restrictive covenants was overruled by the U.S. Supreme Court in 1948, but the FHA still continued to accept unwritten agreements and existing "traditions" of segregation.⁵⁶

According to historian Rusty Monhollon, Lawrence civil rights activists use legal or economic means to integrate the town. Between 1943 and 1960 the Lawrence chapter of the National Association for the Advancement of Colored People (NAACP), the university-based Congress of Racial Equality (CORE), and the Lawrence League for the Practice of Democracy (LLPD) made significant progress in eliminating racial exclusion in Lawrence and at the University of Kansas. Through the passage of local laws and economic pressure on local businesses, most of the town was integrated. The activists worked to ensure compliance with the Kansas public accommodations law and to integrate existing public facilities.⁵⁷ This prolonged struggle to integrate strongly suggests that discrimination in housing also persisted.

North Lawrence and East Lawrence were two areas that did not experience the dramatic growth that changed areas south and west of the historic city limits. The flood of 1951 devastated North Lawrence. The Chamber of Commerce formed a non-profit corporation, Lawrence Disaster, Inc., which brought federal disaster funds to town and helped residents clean mud and water out of their flood-damaged houses.⁵⁸ The flood threat limited new residential investment in North Lawrence, but the opening of the Kansas Turnpike in 1956 stimulated some commercial construction (including a Modernist influenced grocery store) along 3rd Street which connected the main part of Lawrence to this important section of the new interstate highway system.

⁵⁴ Paul Schumaker, "Downtown Lawrence: Marketplace and Heart of a Political Community," in Embattled Lawrence: Conflict and Community (Lawrence, KS: Continuing Education, University of Kansas, 2001), 290-291.

⁵⁵ Hernly, "Cultural Influences on Suburban Form," 151.

⁵⁶ Hernly, "Cultural Influences on Suburban Form," 151-152.

⁵⁷ Rusty L. Monhollon, "Taking the Plunge: Race, Rights, and the Politics of Desegregation in Lawrence, Kansas, 1960," in Embattled Lawrence: Conflict & Community edited by Dennis Domer and Barbara Watkins (Lawrence, KS: University of Kansas Continuing Education, 2001), 195-196. For additional context on race in Lawrence during this period see Kristine McCusker, "'The Forgotten Years' of America's Civil Rights Movement: The University of Kansas, 1939-1961" (MA thesis, University of Kansas, 1994).

⁵⁸ Goff, The Lawrence Chamber of Commerce, 15.

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In 1948 the Lawrence Chamber of Commerce called for the revitalization of downtown and began a successful effort to develop off-street parking. In 1970 the city commission approved a plan to make Massachusetts Street "pedestrian friendly." Using an urban renewal grant, the main street was converted from a highway to a "drive-through parking lot" by 1974. Also in 1974, the Lawrence Douglas County Planning Commission began work on a comprehensive plan, Plan '95, that would designate the downtown as the primary business district for the community. The plan was adopted in 1977 and tried to limit developments on the outskirts of the community that might attract commercial activity away from the downtown.⁵⁹

During the 1960s, the population of Lawrence grew from 32,858 in 1960 to 45,698 in 1970, and to 53,029 in 1980. During this period, the platting of 266 subdivisions surpassed that of the 1950s building boom.⁶⁰ By the mid-1960s, the plan of suburban residential subdivisions began to change from the form of the post-war suburb. "Planned Unit Development" became an important method. These medium-density developments grouped apartments, townhouses, and single-family houses together and reserved green space and other areas for common use. Super blocks, served by winding streets and cul-de-sacs, emerged as the most common design pattern.⁶¹

City leaders responded to this growth and development by engaging one of the most prominent urban planning firms of the time, Harland Bartholomew and Associates, St. Louis, Missouri. Beginning in 1963, the firm prepared a comprehensive plan, Guide for Growth: City of Lawrence, Kansas, 1965-1985. The plan consisted of six preliminary reports and a final report of some 130 pages. While the future projections of needs developing from population and transportation growth were valuable, the emphasis on efficiency allowed little consideration for the significance of existing buildings, neighborhoods, and historic preservation. For example, the Bartholomew plan focused on the central business district and stated, "remodeling and revitalization of its central area will surely increase the trade element of our city's economy." Characteristic of a firm whose founder had extensive experience in the process of rebuilding cities through urban renewal, the planners argued for physical improvements. "The present downtown, properly remodeled, can easily accommodate three or four times as many customers as it does today. It does not require a greater area; instead it demands a more intensive and efficient use of a smaller but more convenient area."⁶² This emphasis on greater density and efficiency was consistent with Modernist urban principles, but the actual development pattern was altered by public resistance to large-scale redevelopment. Instead, downtown Lawrence has been developed in a sequence of incremental improvements that have preserved historic buildings and a lively pedestrian-oriented streetscape.

If the changes to traffic patterns and to Massachusetts Street suggested by Bartholomew and Associates had been implemented, historic downtown Lawrence would have been very different. Instead, the effects of zoning instituted at this time affected the adjacent residential neighborhoods. In the land use section, the Bartholomew plan sought "to encourage density in population in the central part of the city near the central business district and the University (preferably between them)." The planners went on to propose that high-density residential uses be concentrated between the University campus and the central business district. The land use plan actually adopted in 1964 provided for multi-family residential zoning on

⁵⁹ Paul Schumaker, "Downtown Lawrence: Marketplace and Heart of a Political Community," in Embattled Lawrence: Conflict and Community Dennis Domer, ed. (Lawrence, KS: University of Kansas Continuing Education, 2001), 291.

⁶⁰ Hernly, "Cultural Influences on Suburban Form," 174.

⁶¹ Hernly, "Cultural Influences on Suburban Form," 198.

⁶² Harland Bartholomew and Associates, Guide for Growth: City of Lawrence, Kansas, 1965-1985, summary of comprehensive plan adopted by the Lawrence City Planning Commission (December 8, 1964), 1, 3, 7.

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three sides of the Kansas University campus. That area extended to 9th Street on the north, Vermont on the east, and to 19th Street on the south.⁶³

The land use plan adopted in 1964 was followed by the adoption of a new zoning code in 1966. This zoning code was used by the city to implement the 1964 plan. That continued in effect until 1997-1998 when the City of Lawrence and Douglas County adopted *Horizon 2020, the Comprehensive Plan for Lawrence and unincorporated Douglas County*. The 1966 zoning code was replaced in 2006 with a new Land Development Code—Chapter 20 of the Code of the City of Lawrence.

From 1950 to 2000, the population of Lawrence increased more than fourfold. As the boundaries of the city expanded, new commercial opportunities and additional residential development were created. Although the downtown district expanded to include more commercial and institutional uses, its importance to the economy of the community decreased. By 1960 homes were constructed west of Iowa Street and south of 23rd Street. To serve new residents in these subdivisions during the 1960s, the Malls Shopping Center opened on 23rd Street and the Hillcrest Shopping Center was built on Iowa Street. These centers represented a shift of commercial activity away from the downtown to the perimeter.⁶⁴ By 1975, for example, the Duckwalls Variety Store downtown on Massachusetts Street closed after seventeen years in business because sales had dropped steadily during the past few years. Meanwhile, the Duckwalls store in the Hillcrest Shopping Center on Iowa Street was doing better.⁶⁵

In 1974 developers Jacobs, Visconti, and Jacobs (JVJ) proposed construction of a retail, hotel, and office complex for the 600 block of Massachusetts Street. When this proposal was rejected, the same firm in 1978 presented a “cornfield mall” plan that threatened the economic vitality of the historic downtown business district. Generally, a majority of Lawrence citizens supported a vigorous multi-use central business district. According to political scientist Paul Schumaker, downtown Lawrence was one of the three most important places that made Lawrence such an attractive community from 1945 to 2000. Expansion of the University of Kansas and development of the Alvarado mixed use development on the west side of town also contributed to Lawrence’s economic and population growth.⁶⁶

Construction of Alvarado Estates began in 1967. This was the most significant change in Lawrence urban design during the period from 1945 to 1975 and dramatically shifted development to the west of the original town site. Located west of Iowa Street and south of Ninth Street, Alvarado was envisioned by Bob Billings, president of the company, as a 3,000 acre golf community, but also featured business locations, professional offices, and a research park. Shopping centers and strip malls were built along the edges of the residential development. The community was constructed incrementally with planned unit developments. Other subdivisions followed in the 1970s and 1980s. Development of the Orchards subdivision began in the late 1970s. Planners designed streets and building lots adapted to the terrain which made it less expensive to grade roads, excavate basements, and drain the subdivisions. This design also preserved more of the natural setting.⁶⁷ These features set an example for later subdivision development in Lawrence. Even though the development of Alvarado was significant, it was not even mentioned in Plan 95 the comprehensive plan for 1975-1995. When construction of the

⁶³ Bartholomew and Associates, 3-4.

⁶⁴ Schumaker, “Downtown Lawrence, Marketplace and Heart of a Political Community,” 291.

⁶⁵ “Duckwalls Store Will Close,” *Lawrence Journal-World* 8 January 1975.

⁶⁶ Schumaker, “Downtown Lawrence, Marketplace and Heart of a Political Community,” 290.

⁶⁷ Dennis Domer, “Alvarado: The City Within,” in Domer and Barbara Watkins, eds. *Embattled Lawrence: Conflict and Community* (Lawrence, KS: University of Kansas Continuing Education, 2001), 319-326, 334.

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federal Clinton Reservoir on the Wakarusa River southwest of Lawrence began in 1972, the new reservoir also became a catalyst for outlying residential and commercial development in areas of West and South Lawrence.

Architect-designed Modern buildings

In the field of custom residential architecture, the early twentieth century work of Bernard Maybeck and the Greene Brothers emphasized the intricate possibilities of wood frame construction and inspired the emergence of an American architecture emphasizing broad roof overhangs, larger glass areas, and modern interior planning. Frank Lloyd Wright designed many well-publicized houses during the 1940s. Other distinguished architects of this period who influenced the Modern movement included William W. Wurster who designed beautiful residences in wood and natural materials. As dean of the school of architecture and planning at MIT he became an advocate of restrained modern design. Harwell Hamilton Harris of Los Angeles won a reputation for his delicate home design in wood and stone. He became head of the department of architecture at the University of Texas where he continued to influence residential building. Richard Neutra of Los Angeles created detailed glass-walled residences with carefully organized interior space. Neutra designed more than 100 notable residences. In Oregon, Pietro Belluschi used natural woods, plywood, glass, and stone in contemporary houses. He continued to influence Modern architecture as the MIT dean of architecture and planning.⁶⁸

These architects continued to influence Modern architecture in the United States during in the 1950s, but others added to the growing body of contemporary designs. Anshen and Allen, San Francisco architects pioneered the use of exposed post and beam construction in contemporary homes. They designed many of Joseph L. Eichler's houses and were important trend setters for builders on the West Coast. Eichler was a significant figure in the evolution of contemporary residential design. In 1950 he shifted from building small conventional homes to producing designs by some talented West Coast architectural firms. He became one of the largest San Francisco builders in the 1950s and 1960s. Eichler's business had a significant effect on other builders and public preferences. I.M. Pei of New York, Paul Rudolph of Connecticut and Florida, Edward D. Stone of New York, Ludwig Mies Van Der Rohe, Chicago, Walter Gropius, Massachusetts all were influential designers of Modern residences, apartment buildings, commercial and institutional buildings.⁶⁹

Besides Eichler, Cliff May was one of the most popular designers and builders of California ranch-style houses in the 1950s. He designed both low-cost houses that were widely produced and expensive custom houses. In 1953 May and architect Chris Choate designed a low-cost ranch house prototype that was marketed in California and then across the nation by 1955.⁷⁰ These small Modern residences appealed to Americans in different economic classes and different geographic locations and influenced the houses constructed in Lawrence.

The one story Ranch house became the most predominant design in American suburbia, especially in California. The Ranch house has been adaptable "to almost any condition of design, materials, and method of construction, while still maintaining its low horizontal scale and recognizable image."⁷¹ As architectural historian David Bricker concluded, the

⁶⁸ Joseph B Mason, *History of Housing in the U.S., 1930-1980* (Houston, TX: Gulf Publishing, 1982), 58-59.

⁶⁹ Mason, *History of Housing in the U.S., 1930-1980*, 74-76.

⁷⁰ David Bricker, "Ranch Houses Are Not All the Same," in Deborah Slaton and William G. Foulks, eds., *Preserving the Past 2* (Washington, DC: Historic Preservation Foundation, 2000), 2-119.

⁷¹ Bricker, "Ranch Houses Are Not All The Same," 2-115/116.

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popularity of the Ranch house extended beyond residential architecture. From 1945 to 1975, it was adapted for almost every building type: schools, public buildings, small office buildings, health care facilities, and even neighborhood service stations.⁷²

According to an informal survey map prepared in 2013 by Tom Harper, a Lawrence realtor, concentrations of Modern-influenced style residences are located (from north to south) on Countryside Lane and Country Club Court; Sunset Drive, Dudley Court, and Broadview Drive; Madeline Lane, Murrow Court, and Schwartz Road; Pamela Lane, Steven Drive, and Wellington Road; Harvard Road, Orchard Lane; Marvonne Road and Meadowlark Lane. The Hillcrest neighborhood had a high concentration of both architect-designed and merchant builder Modern residences. South of the University of Kansas campus, Modern style residences are located on W. 19th, W. 20th, W. 20th Terrace, and W. 21st streets. More Modern style residences are located on Alabama Street south of 19th Street and Owens Lane. Finally, south of 23rd Street, Modern style residences are located on Jasu Drive, Missouri Street, and Arkansas Streets as well as Dakota, Nebraska, Montana Streets and Park Hill Terrace.

These neighborhoods included both architect-designed residences and merchant-builder houses. Other than the examples identified and described by Dennis Domer, Tom Harper, and William Steele, there is no survey inventory of Modern and Modern-influenced buildings in Lawrence.⁷³ However, a working list of Modern buildings in Lawrence follows at the end of Section E. For example, two early residences in a residential subdivision just west of the University of Kansas illustrate that the influence of Modernism had penetrated Lawrence by the mid-1930s. The James Malin house, 1541 University Drive, is a dramatic expression of the International style with its distinctive corner windows, flat roof, and unornamented exterior⁷⁴. Malin was a history professor at the University of Kansas. A second house nearby, the Mr. & Mrs. Bert Chewning residence, 1510 Stratford Drive, was designed by KU architecture professor George Beal. With a more conventional exterior, the Chewning house has an efficient Modern-influenced floor plan, an asymmetrically placed hearth and chimney, and corner windows. When this house was completed in 1937, it was advertised as the town's first "all electric" house.⁷⁵



(Chewning House (1937), 1510 Stratford Drive)



(Malin House (1935), 1541 University Drive)

⁷² Bricker, "Ranch Houses Are Not All The Same," 2-120.

⁷³ Their research has been compiled and summarized on the Lawrence Modern website at <http://lawrencemodern.com/>.

⁷⁴ The International style is further described in Wolfenbarger and Nimz, "Historic Resources of Lawrence, Douglas County, Kansas," National Register Multiple Property Document, E-12.

⁷⁵ Dennis Domer, Tom Harper, William Steele "Bakers Dozen" lawrencemodern.com/bakers-dozen/chewning-house/ Accessed 9/16/2013.

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Merchant-driven development

Other than the names on the subdivision plats, available information is limited about the individuals and companies who led commercial and residential development from 1945 to 1975. During the 1950s, the most influential merchant builder was John "Church" Sargent. Sargent wanted to make custom, modern architecture affordable to the public. He hired a respected Topeka architect, James R. Cushing, to design the houses, which were called "Space Homes" and priced about \$15,000. The largest contiguous "Space Home" development in Lawrence was on Murrow Court and Madeline Lane south of Ninth Street. Although "Space Homes" never made large profits for John "Church" Sargent and his company, Jayhawk Construction, these Modern influenced residences were a significant element of Modern architecture in the Lawrence built environment during the postwar period.⁷⁶ Moore Associates were merchant builder-developers listed in the 1961 city directory and they were responsible for constructing many residences in Lawrence. Besides John Sargent, the best documented Lawrence developer is Bob Billings who began the Alvarado planned unit developments in 1967.

DESIGNERS

According to Dennis Domer, Modern architectural ideas and inspiration strongly influenced designers and builders in Lawrence after 1945 because of the architecture program at the University of Kansas. Typically, Modern design principles spread into communities wherever architecture schools were located. During the postwar period, the number of architects increased and professional standards for architectural education, licensure, and planning became more rigorous. KU students and faculty designed dozens of modern projects in Lawrence and throughout the Midwest from 1950 to 1965. However, Domer pointed out that many of those buildings have been demolished or altered by gable or hipped roof replacement roofs. The loss of such Modern buildings has detracted from public appreciation of the effort to rebuild American architecture after World War II with an innovative aesthetic befitting the leading democracy in the free world.⁷⁷

Beginning in the late 1920s, the architecture school at the University of Kansas gradually introduced Modern architectural principles to the larger society. Professors in the school began to turn away from the long-dominant Beaux Arts approach to modern design ideas after the appointment of Joseph Kellogg. Kellogg led the school to adopt educational principles influenced by Louis Sullivan and Frank Lloyd Wright.⁷⁸ From the 1930s on, Professors Verner Smith and George Beal taught courses in modern or contemporary architecture. When George Beal retired as the department chair in 1962, Eugene George, his successor, continued to promote modernism. George had worked under Walter Gropius, founder of the Bauhaus school, one of the important strands in the formation of the Modern movement.⁷⁹

George Beal was the "radical thinker" in the school. His apprenticeship with Frank Lloyd Wright as Taliesin in 1934 was a significant moment in changing the direction of residential design in Lawrence. Two years after his apprenticeship, Beal designed a house for Mr. and Mrs. Burt Chewning at 1510 Stratford. In a newspaper article, the home was described as a "New American Home." The house was modern in several aspects. The "interior design of the house was worked out first

⁷⁶ Dennis Domer, Tom Harper, William Steele "Builders," See <lawrencemodern.com/architects-2/> Accessed 4/23/2013.

⁷⁷ Domer, "Significance of Santa Fe Passenger Station," 14.

⁷⁸ Domer, "Significance of Santa Fe Passenger Station," 8.

⁷⁹ Domer, Harper, and Steele, "Timeline—Lawrence Modern, 1962" See <<http://lawrencemodern.com/timeline/>> Accessed 9/13/2013.

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and the exterior was designed to conform. The house is electrical in almost every detail." Some of its Modern features included the plan in which "no room will have to serve as a hallway" and one space flows into another, the corner windows, the dining room/living room designed "to increase the fireside circle," indirect lighting, full insulation, and "California stucco" interior wall finishes."⁸⁰

Several years later, George Beal designed a residence for his own family which was constructed at 1624 Indiana in 1950-1951, just down the hill from the University of Kansas. That innovative passive solar structure was designed to be "a collector of sun rays." The residence included Modern style features such as corner windows, broad overhanging eaves, an outdoor/indoor living room, large glass windows to the south, a completely paneled interior, built-in closets and storage areas.⁸¹ As professor and later department chair, Beal influenced many faculty and students in the school of architecture and several of them carried out a number of modern designs west and south of the University of Kansas campus in the 1950s and 1960s.

In the summer of 1939, Curtis Besinger, a KU architecture student, entered Wright's fellowship and he remained at Taliesin as a senior associate until he returned to the University of Kansas to teach architecture from 1955 to 1984. Besinger designed prairie school houses in Iowa and Aspen, Colorado, but his greatest influence was through the students in the design studios that he taught for thirty years at the University of Kansas.⁸²

As Domer concluded, for more than fifty years from 1934 until Besinger died in 1999, the school of architecture had direct connections to Frank Lloyd Wright, his fellowship and his foundation. As the progenitor of one of the two most important strands of Modern architecture, this relationship made the school of architecture a strong advocate for Modern architecture in the Midwest. Other faculty and students in the KU school of architecture who followed Modernist principles and left their mark on Lawrence and the regional built environment included professors John C. Morley, Tom Geraughty, and Verner Smith as well as KU graduates Dana Dowd and Robert Hess. More specific information about them and their careers follows. Several regional architectural schools favored Modern architecture as well. These included Iowa State University, the University of Nebraska, Kansas State University, the University of Oklahoma, Oklahoma State University, the University of Texas, and Texas A&M University.⁸³

Since Lawrence was a relatively small town in the 1950s and 1960s, there were a limited number of practicing architects and builders. Without comprehensive research, it is difficult to determine how representative the following designers and builders were in Lawrence history. But in a small community, they must have influenced popular taste and the development of the town.

7. ⁸⁰ Lawrence Daily Journal World 2 December 1936, cited in Domer, "Architectural Context and Significance of Santa Fe Passenger Station,"

⁸¹ Domer, "Architectural Context and Significance of Santa Fe Passenger Station," 7.

⁸² "Curtis Besinger Retires," KU Architect University of Kansas School of Architecture and Urban Design, 3:2 (Summer 1984), 3, 8.

⁸³ Domer, "Architectural Context and Significance of Santa Fe Passenger Station," 9.

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George Beal (Architecture, KU)

George Malcolm Beal was a Kansan from Topeka. He was born in 1899 and graduated from Topeka High School in 1918. Beal served in the United States Navy from 1918 to 1920. He attended the Naval Academy, but decided to study architecture and returned to Kansas to enter the Department of Architecture directed by Goldwin Goldsmith at the University of Kansas. Beal graduated with a Bachelor of Science degree in Architecture in 1923 and was appointed an instructor of architecture. After he completed a Master of Science degree in 1925, he was appointed Assistant Professor of Architecture. He completed a diploma at the Ecole des Beaux Arts in Paris in 1927 and in 1928 he was promoted to Associate Professor at the University of Kansas.⁸⁴

Beal was instrumental in making KU a modern school of architecture and turning away from the French model of architectural education. He befriended Frank Lloyd Wright and became an early Taliesin Fellow in 1934. Wright and Beal were friends until Wright's death in 1959. Wright visited KU several times because of his friendship with Beal.⁸⁵ Beal designed significant buildings in Lawrence, but his greatest influence was in architectural education. He was named full professor in 1936. Five years later, his academic career was interrupted by World War II when he again served in the Navy. After the war, Beal chaired the architecture department at KU from 1945 to 1962 when he became KU's director of architectural services until 1967. He retired in 1970 to pursue his many other interests including psychology and his inventions. In 1939, Beal created the "Inside-Outside Heliodon," which as he explained, "is an instrument which gives artificial light rays paralleling the apparent angle of the sun's rays for any day of the year and for any latitude." Beal was a teacher who saw his mission as "helping people better understand themselves and their world." He died on March 8, 1988.⁸⁶

Warren Corman (KU Architecture graduate)

Warren Corman was born in 1926 and graduated with a B.S. in architecture from the University of Kansas in 1950 when Modernism in the Midwest was ascending. Warren Corman's father, Emmett, graduated from the KU architecture program in 1925. Warren planned to join his father in architectural practice after he returned from serving in World War II from 1945 to 1946 as a pilot and Seabee. He entered KU and graduated with support from the G.I. Bill. Corman completed the full series of architectural design courses as well as the civil engineering courses necessary to pass the licensing examination for structural engineering. He became a licensed architect in 1955 and worked for the State Architect's office, then for the Santa Fe Railroad. For the State Architect, Corman was involved in the design of Modernist college dormitories at the University of Kansas from 1950 to 1957. Corman also was involved in the design of the Campanile (1950), Malott Hall (1954), Allen Field House (1955), Murphy Hall (1957), and Summerfield Hall (1960). For the railroad company, Corman and his colleague Warren Jones designed the new Lawrence Santa Fe Depot Lawrence depot in 1955. The depot is a well preserved example of Modernist design. Corman later worked as Director of Facilities for the Kansas Board of Regents from 1966 to 1997.⁸⁷

⁸⁴ Dennis Domer, Tom Harper, William Steele, "Architects," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

⁸⁵ Domer, Harper, Steele, "Architects," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

⁸⁶ Domer, Harper, Steele "Architects," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

⁸⁷ Domer, "Significance of the Santa Fe Passenger Station," unpublished paper for Depot Redux (2009?), 2-5.

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John C. Morley (KU Architecture, faculty)

John Morley was born in 1914 and completed an undergraduate degree in economics at Rockhurst College in 1936 and a B.S. in architecture at the University of Kansas in 1939. His career was interrupted by World War II. Morley served as an officer in the U.S. Navy. He was a flight instructor and flew combat missions from the U.S.S. Saginaw Bay in Leyte Gulf in the South Pacific. Morley was shot down twice and received the Distinguished Flying Cross and six Air Medals. After the war ended, Morley was appointed Assistant Professor of Architecture at KU and promoted to full Professor in 1963. He had a notable international career in education and was awarded the Distinguished Alumni Award by the School of Architecture and Urban Design in 1978 and a Fellow in the American Institute of Architects in 1982. While teaching, Morley conducted an active design and urban planning practice involving several hundred projects. His projects in the Modern style included schools, numerous churches, banks, professional buildings, medical facilities, governmental offices, university buildings, houses as well as master plans for cities and parks. Morley died in 2001.

Dana Dowd (KU Architecture graduate)

Dana Dowd was born in Lewis, Kansas on December 4, 1931 and entered the University of Kansas architecture program when he was 15, graduating with a B.S. in Architecture in 1956. After he earned his architect's license in 1957, he began a private practice in Lawrence designing (and in some cases building) a number of residential and commercial properties. A cluster of Dowd's Modern houses line the south side of 15th Terrace Road, a dead-end street off Iowa Street. Nearly all of his houses were built on steeply sloped, challenging lots. Robert Andrews, a colleague, described Dowd as "a good artist who really knew the field side of the equation." When it became difficult to make a living as an architect in Lawrence, Dowd moved to Kansas City in 1967 and joined a multiple-partner firm designing commercial properties. He established his own firm in the early 1970s. Later Dowd added a partner and became a corporate architect for O'Reilly Auto Parts, Minsky Pizza, and the Chartreuse Caboose restaurant chain. The firm designed many commercial properties in the Kansas City metro area. Dowd passed away in 1999.⁸⁸

Robert Hess (KU Architecture graduate)

Robert Hess was born in 1926 in Hiawatha, Kansas. After serving briefly in the Army Air Corps during World War II, Hess entered the architecture program at KU in 1945. As a third year student, he designed his first house for his parents. This was a Modern style one-story building located on the southwest corner of campus. After graduating from KU in 1949 with a B.S. in Architecture, Hess worked for the Kansas State Architect in Topeka. He obtained his license in 1951 and then practiced in Lawrence until 1955, designing fourteen houses. Many of his clients were notable figures associated with the University of Kansas such as Hal Barrett, Frank Burge, Jr., Eldon Fields, E. L. Jordan, Richard and Marion Howey, Milton Steinhardt, Edna Hill, and others.⁸⁹

Strongly influenced by Frank Lloyd Wright, Hess designed a number of Lawrence houses for problem sites and he learned engineering techniques that served him well in his later career. Hess began working in Los Angeles with the Pacific Palisades firm of Pollack, Drazen, and Hess. He obtained his license in California in 1965 and started his own private

⁸⁸ Domer, Harper, Steele, "Architects," lawrencemodern.com/architect-2/ Accessed 4/23/2013.

⁸⁹ Domer, Harper, Steele, "Architects," lawrencemodern.com/architect-2/ Accessed 4/23/2013.

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practice designing custom houses on steep hillsides in the Los Angeles area. Hess worked for more than thirty years designing and renovating homes for clients in the entertainment industry, commercial buildings, and many other properties. Hess is retired and lives in Santa Barbara.⁹⁰

Warren Heylman (KU Architecture graduate)

Warren Heylman was born in 1923 in Spokane, Washington. He knew that he would be an architect from the time he was five years old. In 1942 Heylman entered the Navy which took him to the University of Kansas to study architectural engineering. He completed his degree in 1945 and entered active military service as a gunnery officer and member of General Douglas McArthur's force occupying Japan. In Japan Heylman learned to appreciate Japanese building traditions, especially post and beam construction. When he was discharged in 1946, he returned to Spokane. Later, Heylman served in the Korean War and started his architectural own practice in 1952. One of his compositions was the Zimmerman house, 200 Nebraska, in Lawrence which he designed by mail while he was in the Navy. Heylman was named a Fellow in the American Institute of Architects in 1983.⁹¹

Richard (Dick) Peters

Born in Frankfort, Kansas in 1928, Dick Peters moved with his family to Kansas City. Peters joined the Army in 1946 and served as a draftsman for two years for the Corps of Engineers in the Aleutian Islands while taking correspondence courses in architecture. After leaving the Army, he entered the University of Kansas in 1947 where he was influenced by the Modernist approach of professors George Beal, John Morley, and Tom Geraughty. Peters received a commission as a 2nd Lieutenant in the Air Force in 1951 and was recalled to serve in the Korean War. He received a B.S. in Architecture in 1954. In his first job, he worked for the Wichita-based firm of Thomas, Harris, and Calvin designing schools, airport buildings, and other commercial properties. Peters returned to Lawrence in 1957 and worked briefly for Robertson and Erickson, a local firm. Then he started his own firm known as Peters, Kubota, and Glenn. By the time Peters retired in 1999, the firm had designed more than 1,000 projects. At age 85, Peters still lives in the Modern home he designed for his family in 1968.⁹²

Builders

J. L. "Tommy" Constant

Before he was known for his civic leadership and philanthropy, J. L. Constant and his firm, Constant Construction, built many of the most important buildings in Lawrence during the mid-twentieth century. These included Lawrence High School, St. John Catholic Church, Lawrence National Bank, Capitol Federal Savings and Loan, Hallmark Cards, West Hills Apartments, the Campanile, Smith Hall, Douthart Hall, and Blake Hall. Constant also built two houses for architecture professor George Beal.⁹³

⁹⁰ Domer, Harper, Steele, "Architects," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

⁹¹ Domer, Harper, Steele, "Architects," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

⁹² Domer, Harper, Steele, Architects," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

⁹³ Domer, Harper, Steele, "Builders," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

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J. T. Constant was born in Lawrence in 1899 and inherited his father's construction business after serving in the Army during World War I and graduating from KU with a civil engineering degree in 1923. According to those who knew him, Tommy Constant was driven by a love of buildings. He dreamed about them, invested money in them, and built them with his own hands. Reportedly, his carpentry skills were unsurpassed. In a Lawrence Journal-World editorial written after his death on September 21, 1973, Constant was described as "a dignified gentleman who never talked down to anyone, laborer or skilled craftsman, and never fawned on the upper echelon, either."⁹⁴

Along with his accomplishments as a builder, Constant was remembered as a community leader with a progressive attitude and high integrity. In the early 1960s, he led the successful opposition to an attempt by the Ku Klux Klan to take over the city government. Based on newspaper accounts he fought the Klan to a standstill. Constant bequeathed his fortune for the purpose of educating future leaders and educators. He created the J. L. Constant Distinguished Professorship and a fellowship fund for graduate engineering students at the University of Kansas, a library acquisition fund endowment, and a scholarship fund at Baker University, among many other gifts.⁹⁵

Byron "B.C." Sneegas

Byron Sneegas was born in 1923 in Lawrence. After graduating from Liberty Memorial High School in 1940 at the age of 17, he enlisted in the Kansas Army National Guard. During World War II, Sneegas fought for eighteen months in Europe as a combat infantryman. After the war ended, he returned to Lawrence and worked for Reuter Organ Company before starting his own construction business which operated during the boom years of the 1950s and 1960s. Sneegas built the Richard and Marion Howey House, 943 Avalon Drive. He later worked as a machinist for the KU Physics Department for twenty-one years and retired in 1988.⁹⁶

Robert Still

Born in 1917, Robert Still graduated from Lawrence High School and enrolled in architecture at the University of Kansas in 1939. When World War II broke out, he enlisted in the Navy, received pilot training, and eventually became a test pilot. After the war ended, Still returned to Lawrence and joined his father, Harry, in designing and constructing residences and commercial buildings. When Harry Still retired, Robert continued the business and built several homes, commercial buildings, and additions in the Lawrence area. Robert earned a reputation for superb construction and finish work. He built four of the houses on the Lawrence Modern's "Bakers Dozen" list, more than any other builder.⁹⁷ In the mid-1960s, Still decided to complete the education postponed by World War II. In 1969, he graduated from the University of Kansas with a B.S. in architecture. Then he worked as an architectural project manager for the construction of the Kansas City International Airport. Later, he was assistant director for the City of Lawrence Urban Renewal project and an Improvement Analyst for KU's Facilities Planning department until he retired in 1987. Robert Still died in 1999.⁹⁸

⁹⁴ Domer, Harper, Steele, "Builders," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

⁹⁵ Domer, Harper, Steele "Builders," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

⁹⁶ Domer, Harper, Steele "Builders," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

⁹⁷ Domer, Harper, Steele "Bulders," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

⁹⁸ Domer, Harper, Steele "Builders," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

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John F. "Johnny" Kapfer

John Kapfer was born in Page City, Kansas in 1926, but grew up in Lawrence. He graduated from Liberty Memorial High School in 1944 and was drafted into the U.S. Army Air Corps, serving briefly as a test pilot during World War II. After graduating from KU with a degree in architectural engineering in 1949, he took over his father George's construction business. Kapfer Construction won numerous local commercial contracts, most importantly the Hillcrest Shopping Center which his firm designed and built. Although the company built relatively few residences, two houses constructed by Kapfer in the early 1950s for the Frank Burge and Meyer Litwin families are well preserved examples of Modern design. Both were designed by architect Robert Hess. The Litwin house is located at 1632 Hillcrest Road. Kapfer was known to be a demanding construction boss, but his high standards and exceptional engineering skills won respect. He left the construction business in the mid-1970s and worked as Director of Maintenance and Operations for the Lawrence school district until his retirement in 1990. Kapfer passed away on July 31, 2011.⁹⁹

John "Church" Sargent

John Sargent was born in 1897 in Kansas City, Kansas and spent more than half his career working for his family's Topeka-based stone cutting business, the Sargent Cut Stone Company. The Sargents made a fortune in cut stone, supplying the finished product for many of the finest buildings in Kansas including the Statehouse, Douglas County Courthouse, and Haskell Indian Nations University. During high school, Sargent worked as an apprentice at his father's business on Adams Street. He later joined the Navy during World War I and served as a musician with the Navy Band. After the war ended, Sargent returned to Topeka, worked with his father, John Richard Sargent, and eventually took over the family business. When the Depression cut the demand for cut stone, Sargent organized Jayhawk Construction in 1941 and the company was well positioned for the postwar construction boom.¹⁰⁰

Inspired by Joseph Eichler, the influential builder of mid-century Modern style tract houses in California, Sargent wanted to make custom, modern architecture affordable to the public. He hired a respected Topeka architect, James R. Cushing, to design the houses, which were called "Space Homes" and priced about \$15,000. The largest contiguous "Space Home" development in Lawrence was on Murrow Court and Madeline Lane south of Ninth Street. Although "Space Homes" never made large profits for John "Church" Sargent, they were a significant element of Modern architecture in the Lawrence built environment during the postwar period.¹⁰¹ Overall, Jayhawk Construction built more than 4,000 residences, apartments, townhouses and commercial buildings from the 1940s to the 1970s. After a significant career as a stone mason, carpenter, entrepreneur, real estate agent, mortgage investment broker, developer, and builder, John "Church" Sargent died on December 4, 1974.¹⁰²

⁹⁹ Domer, Harper, Steele "Builders," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

¹⁰⁰ Domer, Harper, Steele "Builders," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

¹⁰¹ Domer, Harper, Steele "Builders," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

¹⁰² Domer, Harper, Steele "Builders," lawrencemodern.com/architects-2/ Accessed 4/23/2013.

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("Space Home," 901 Madeline Lane, c. 1955)



("Space Home," 913 Madeline Lane, c. 1955)

WORKING INVENTORY—MODERN STYLE BUILDINGS, LAWRENCE, KANSAS

Buildings

Ecumenical Christian Ministries (1959), 1204 Oread, National Register (KHRI #045-3557)
 Santa Fe Railroad Depot (1955), 413 E. 7th Street (KHRI #045-3010-01196)
 B.A. Green Construction Company Office (1953), 1207 Iowa Street (not surveyed)
 Oldfather Studio/Centron Corporation, (1955), 1621 W. 9th Street (not surveyed)
 Central National Bank (c. 1970), 603 W. 9th Street (not surveyed)
 Zimmerman Steel (c. 1960), 701 E. 19th Street (not surveyed)
 Waxman Building (c. 1950), 609 Massachusetts Street (KHRI #045-3010-00856)
 University Ford Sales (1948), 714 Vermont Street (KHRI #045-3010-01360)
 Police-Fire Station/ Community Building (1951), 745 Vermont (KHRI #045-3010-01361)
 J.C. Penney Building (1959), 830 Massachusetts Street (KHRI #045-3010-00773)
 First National Bank (c. 1972), 900 Massachusetts Street (KHRI #045-3010-00750)
 Innes-Weaver Department Store (1911, 1971), 901 Massachusetts Street (KHRI #045-3010-00824)
 Capital Federal Savings, 1953, altered 1963, 1046 Vermont Street KHRI (#045-3010-00892)
 930 Massachusetts Street (1972) (KHRI #045-3010-00830)
 1013 Massachusetts Street (1915, 1967) (KHRI #045-3010-00841)
 Coles IGA (1953) 2nd and Lincoln Streets (not surveyed)
 Rustys IGA (1953) 901 Iowa (not surveyed)

First Regular Missionary Baptist Church (c. 1970), 1646 Vermont (not surveyed)
 Assembly of God Church (1949), 13th & Massachusetts ((KHRI #045-3843)
 Immanuel Lutheran Church (1965), 2104 Bob Billings Parkway (not surveyed)

National Guard Armory (c. 1950), 200 Iowa Street (not surveyed)
 U.S. Army Reserve Center (c. 1960), 2100 Iowa Street (not surveyed)

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Education-related

Centennial Elementary School (c. 1955), 2017 Louisiana Street (not surveyed)
East Heights Elementary School (c. 1955), 1430 Haskell Avenue (not surveyed)
Hillcrest Elementary School (1953), 1045 Hilltop Drive ((KHRI #045-3363)
Kennedy Elementary School (c. 1961), 1605 Davis Road (not surveyed)
Schwegler Elementary School (1957), 2201 Ousdahl Road (not surveyed)
Sunset Hill Elementary School (c. 1960), 901 Schwarz Road (not surveyed)
West Junior High School (c. 1960), 2700 Harvard Road (not surveyed)
Lawrence High School (1954), 1901 Louisiana Street (KHRI #045-3010-0917)

University of Kansas

Carruth O'Leary Hall (1955) (KHRI #045-4035)
Joseph R. Pearson Hall (1959) (KHRI #045-4023)
Ellsworth Dormitory (1962) (not surveyed)
Hashinger Dormitory (1962) (not surveyed)
Lewis Dormitory (1960) (not surveyed)
McCollum Dormitory (1965) (not surveyed)
Templin Domitory (1959) (not surveyed)
Allen Fieldhouse (1955) (KHRI #045-4029)
Campanile (1950) (KHRI #045-4025)
Murphy Hall (1957) (KHRI #045-4045)
Sprague Apartments (1960) (KHRI #045-4055)
Summerfield Hall (1960) (KHRI #045-4057)

Haskell Indian Nations University

Minoka Hall (1957), (KHRI #045-5168)
Stidham Union (1965) (KHRI #045-5169)

Residences

Burt Chewing House (1937), 1510 Stratford Drive (not surveyed)
James C. Malin House (1935), 1541 University Drive (not surveyed)
Dr. Donald and Jewel Dean [Double Hyperbolic Paraboloid] House (1956), 934 W. 21st Street, National Register (KHRI #045-3010-03072)
George Beal House (1951), 1624 Indiana Street (KHRI # 045-3508)
Richard Peters House (1968), 510 Pioneer Road (not surveyed)
Raymond and Ann Cerf House (1958), 1000 Sunset (not surveyed)

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Cyrus DeCoster House (1958), 1030 Sunset Drive (not surveyed)
Mr. & Mrs. Ralph Graber House (1955), 1620 Crescent Road (not surveyed)
Mr. & Mrs. Meyer Litwin House (1952), 1632 Hillcrest Road (not surveyed)
Dick & Marion Howey House (1955), 943 Avalon Drive (not surveyed)
Mr. & Mrs. Robert Blank House (1953) 2133 Owens Lane (KHRI #045-3010-03327)
Mr. & Mrs. Franklin Mitchell House (1956), 918 Hillcrest Road (not surveyed)
Mr. & Mrs. Harold Zimmerman House (1954), 200 Nebraska (not surveyed)
Mr. & Mrs. A William Kuchler House (1952), 2152 Owens Lane (KHRI #045-3010-03331)

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ASSOCIATED PROPERTY TYPES

The property types related to the historic context outlined in "Lawrence Modern, 1945-1975" include buildings associated with the influence of Modern design principles in Lawrence, Kansas beginning around 1945 and ending about 1975. The period of significance extends from 1945 to 1975, a period during which Modern design dominated international architecture and greatly influenced building in the United States and Lawrence, Kansas.

The Modern-style and Modern-influenced buildings of Lawrence are potentially eligible under various criteria and areas of significance for their representation the influence of Modern design principles in defining the architectural character of downtown, neighborhoods, and suburban developments. Moreover, these resources reflect the shifting attitudes of business owners, homeowners, architects, builders, and city planners. General discussion of criteria and areas of significance are noted below, followed by a more specific discussion of each property type.

Modern-style and Modern-influenced buildings of Lawrence are potentially eligible under Criterion A in the areas of COMMERCE and/or COMMUNITY PLANNING AND DEVELOPMENT. To be eligible in the area of COMMERCE, the buildings should retain a strong association with the growth and development of commerce in Lawrence. Typically, a variety of commercial enterprises were found in Lawrence, but Modern architecture usually was linked with the establishment of new businesses, new types of businesses, or renovations to enhance the image of existing businesses. Examples of this area of significance should retain a high degree of integrity in location, setting, and feeling. To be eligible in the area of COMMUNITY PLANNING AND DEVELOPMENT, integrity of location, setting, and association are critical. A historic sense of time and place should be evident in the proposed district. This is represented by a majority of historic buildings as well as distinctive landscape features. The original street layout, lot sizes, setbacks, sidewalks, and street trees all contribute to this sense of place.

Modern resources may be eligible under Criterion B if they are associated with individuals who made significant contributions to the broad patterns and trends of Modern development in Lawrence during the period of significance, though the resource must be demonstrated to be the best extant resource reflective of that person's significance as it relates to Modern development.

These resources may be individually eligible under Criterion C in the areas of ARCHITECTURE, LANDSCAPE ARCHITECTURE and/or ENGINEERING because they express significant design principles of Modern architecture. They may be significant for a distinctive design, form, or construction technique. Also, under Criterion C, resources may be significant because they possess high artistic values or as well-preserved examples of building types and design characteristics that were typical or popular during the period of significance. To be eligible under Criterion C, the resource must retain integrity in design, materials, workmanship, and location. For those that originally were modest structures, they should retain historic facades and most features. The visual integrity of the plan-form as viewed from the street is important. Additions to smaller houses, for example, to the rear are acceptable and side additions that are compatible may be acceptable. Original fenestration patterns, façade symmetry (asymmetry) and exterior finishes should be evident. Generally, the building should be identifiable as to the time when it was constructed and should not present a false appearance that indicates an earlier time period.

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If located with a district and eligible under Criterion C, examples of this property type should still be recognizable to the period in which they were constructed and should contribute to the overall sense of time and place of the district if they are to be considered contributing properties. Integrity of location and association are critical, but design and materials remain important. Contributing properties should retain the most important features of their historic appearance.

Merchant-builder residences must be good examples of their period and style of construction to be eligible under Criterion C. Integrity of design, materials, and workmanship are particularly important. Roof forms, window and door openings, exterior wall materials, porches and entries are features which should retain their integrity from time of construction. Integrity of setting, location, association and feeling should be retained in well-preserved examples of a particular sub-type.

Properties are not eligible under Criterion D as part of this amended MPDF.

Three property types – commercial buildings, education-related resources, and residences – have been identified as exhibiting significant historical and architectural associations with the Modern movement in Lawrence during the period, 1945-1975. Future surveys and nominations may add to or alter what is known about the property types that follow or may yield information about new property types. The property types outlined below include:

I. Commercial Buildings

II. Education-related Buildings

III. Residential Buildings

Residential Building Subtype: Minimal Traditional

Residential Building Subtype: Ranch

Residential Building Subtype: Split-Level

Residential Building Subtype: Contemporary

Physical descriptions of and registration requirements for these property types and subtypes are outlined below:

I. Name of Property Type: Commercial Buildings

a. Significance

According to architectural historian Richard Longstreth, by the mid-1950s, a profound shift was occurring in the design of American commercial architecture. These changes affected the physical organization of commercial development, the architectural aspects emphasized and often the form of the buildings themselves. New development assumed that existing patterns “were wrong, or at least outmoded.” What became known as the Modern movement expressed new concepts of form and space, with space, or volume, as the primary consideration. Architecture thus was no longer conceived so much as masses or blocks enclosing space as it was abstract planes defining space. The idea of a façade was considered antiquated. Compositions in Modern architecture were developed not just in plan and elevation, but in three dimensions,

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balancing horizontal and vertical planes (the floors, roof, and walls).¹⁰³ The Modern ideal envisioned each commercial building as an individual design for the specific business function or as a design that expressed the identity of the business client. Ideally, commercial buildings were designed to be individual works of architecture. In practice, many Modern influenced commercial buildings expressed similar principles and characteristics.

Longstreth concluded that, "the most obvious change in outside spatial order was the use of a large parking lot at the front and, increasingly, around three or all four sides of a building."¹⁰⁴ Areas of off-street parking became more visually prominent as early as the 1920s although the size of these areas was comparatively modest. By the mid-1950s, the increase in the size of parking lots for shopping facilities meant that space itself became dominant, so the building functioned more as a backdrop. Roadside development and new commercial areas began to compete with the old central business districts and neighborhood shopping center.¹⁰⁵

Multistory buildings erected during this period in new areas—mostly banks and office complexes—were more often than not freestanding with no one elevation treated as the façade. In existing commercial areas, new buildings tended to stand apart from the visual order of their surroundings. Significant changes took place in the form of some commercial buildings which lacked any traditional sense of the façade. These buildings also lacked historic detailing with an emphasis on surface texture and spatial organization. The most radical changes occurred with new developments in drive-in facilities such as motels, drive-in movie theaters, and drive-in banks which exemplified dramatic differences in modern architecture compared with earlier building forms.¹⁰⁶

After World War II, the Modern architecture movement began to influence the appearance of downtown buildings in Lawrence. Some new buildings were characterized by a change from the basic two-part commercial block form prevalent in the late nineteenth and early twentieth century. In downtown Lawrence, Modern free-standing commercial buildings were scattered as infill in the business district.

Modern commercial or governmental buildings were designed to present a unified appearance. Also, innovative uses of a variety of materials, such as glass block, carrara glass, roman brick, transite, enamel, and glazed terra cotta in wall surfaces differentiated Modern architecture from earlier buildings. Concrete became widely used as a primary material. Extruded aluminum or steel was used to embellish window and door openings. Modern buildings may include the use of new shapes or methods of construction such as hyperbolic paraboloid roofs, cantilevered canopies and ribbon windows.¹⁰⁷

The mid-twentieth century was one of the most dynamic periods of innovation in storefront design. By comparison with earlier commercial buildings, post-World War II commercial buildings presented a more transparent storefront, with very large glass display windows supported by thin extruded aluminum frames and bulkheads reduced to mere sills. In an advertising age, manufacturers and architects urged merchants and commercial property owners to lure customers by keeping their buildings up-to-date. In a major competition sponsored by *Pencil Points* magazine in 1942, architects around

¹⁰³ Richard Longstreth, *The Buildings of Main Street: A Guide to American Commercial Architecture* (Washington, DC: Preservation Press, 1987), 126-127. Citation covers entire paragraph.

¹⁰⁴ Longstreth, *The Buildings of Main Street*, 127.

¹⁰⁵ Longstreth, *The Buildings of Main Street*, 127.

¹⁰⁶ Longstreth, *The Buildings of Main Street*, 129-130.

¹⁰⁷ Deon Wolfenbarger, "Lawrence's Downtown Commercial Historic District," National Register nomination, 8-65.

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the country were invited to submit designs for the "Storefront of Tomorrow." Winning entries all explored the display window as both a window and an architectural form—"released from the normal bounds of the wall." Manufacturing advances in technology allowed more glass and less framing. The "open front" or "visual front" was the name attached to these new storefronts.¹⁰⁸

Entries were often recessed more deeply in the building. Large display cases flanked both sides of the long approach to a deeply recessed entry, so that shoppers could view the merchandise before even entering the store. Canopies were often cantilevered and were integrated into the overall storefront. Along with the prominent window display cases, these extended canopies reached out to bring the customer into the store from the sidewalk. Lighting was recessed into the canopies. Modern architectural details sometimes were merely applied to a storefront or to renovate an existing commercial building. With few vacant lots available for new construction, many of the changes in downtown Lawrence from 1945 to 1975 were storefront alterations.¹⁰⁹

In the postwar period, banks were modernized to make dramatic contemporary architectural statements. Between 1935 and 1955, banking as an industry changed from a conservative business into a highly competitive mass-market industry. After 1945, bankers were urged to remake their institutions into retail operations focused on customer service. Banks borrowed from retail store design including the "open front." Modern principles and Modern-influenced architectural designs were employed to express this change. Modern architecture could signify leadership and progressive thinking or be linked with efficiency and economy. Modern architecture for banks also complemented the latest technology for service and technology such as the drive-up window.¹¹⁰

The most famous Modernist bank was the Midtown-Manhattan branch of the Manufacturers Trust Company built in 1954. This was described as "a clear glass box filled with luminous ceiling planes and delicately contained by a grid of projecting aluminum mullions."¹¹¹ Similar curtain wall banks were built in the late 1950s. About 1960, banks began to experiment with more unusual forms. Because of their single function, independent owners, and the emphasis on modern efficiency, banks were well suited for unusual building designs. Futuristic bank buildings with circular and exaggerated geometric forms appeared. Both the Modernist and the futuristic designs were intended to attract more money and depositors.¹¹²

In many communities, Modern bank buildings, with high-quality materials and often innovative designs, might have been the first or one of the few Modern buildings in a small town. However, as banking operations became more automated and then computerized, the need for distinctive bank buildings has diminished. Because the banking industry has consolidated, Modernist buildings may be threatened by neglect, abandonment, or drastic alterations, and become worthy landmarks for preservation.¹¹³

¹⁰⁸ Mike Jackson, "'Storefronts of Tomorrow'": American Storefront Design from 1940 to 1970," *Preserving the Recent Past 2* ed. by Deborah Slaton and William G. Foulks, (Washington, DC: Historic Preservation Education Foundation, 2000), 2-57/2-58.

¹⁰⁹ Deon Wolfenbarger, "Lawrence's Downtown Commercial Historic District," National Register nomination, 8-66.

¹¹⁰ Carol J. Dyson and Anthony Rubano, "Banking on the Future: Modernism and the Local Bank," *Preserving the Recent Past 2*, 2/43-2/45.

¹¹¹ Dyson and Rubano, "Banking on the Future: Modernism and the Local Bank," 2/47-2/48. Citation covers entire paragraph.

¹¹² Dyson and Rubano, "Banking on the Future: Modernism and the Local Bank," 2/47-2/48.

¹¹³ Dyson and Rubano, "Banking on the Future: Modernism and the Local Bank," 2/49, 2/52.

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(Capital Federal Savings, 1953, 1963, 1046 Vermont)



(Central National Bank, c. 1970, 603 W. 9th Street)

b. Description

Modern commercial buildings eligible as part of this MPDF include a variety of buildings typically constructed for a specific purpose. These include, but are not limited to, professional offices, banks, retail/department stores, auto dealerships, and grocery stores. Their locations may be in the central business district or along major thoroughfares such as 6th, 9th, 19th, 23rd, and Iowa streets. Occasionally, Modern commercial buildings were constructed in areas on the edges of mid-century neighborhoods.

Character-defining features of the Modern commercial building represented a dramatic change from the traditional two-part commercial block. An ideal Modern-style commercial building is a composition in space balancing horizontal and vertical planes. Often, these buildings are free-standing or may be set back from the street with parking on the front or the side. Typically, the façade is de-emphasized—often with deeply recessed entries and an open storefront with large lightly framed glass display windows or glass curtain walls. Ribbon windows or horizontal banks of windows are characteristic. Modern-influenced commercial buildings may have extended canopies emphasizing the horizontal plane. Innovative uses of concrete or brick masonry, glass block, or aluminum may be characteristic of Modern-influenced commercial buildings.

Modern commercial buildings often were sited differently than buildings from earlier decades. Instead of occupying the whole lot, Modern buildings might be set back from the street with landscaping or parking in front. This reflected the increasing dominance of the automobile in society, but also expressed the desire for the new building to be set apart from other commercial buildings. Some of these parking lots in downtown Lawrence have been eliminated by infill development. Modern commercial banks, the Capital Federal Savings Building, for example, constructed in 1953, at 1046 Vermont in downtown Lawrence still occupied a prominent corner locations.¹¹⁴

The largest and most prominent Modern commercial building in Lawrence is the former First National Bank (now US Bank) located at the corner of 9th and Massachusetts streets in the center of downtown Lawrence. Designed by the Kansas City, Missouri, architectural firm of Kivett and Myers and constructed in 1972, this was the only “skyscraper” in Lawrence during the period of significance. However, the tall building was characteristic of Modern design. This is an example of a rectangular prism on stilts, a form associated with the work of Mies van der Rohe in Chicago.¹¹⁵ Unlike earlier commercial

¹¹⁴ Deon Wolfenbarger, “Lawrence’s Downtown Commercial Historic District,” National Register nomination, 8-66.

¹¹⁵ William J. R. Curtis, Modern Architecture Since 1900 3rd edition (Prentice Hall, Upper Saddle River, NJ, 1996), 406.

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buildings, the bank has a design unique to downtown with a recessed entrance set in a glass curtain wall. The upper stories have windows recessed in vertical concrete bays.



(US Bank, 1972, 900 Massachusetts Street)

Another commercial building constructed for the J.C. Penney Company (830 Massachusetts) in 1959 has display windows on the first floor, but the second and third floors are covered to present a monolithic surface. This building also is much more of a pure geometric shape than earlier commercial buildings. Finally, the Capital Federal Savings Association building 1046 Vermont, which was constructed in 1953 and altered in 1964 and the former University Ford Sales building, 714 Vermont, constructed in 1948 both present a façade with strong horizontal planes with projecting canopies and horizontal window openings. The masonry buildings, one in brick and one in brick and native stone, have generally sleek surfaces emphasizing form rather than ornamentation.



(University Ford Sales, 1948, 714 Vermont Street)



(Coles IGA, 1953, 2nd & Lincoln Street)

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(Oldfather Studio-Centron Corp., 1955, 1621 W. 9th Street)



(B.A. Green Const. Co., 1953, 1207 Iowa Street)

c. Registration Requirements

As part of this revised multiple property nomination, Modern commercial buildings have the potential to be individually eligible for the National Register or eligible as part of a historic district.

When assessing the individual eligibility of a Modern commercial building, first verify that it was erected during the period of significance (1945-1975). There may be examples of older buildings that were completely reconstructed to reflect the Modern style. To be eligible as part of this revised multiple property nomination, a reconstructed building must have been redone during the period of significance and exhibit the Modern style on the exterior and interior.

Next, determine the resource's level of historic significance. Most potentially eligible Modern architectural resources in Lawrence will be locally significant, although there may be examples where more research could be used to document a higher level of significance. Then, consider areas of significance. Modern commercial resources may be eligible under Criterion A in the areas of COMMUNITY PLANNING AND DEVELOPMENT and/or COMMERCE because they represent the influence of Modern design principles in defining the architectural character of downtown or suburban commercial developments. Also, these resources may reflect the shifting commercial attitudes of business owners. Modern commercial resources may be eligible under Criterion B if they are associated with individuals who made significant contributions to the broad patterns and trends of development in Lawrence during the period of significance, though the resource must be demonstrated to be the best extant resource reflective of that person's significance as it relates to Modern development. These resources may be individually eligible under Criterion C in the areas of ARCHITECTURE, LANDSCAPE ARCHITECTURE and/or ENGINEERING because they express significant design principles of Modern architecture. They may be significant for a distinctive design, form, or construction technique. Also under Criterion C, resources may be significant because possess high artistic values or as well-preserved examples of building types and design characteristics that were typical or popular during the period of significance. Commercial buildings are not eligible under Criterion D as part of this amended MPDF.

Next, consider a Modern resource's integrity when evaluating potential eligibility, giving consideration to possible criteria, areas of significance, and period of significance. Integrity of design, location, materials, and workmanship are particularly important in reflecting a commercial property's Modern attributes. Location on the lot is particularly important as it relates to parking, which may have been an integral part of the building's original design.

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There are key alterations to be carefully considered when assessing register eligibility. Replaced doors and windows that use incompatible materials, alter fenestration patterns, and/or downsize or infill openings – especially on primary elevations – are problematic. The inappropriate repair of overhanging roofs and aluminum moldings and the inappropriate repair of masonry surfaces is problematic, especially if the alterations are irreversible. A dramatic alteration found in some Modern-era buildings is the construction of peaked roofs over the original flat roof characteristic of Modern design. Similarly, low-pitched roofs have sometimes been altered with steeper roofs for better drainage. Changes in rooflines, altering a key Modern-era characteristic, render a building ineligible. Lastly, additions that obscure primary elevations or overwhelm the original building render a building ineligible.

Modern commercial resources may be eligible as part of a historic district under this historic context and MPDF if a majority of resources reflect the Modern style, were built during the period of significance, and retain integrity from the period of significance.

II. Name of Property Type: Education-related Buildings

a. Significance

Schools were in high demand during the period from 1945 to 1975 and they were one of the property types most frequently designed in the Modern or Modern-influenced style. During this period, city schools frequently were located near residential neighborhoods and new subdivisions rather than in town centers. As Brenda Spencer concluded, “the advent of the suburban school brought not only a change in the location of schools, but also a drastic change in the appearance of schools.” Modern-influenced design principles and new uses of construction materials provided increased flexibility for interior space planning. As sprawling one-story buildings became popular, larger sites were required and most new schools were constructed on the outskirts of towns.¹¹⁶ The development of new schools in Lawrence paralleled the pattern of postwar development throughout the state of Kansas.

A new Lawrence High School was constructed in 1954. This Modern-influenced high school was located southwest of the historic town center, directly south of the University of Kansas campus, and north of 23rd Street. The school board acquired the site in 1947 and hired Griest & Ekdahl Architects, Topeka, to plan and design the new high school.¹¹⁷ The former Liberty Memorial High School became Central Junior High School. This school building was located on Massachusetts Street directly south of the downtown business district. Construction of the new high school at a location south and west of the original town site reflected a significant shift in Lawrence toward suburban residential and commercial development after 1945.

The postwar baby boom produced a dramatic increase in school age students and this was reflected in the construction of several new schools with Modern-influenced designs. Centennial, East Heights, Hillcrest, India, Riverside, Kennedy, Schwegler, Sunset Hill, and West Junior High were constructed in the 1950s. Cordley, an existing school building, was

¹¹⁶ Brenda R. Spencer, “Historic Public Schools of Kansas,” National Register Multiple Property Documentation Form (Topeka: Kansas Historical Society, 2005), E-25.

¹¹⁷ Lawrence Daily Journal World 19 March 1954.

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remodeled and enlarged with ten new classrooms and a gymnasium in 1951. An additional elementary school, Kennedy, opened in 1961.¹¹⁸



(Sunset Hill Elementary School, c. 1960, 901 Schwarz Road)

At Haskell Institute (now Haskell Indian Nations University), a boarding school for American Indian students in southeast Lawrence, the Bureau of Indian Affairs constructed two prominent Modern-influenced buildings. Minoka Hall (1957) was constructed as a 110-resident girls' dormitory with two staff apartments. The building was dedicated in 1959 as part of the school's 75th anniversary. Haskell students did most of the construction work for the new Stidham Union (1965). This Modern-influenced building was also ornamented with American Indian motifs.

With the assistance provided by the G.I. bill, an influx of male students sharply increased enrollment at the University of Kansas and more female students also sought the advantages of a college education. The growing student population required housing, classroom and research buildings as well as other structures to provide for University activities. Investment in student housing was the most impressive trend and these buildings expressed basic Modern design principles. Six multi-story student dormitories were constructed. These included Joseph R. Pearson Hall (1959) and several constructed on a ridge known as Daisy Hill --Templin (1959), Lewis (1960), Hashinger (1962), Ellsworth (1962), and McCollum (1965), which is slated for demolition in 2015. Four smaller scholarship halls were constructed during the period of significance. These included--Stephenson (1952), Douthart (1954), Grace Pearson (1954), and Ellsworth (1963). Carruth O'Leary Hall (1955) was a Modern-influenced office building. Sprague Apartments (1960) was a Modern-influenced apartment building for retired University personnel. Major teaching and research buildings constructed during this period were Malott Hall (1954), Murphy Hall (1957), and Summerfield Hall (1960). The Campanile (1950) was a Modern-influenced structure constructed during this period.

¹¹⁸ "Little Time Wasted Until Settlers Began Education," Lawrence Daily Journal World 9 August 1966.

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(Carruth O'Leary Hall, 1955, University of Kansas)

b. Description

Education-related buildings of this period typically are one- and two-story structures with flat roofs and a strong horizontal emphasis. Entrances are recessed with banks of windows lighting the classrooms. Generally, the buildings are constructed of brick masonry with smooth molded surfaces lacking additional ornamentation. Dormitories at the University of Kansas, however, are multi-story buildings, but still express a basic geometric form.

Typically, education-related buildings of the post-war period were situated on ample tracts with playgrounds and parking. They occupied corners at intersections that provided access for automobiles and buses. Most of these buildings are still used for their original education-related function. Common alterations to education-related buildings include replacement windows and doors, changes in entrances and exits as well as some interior alterations to certain spaces such as dining halls and gymnasiums. Many of the education-related buildings, particularly the local public school buildings, have been enlarged with additions. Dormitories at the University of Kansas have been remodeled to provide different housing arrangements.

c. Registration Requirements

As part of this revised multiple property nomination, Modern education-related resources have the potential to be individually eligible for the National Register or eligible as part of a historic district.

When evaluating the individual eligibility of a Modern education-related resource, first verify that it was constructed during the period of significance (1945-1975). Next, determine the level of historic significance. Most Modern education-related resources in Lawrence will be locally significant, although there may be examples where more research could be used to document a higher level of significance. Then, consider areas of significance. Modern education-related resources are potentially eligible under Criterion A in the areas of COMMUNITY PLANNING AND DEVELOPMENT and/or EDUCATION because they represent the influence of Modern design principles in defining the architectural character of neighborhoods. Moreover, these resources may reflect the evolving attitudes of educational leaders and their professional practices. Modern education-related resources may be eligible under Criterion B if they are associated with individuals who made significant contributions to the broad patterns and trends of Modern development in Lawrence during the period of

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significance, though the resource must be demonstrated to be the best extant resource reflective of that person's significance as it relates to Modern development. These resources may be individually eligible under Criterion C in the areas of ARCHITECTURE, LANDSCAPE ARCHITECTURE, and/or ENGINEERING because they express significant design principles of Modern architecture. They may be significant for a distinctive design, form, or construction technique, because they possess high artistic values, or as well-preserved examples of building types and design characteristics that were typical or popular during the period of significance. Education-related resources are not eligible under Criterion D as part of this amended MPDF.

Finally, consider a Modern resource's integrity when evaluating potential eligibility. Integrity of design, location, materials, and workmanship are particularly important in reflecting a property's Modern attributes. A resource's setting, particularly the building orientation on its site, is an important factor to consider when assessing integrity. The orientation likely reflects traffic and parking patterns associated with the building's function. The building's massing and fenestration pattern should be intact although some alterations are to be expected. Common alterations for Modern education-related resources include replacement windows and doors as well as additions. Additions must not overwhelm the Modern building or obscure character-defining elements.

Modern education-related may be eligible as part of a historic district under this historic context and MPDF if a majority of resources reflect the Modern style, if the resources were constructed during the period of significance, and if the resources retain integrity from that period.

III. Name of Property Type: Single-family Residences

a. Significance

Residential building was one of the most prominent activities of the postwar period. Custom houses designed by architects or designers using the popular plans advertised by contemporary magazines most fully expressed the principles of Modern design. Merchant builders also produced many simple Modern-influenced structures. These sometimes encompassed entire subdivisions or neighborhoods in order to provide affordable housing for large numbers of Americans.

b. Description

Residential buildings constructed during the period from 1945-1975 include a variety of sub-types based on form and stylistic features. Various architectural forms and styles were introduced and utilized in this period. In this statement, the term "form" refers to the overall house type as defined by its massing, plan, and shape, while the term "style" refers to the decorative elements and materials that are applied to exemplify a particular architectural style.¹¹⁹ Popular sub-types of the period include Minimal Traditional, Ranch, Split-level, Contemporary, and others. Generally, these house types represented a distinctive change from earlier residences. As Virginia and Lee McAlester concluded, "When construction resumed in 1946, houses based on historical precedent were largely abandoned in favor of new variations of the modern styles that had only begun to flourish in the pre-war years."¹²⁰

¹¹⁹ Pettis et al, *Significance of Post-World War II Housing*, 5, 10.

¹²⁰ Virginia & Lee McAlester, *A Field Guide to American Houses* (New York, NY: Alfred A. Knopf, 1986), 477.

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Although no organized survey of Modern-style and Modern-influenced residential buildings has been carried out in Lawrence, there are concentrations of these buildings in several dispersed areas and neighborhoods that developed during the period of significance. From north to south, they are located on Countryside Lane and Country Club Court, Sunset Drive, Dudley Court, and Broadview Drive; Madeline Lane, Murrow Court, and Schwartz Road; Pamela Lane, Steven Drive, and Wellington Road; Harvard Road, Orchard Lane, Marvonne Road and Meadowlark Lane. The Hillcrest neighborhood had a high concentration of both architect-designed and merchant builder Modern residences. South of the University of Kansas campus, Modern-style residences are located on W. 19th, W. 20th, W. 20th Terrace, and W. 21st Streets. More Modern-style residences are located on Alabama Street south of 19th Street and Owens Lane. Finally, south of 23rd Street, Modern-style residences are located on Jasu Drive, Missouri Street, and Arkansas Streets as well as Dakota, Nebraska, Montana Streets and Park Hill Terrace. Some of these concentrations are situated on hilly tracts and some on level land. Many were developed on curvilinear streets, but some were constructed on conventional grid plats.

The following residential sub-types are commonly found in Lawrence:

Sub-type: Minimal Traditional House

The Minimal Traditional house was developed in the years of the Great Depression as a low-cost alternative to the larger and more ornamented houses of the Period Revival styles. In the 1940s, the FHA developed a standardized compact plan for a small, single-family house that embodied the main elements of the Minimal Traditional form. Affordability made it the ideal form to meet the postwar housing demand and it was constructed in large numbers throughout the country.¹²¹ According to McAlester, the Minimal Traditional was “a simplified form loosely based on the previously dominant Tudor style of the 1920s and 1930s. These have a dominant front gable, but the steep Tudor roof pitch is lowered and the façade is simplified with little or no ornamental detailing.”¹²²

Contrasting with McAlester, staff members of the Georgia Historic Preservation Division have offered an alternative interpretation of the “American Small House.” The FHA’s 1936 pamphlet, Principles of Planning Small Houses, stated a principle, “a maximum accommodation within a minimum of means,” which guided this movement through the 1940s. As they argued in contrast with Virginia and Lee McAlester, these houses may have been minimal, but they were not traditional. In fact, they were new and innovative. It was intended as an affordable solution to the post-war problem of increasing costs of construction materials and labor. Proponents viewed the “Small House” as the only solution that might provide widespread single-family home ownership.¹²³ The “Small House” is a small detached single-family house. Typically, it is nearly square although it may be rectangular. Usually one story high and gable roofed, it contains a minimum of three major rooms and generally a maximum of five rooms.¹²⁴ The house type was constructed in unprecedented numbers at Levittown, New York, for example.

¹²¹ Pettis et al, Significance of Post-World War II Housing, 99.

¹²² Virginia and Lee McAlester, A Field Guide to American Houses, 477.

¹²³ Georgia Historic Preservation Division, “The American Small House,” Powerpoint slide 16, 28. Accessed 9 September 2013 at http://georgiashpo.org/sites/uploads/hpd/pdf/American_Small_House.pdf.

¹²⁴ Georgia Historic Preservation Division, “The American Small House,” Powerpoint slide 36. Accessed 9 September 2013 at http://georgiashpo.org/sites/uploads/hpd/pdf/American_Small_House.pdf.

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For this context statement, to be consistent with McAlester's interpretation which has been widely accepted, the Minimal Traditional sub-type will be used instead of the "Small House." Minimal Traditional houses were small, rarely exceeding 1,000 square feet with little exterior ornamentation. These are generally one or one-and-a-half stories with a rectangular or ell-shape. This sub-type often has asymmetrical fenestration and a small inset entrance. Typically, windows are wood or steel frame, double-hung or casement, and the front facades often feature paired windows or a picture window. Roofs are moderately pitched, generally gable or hip in form, with shallow eaves. Exterior cladding includes weatherboard and shingle siding although asbestos shingles and steel siding may be found on later examples. Because of the expense, brick was less common, but may be used on the façade as an accent. Garages, typically accommodating one car, usually are detached although some examples include a garage or carport at the side.¹²⁵

In Lawrence, Minimal Traditional houses are generally found in mid-century subdivisions surrounded by examples of other styles and forms of the same era including Ranch, Split-level, and Contemporary houses. They also are found in older residential neighborhoods inserted as infill construction.



(Minimal Traditional Sub-type, 1805 Illinois, c. 1950)

Sub-type: Ranch House

The Ranch House represented a new concept of simplicity for an unpretentious postwar American single family, living a more casual and relaxed lifestyle. This quickly replaced previous forms and styles and by 1950 it had become the most popular housing type of the postwar period, accounting for nine out of ten new houses built.¹²⁶ Also referred to as a Rambler or California Ranch, this property type had its origins on the west coast in the 1930s work of California architects. It was loosely based on the low, rambling courtyards of Spanish Colonial Ranch found in California and modified by influences borrowed from the Craftsman and Prairie styles. California native Cliff May is generally regarded as the creator of the Ranch form. In 1931 May designed a one-story Ranch house that displayed Spanish Colonial Revival architectural details and incorporated the garage into the primary façade. Between 1931 and 1937, May constructed more than fifty

¹²⁵ Pettis et al, *Significance of Post-World War II Housing*, 99.

¹²⁶ Witold Rybczynski, "The Ranch House Anomaly," *Slate Magazine* 17 April 2007 <http://slate.com/id/2163970/> (accessed 18 March 2011).
Cited in Pettis et al, *Significance of Post-World War II Housing*, 102.

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similar designs and went on to refine and expand these models in the following decade. May's work, along with other architects of the period, brought attention to the Ranch house, and it quickly became popular across the county.¹²⁷

The Ranch house segregated domestic functions into architecturally separate areas or zones, with the private bedrooms and bathroom separated from the public living room and kitchen. This zoned floor plan contributes to the exterior appearance of the form as generally horizontal and low to the ground. Based on the California examples, the public zones of the house were usually integrated with the outdoors, generally through the use of large windows and sliding glass doors that opened onto patios or courtyards.¹²⁸ The Ranch house often presented an unassuming façade to the street with the major emphasis to the rear.

Typically, Ranch houses are one-story with a strong horizontal emphasis and a long elevation that is usually oriented to the street. Roofs are low-pitched gable or hip forms with wide eave overhangs. The fenestration is asymmetrical and a variety of window types may be used including double-hung, casement, awning, and fixed with wood, steel, and aluminum frames common. The use of horizontal muntins in double-hung windows is common. Picture windows often dominate the façade. For increased privacy, bedrooms often featured bands of rectangular awning-style windows on the upper part of the wall. Common cladding materials included weatherboard, board-and-batten, brick and stone veneer, simulated stone veneer, asbestos shingles, aluminum and steel siding. More than one sheathing material may be used on a single house, often with a veneer treatment used to accent the façade. Front entrances are often recessed. Concrete screens may be used to define areas of the property or to create privacy near the entrance or patio. Prominent brick or stone chimneys are common. Garages (one- or two-car) or carports are generally attached and a prominent part of the front façade.¹²⁹



(Ranch house sub-type, 1614 Hillcrest, c. 1960)



(Ranch house sub-type, 1632 Hillcrest, c. 1960)

¹²⁷ Pettis et al, *Significance of Post-World War II Housing*, 103. The Ranch House is found in both custom-designed versions and the mass-produced examples that predominate in urban areas and subdivisions. The custom-designed examples are often distinguished by their larger size and placement on large lots.

¹²⁸ Pettis et al, *Significance of Post-World War II Housing*, 103.

¹²⁹ Pettis et al, *Significance of Post-World War II Housing*, 103.

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Subtype: Split-level and Split-foyer Houses

Although the general Split-level concept was introduced prior to World War II, this architectural form did not become popular until the mid-1950s. It became one of the most common house forms nationwide. The split-level combined some of the best features of the Ranch House and the traditional two-story house in an efficient cost-effective form. According to Richard Cloues, the split-level is a three-level house. The ground floor usually houses the living, dining, and kitchen areas with a two-story section for bedrooms and bathrooms half a flight up and additional rooms or a garage half a flight down.¹³⁰

The Split Level was different from the Ranch House and had its own distinct history. In the mid-1950s, the nation's largest manufacturer of single-family houses added a variety of new Split-Level plans to its portfolio. These standardized houses had been designed by Charles Goodman, a famous Modernist architect with an office in the Washington, D.C. area. At the same time, custom-designed Split Level houses were being constructed in Arapahoe Acres, just south of Denver, Colorado. In Canada, the "Trend house" project sponsored by the Canadian lumber industry (1952-1953) featured a Contemporary-style Split-Level house. Also, *Popular Mechanics* presented a modest Split Level house in its article on "Tomorrow's Trends in Homes." Herman York, a Long Island architect, may have invented the Split Level tract house after working with the Levitt Brothers at the first Levittown in the late 1940s. Beginning in 1950, a consortium of Modernist architects known as the "The Architects Collaborative" led by Walter Gropius at Harvard University designed "demonstration" houses for the Five Fields development in Lexington, Massachusetts. One of them was a Split Level.¹³¹

In fact, Cloues noted the appearance of a Split-Level house in the 1933 Sears Roebuck catalog and a Colonial Revival style Split Level house from Sears was promoted at the 1933 Chicago World's Fair. Eventually, Cloues traced the idea of the Split Level house back to Frank Lloyd Wright's innovative design for the 1923 Storer house in California. To accommodate the large house to its sloping site, Wright split the floor levels and connected them by half-flights of stairs. Then a few family-oriented but custom-designed Split Level houses were published in the 1927 Chicago *Tribune* design competition published in *Elegant Small Homes of the Twenties*. Later, Sears Roebuck popularized the Split Level as an acceptable middle-class house. Finally, in the post World War II building boom, the Split Level proliferated in the landscape as a competitor to the Ranch House.¹³²

In a 1957 *Washington Post* article, the Split-level was described as "typically American as baseball... from its handsome exterior to its neat and smartly designed interior [this] is the house that America wants—plus built-in modish good looks and real comfort for living in the American way."¹³³ The Split-level was a refinement of the Ranch house's innovative segregation of public and private space into zones or separate wings. The Split-level separated private and public living spaces from each other with the family room and garage at the lowest level; kitchen, dining, and living areas on the mid-

¹³⁰ Richard Cloues, "Mid-20th-Century Split-Level Houses: A National Overview," Georgia Department of Natural Resources, Historic Preservation Division (March 2012), Powerpoint slide 11, Accessed 9 September 2013 at: http://issuu.com/georgiashpo/docs/split_level_nationally_pdf_version.

¹³¹ Cloues, "Mid-20th-Century Split-Level Houses: A National Overview," Powerpoint slide 32-43, Accessed 9 September 2013 at http://issuu.com/georgiashpo/docs/split_level_nationally_pdf_version.

¹³² Cloues, "Mid-20th-Century Split-Level Houses: A National Overview," Powerpoint slide 86-107, Accessed 9 September 2013 at http://issuu.com/georgiashpo/docs/split_level_nationally_pdf_version

¹³³ Cited in Jacobs, "You Can't Dream Yourself a House": The Evolving Postwar Dwelling and its Preeminent Position within a Renewed Consumer world, 1945-1970, 185-186.

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level; and the more private bedrooms and baths on the upper level. Massing often consisted of a two-story unit connected to a one-story section at mid-height. As a result, the term Tri-level was also used to describe the form.¹³⁴

The varying height of the Split-level architectural form often resulted in separate roofs for each section of the house. Roofs are usually hip or gabled, or a combination of the two with wide eave overhangs. Windows are similar to Ranch houses. Garages are typically integrated into the lower level. In the Split-foyer version, a central mid-level entry has a split stair, with one staircase going to an upper level and one to a lower level, thus creating three separate levels on the interior. The Split-level and Split-foyer plans produced a house with more square footage, more bedrooms and bathrooms, and a more spacious appearance due to its sloped ceilings. At the same time, the multi-floor plan resulted in more compact massing and was more economical than the Ranch house which might require a larger building site. These houses were popular in the Northeast and Midwest and were widely distributed, but less accepted in the Southwest and West.¹³⁵



(Split-Level Sub-type, 848 W. 21st, c. 1960)

Subtype: Contemporary House

The Contemporary style was distinctive in the postwar period and its characteristic architectural features were applied to various postwar housing forms. Terms such as Mid-century Modern, Modern, and Post-and-Beam also have been used to describe houses of this period that break from the past and reflect current design trends of the period. In California, a softer modernism called the "Bay Region Style," for San Francisco Bay where most of the influential designers lived and practiced, emerged and achieved national attention. This term was coined by architecture critic Lewis Mumford writing in the New Yorker in 1947. He praised this style as a "native and human form of modernism."¹³⁶ This style differs from the Modern houses that evolved from the European International style. Residences in a fully expressed "Modern" style were almost always architect designed and not characteristic of the mass-produced residences characteristic of the postwar period.

Finer contemporary houses were often custom-built and designed by architects. Architect-designed houses were intended to meet the specific needs of the client family and to respond creatively to the physical site and setting. Still these individual works of architecture were unified by similar principles and uses of materials. Features of the contemporary style originated

¹³⁴ Pettis et al, Significance of Post-World War II Housing, 105-106.

¹³⁵ Pettis et al, Significance of Post-World War II Housing, 106-107.

¹³⁶ Jonathan and Donna Fricker, "Louisiana Architecture: 1945-1965, The Contemporary Home," Louisiana Division of Historic Preservation (February 2010), 1.

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in the residential work of Frank Lloyd Wright, particularly his pioneering Usonian houses of the 1930s through the early 1950s, and were also influenced by the work of Bauhaus architects of the Modern movement. Contemporary houses that were constructed in California and then other parts of the United States borrowed several features from the International style: absence of architectural ornament, rectilinear geometry and a horizontal emphasis, ribbon windows, post and beam construction, cantilevered upper stories or roof overhangs, preference for flat surfaces and precise architectural elements. Architects working in the Bay Region style added: posts and beams of natural wood, walls rendered in warm textured materials (brick, stone, or horizontal wood), wide chimneys with fireplaces (to provide a hearth-home element), wooden ceilings, and overall design related to the landscape.¹³⁷

In some regions, the Contemporary house was successfully mass produced. Two examples of large volume merchant builders of Contemporary style architecture are Joseph Eichler, who developed such housing primarily in northern California and Edward Hawkins in his Arapahoe Acres in Englewood, Colorado.¹³⁸ Generally, contemporary style homes had a higher design quality than other mass produced house types. Subdivision developers who specialized in this type of house typically used professional architects to create basic designs.¹³⁹ The Contemporary style was most popular in the 1950s, but it never achieved mainstream popularity and was considered somewhat dated by the 1960s.

The Contemporary house had an open floor plan—based in some cases on post-and-beam construction. Roofs were flat or gable with composition shingle roofing or built-up roofs. Both roof types had wide overhanging eaves or a wide fascia at the gable end. The flat-roofed houses were influenced by the International style and gable-roofed examples were more influenced by the earlier Craftsman and Prairie styles.¹⁴⁰ Massing was geometric and the front façade had minimal details and often presented a blank face to the street similar to Wright's earlier Usonian houses. Entries were de-emphasized and moved to one side of the building or even obscured behind a partial wall. Glass block was used in many examples to provide light while preserving privacy on the front façade. In contrast, large windows, glass curtain walls, and sliding glass doors were frequently used on the rear elevations, facing into backyards or interior courtyards. The Contemporary style emphasized the unity of indoor and outdoor space. Carports and garages were integrated into the house.¹⁴¹

Contemporary houses often used new building materials such as Formica, synthetic brick, and sheet panel products or utilized materials such as glass block, Bakelite, plywood, and concrete block in new ways. Designers of contemporary houses employed natural materials, such as wood and stone, in order to integrate the residence with the natural landscape.¹⁴²

¹³⁷ Fricker, "Louisiana Architecture: 1945-1965, The Contemporary Home," Louisiana Division of Historic Preservation (February 2010), 3.

¹³⁸ Pettis et al, *Significance of Post-World War II Housing*, 112.

¹³⁹ Fricker, "Louisiana Architecture: 1945-1965, The Contemporary Home," Louisiana Division of Historic Preservation (February 2010), 5.

¹⁴⁰ McAlester, *A Field Guide to American Houses*, 482.

¹⁴¹ Pettis et al, *Significance of Post-World War II Housing*, 113.

¹⁴² Pettis et al, *Significance of Post-World War II Housing* 113.

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(Donald & Jewel Dean House, 1956, 934 W. 21st Street)



(George Beal House, 1951, 1624 Indiana Street)

a. Registration Requirements

As part of this revised multiple property nomination, Modern residences have the potential to be individually eligible for the National Register or eligible as part of a historic district. Modern residences first should be evaluated and documented as components of neighborhoods and potential historic districts. A modern residence may be eligible as part of a historic district under this historic context and MPDF if a majority of resources reflect the Modern style, were built during the period of significance, and retain integrity from that period. Generally, common or merchant-builder Modern houses best express their significance as an element of a neighborhood and should be considered as part of a potential historic district. By comparison, the historic architectural significance of postwar Modern houses designed by architects may merit consideration for individual nomination.¹⁴³

When evaluating the individual eligibility of a Modern residence, first verify that it was erected during the period of significance (1945-1975). Consider the architectural integrity of a Modern residence when evaluating potential eligibility. Integrity of design, location, setting, materials, and workmanship are particularly important in reflecting a property's Modern attributes. Alterations common to Modern residences include window and door replacement, additions, and infilled carports of garage bays. To be eligible, a building's massing, fenestration, and exterior siding materials should be intact although some interior alterations may be expected. Additions must not overwhelm the Modern building and should be on a secondary elevation. Resources with infilled garage bays have been significantly altered and, therefore, are not eligible. Both Ranch houses and Contemporary houses often presented an unassuming façade to the street with the major emphasis to the rear. Since Modern houses were designed from the inside-out, the interior open plan is an important character-defining element. Because major elements and features may not be visible from the exterior, this presents a challenge in categorizing Modern architecture.

Determine the level of historic significance. Most Modern residences in Lawrence will be locally significant, although there may be examples where more research could be used to document a higher level of significance.

Consider areas of significance. Modern residences are potentially eligible under Criterion A in the area of COMMUNITY PLANNING AND DEVELOPMENT because they represent the influence of Modern design principles in defining the

¹⁴³ Pettis et al, Significance of Post-World War II Housing, 4.

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architectural character of neighborhoods and subdivisions. Also, these resources may reflect the shifting attitudes of local city officials, planners, developers, and builders. Modern residences may be eligible under Criterion B if they are associated with individuals who made significant contributions to the broad patterns and trends of development during the period of significance, though the resource must be demonstrated to be the best extant resource reflective of that person's significance as it relates to Modern development. These resources may be individually eligible under Criterion C in the areas of ARCHITECTURE, LANDSCAPE ARCHITECTURE, and/or ENGINEERING because they express significant design principles of Modern architecture. They may be significant for a distinctive design, form or construction technique, because they possess high artistic values, or as well-preserved examples of building types and design characteristics that were typical or popular during the period of significance. Residential resources are not eligible under Criterion D as part of this amended MPDF.

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G. Geographical Data

The 2013 city limits of Lawrence, Douglas County, Kansas.

H. Summary of Identification and Evaluation Methods

Once known as the "Historic City," the history and architectural history of Lawrence has been fairly well documented since the American Bicentennial in 1976. However, since the research and interpretation has not been systematic or comprehensive, there are data gaps and new research questions continue to emerge. There may be biases in the historical interpretation and areas of coverage. The National Register Multiple Property Documentation Form (MPDF), "Historic Resources of Lawrence, Douglas County, Kansas" (1997) was based on that research and writing. This additional context, "Lawrence Modern, 1945-1975" is an addition to the earlier MPDF that interprets a type of architecture and representative properties that have become more than fifty years old since the original MPDF was completed.

New research and writing on this subject has become available and made this interpretation possible. The historic context statement is based on previous research by Dennis Domer, Tom Harper, and William Steele posted on lawrencemodern.com, the Lawrence Downtown Survey (1993), and an informal windshield survey of scattered Modern-influenced resources in 2013. Additional documentary research was carried out at the Watkins Community Museum, Lawrence Public Library, and the Kansas State Historical Society Archives. National Register nominations for the United Presbyterian Center/Ecumenical Christian Ministries Building, the Double Hyperbolic Paraboloid House, and a draft nomination for the Lawrence Santa Fe Depot provided additional contextual information. Questions for future research include: Who were the major developers of postwar housing in Lawrence? What were the economic factors driving extensive development in new subdivisions? Which subdivisions feature architect-designed Modern-style homes? Which subdivisions were developed by merchant builders? Finally, who developed the perimeter Hillcrest and Malls shopping centers and what is their history?

A few individual properties from the period, 1945-1975, have been listed in the National Register of Historic Places and others appear to be eligible. There has been no systematic survey of Mid-century Modern buildings in Lawrence although some examples were noted in the downtown survey and nomination. However, this context statement is based in large part on the exemplary research and educational effort of the Lawrence Modern interest group, led by Tom Harper, Bill Steele, and Dennis Domer. Beginning in 2009, they identified nearly forty outstanding Modern-style residences in Lawrence, visited thirty-three houses, photographed the buildings, and conducted background research. From that informal survey, they selected thirteen houses—"A Baker's Dozen"—to highlight on the website lawrencemodern.com. On the website, they also posted biographical sketches for architects and builders who played an important role in the development of Lawrence during the post-war period.¹⁴⁴

This addition to the National Register multiple property document can be utilized by interested citizens or groups to propose or prepare a range of National or Kansas Register nominations—from individual residences to neighborhoods and from a single commercial building to an entire thematic nomination.

¹⁴⁴ For more information, see lawrencemodern.com.

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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: ADDITIONAL COVER DOCUMENTATION

MULTIPLE NAME: Lawrence, Douglas County, Kansas MPS

STATE & COUNTY: KANSAS, Douglas County

DATE RECEIVED: 06/13/14

DATE OF 45th DAY: 07/30/14

REFERENCE NUMBER: 64501216

X ACCEPT _____ RETURN _____ REJECT _____ 7/30/14 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA _____

REVIEWER Alexis A. [Signature] DISCIPLINE _____

DATE _____

DOCUMENTATION see attsched comments Y/N

Kansas Historical Society

Sam Brownback, Governor
Jennie Chinn, Executive Director



June 4, 2014

Carol Shull
National Register of Historic Places
National Park Service
1201 Eye Street, N. W.
8th Floor (MS 2280)
Washington, DC 20005

Re: National Register Nominations – new submissions

Dear Ms. Shull:

We are pleased to submit for your consideration the following National Register documents:

- **North Rock Creek Masonry Arch Bridge – Mitchell County** (new nomination)
 - Enclosed: Signed copy of nomination and 2 disks (with nomination, GIS, and photo files)
 - The enclosed disk #1 contains the true and correct copy of the nomination.
- **Antelope Creek Masonry Arch Bridge – Mitchell County** (new nomination)
 - Enclosed: Signed copy of nomination and 2 disks (with nomination, GIS, and photo files)
 - The enclosed disk #1 contains the true and correct copy of the nomination.
- **Brown's Creek Tributary Masonry Arch Bridge – Mitchell County** (new nomination)
 - Enclosed: Signed copy of nomination and 2 disks (with nomination, GIS, and photo files)
 - The enclosed disk #1 contains the true and correct copy of the nomination.
- **Lawrence Modern, 1945-1975 – Douglas County** (amendment to MPDF)
 - Applicant requests this amendment be added to *Historic Resources of Lawrence, Douglas County, Kansas* MPDF. No changes are being proposed to existing MPDF.
 - Enclosed: Signed copy of document and 1 disk (with document)
 - The enclosed disk #1 contains the true and correct copy of the document.

Please do not hesitate to contact me if you have any questions. I may be reached at 785-272-8681 ext. 216 or smartin@kshs.org.

Sincerely yours,



Sarah J. Martin
National Register Coordinator

Enclosures