

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number 64501227

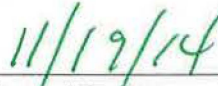
Multiple Name: Craftsman Style Swellings of Emporia, Kansas 1900-1930 MPS

County: Lyon State: Kansas

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper



Date of Action

Amended Items in Nomination:

In Section F, page 10, of the National Register of Historic Places Multiple Property nomination form the registration requirements for listing a property under Criterion B has been removed.

This information has been confirmed with Sarah Martin of the Kansas State Historic Preservation Office.

Alexis Abernathy
National Register Reviewer
202-354-2236

United States Department of the Interior
National Park Service

64501227

COVER

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 ☐ Amended Submission



A. Name of Multiple Property Listing

Craftsman-Style Dwellings of Emporia, Lyon County, Kansas, 1900-1930

B. Associated Historic Contexts

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

- Settlement and Community Development of Emporia, Kansas, 1857-1930
- The Early 20th Century Craftsman Movement
- Early 20th Century Architects and Building Suppliers in Emporia

C. Form Prepared by

name/title Kelly Merrifield and Justin Kockritz; Kim Gant (Kansas SHPO)

organization National Preservation Institute

date February 20, 2014

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state DC

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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 Palmer DSHPO
 Signature and title of certifying official

9-8-14
 Date

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.

for Alex M. Bensley
 Signature of the Keeper

11/19/14
 Date of Action

Craftsman-Style Dwellings of Emporia, Lyon County, Kansas 1900-1930

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.

**Page
Numbers****E. Statement of Historic Contexts**

(if more than one historic context is documented, present them in sequential order.)

E-1

- Settlement and Community Development of Emporia, Kansas, 1857-1930
- The Early 20th Century Craftsman Movement
- Early 20th Century Architects and Building Suppliers in Emporia

F. Associated Property Types

F-14

(Provide description, significance, and registration requirements.)

- Property Type: Bungalow
Subtypes: Gable-Front, Side-Gable, Cross-Gable
- Property Type: Open-Gable Cottage
- Property Type: Composite Form

G. Geographical Data

G-20

H. Summary of Identification and Evaluation Methods

H-21

(Discuss the methods used in developing the multiple property listing.)

I. Major Bibliographical References

I-23

(List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)

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 Reduction Project (1024-0018), Washington, DC 20503.

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Settlement and Community Development of Emporia, Kansas, 1857-1930

Town Founding and Early Settlement

On February 10, 1857, a group of five men from Lawrence, Kansas, signed a contract to start the Emporia Town Company (ETC). Within the next few days they determined the site for their new town, located atop a natural rise, six miles upriver from the confluence of the Cottonwood and Neosho Rivers, and 100 miles southwest of Kansas City. The surveyor general of the Kansas Territory officially recorded the town of Emporia and a charter was granted from the Territorial Legislature to the Emporia Town Company (ETC) on February 20, 1857. Part of the land (Section 10, Township 19 South, Range 11 East) for the town was a 640-acre Wyandotte float that derived from an 1842 treaty with the Wyandotte tribe, and was later purchased by the ETC from Joel Walker of Kansas City for \$1,800 in cash. The money was raised by the company through the sale of stocks, five shares valued at \$360 each, which were sold to George W. Brown, General G. W. Deitzler, Lyman Allen, Columbus Hornsby, and Preston B. Plumb. A separate parcel of 320 acres (north half of Section 15) was also preempted for town purposes; the total charter was for a 960-acre town site.¹

The location of the town allowed for good drainage without being flood-prone, and the site had easy access to natural resources such as timber, limestone, and coal.² Described as “the loveliest site in the world for a town,” G. W. Brown, President of the ETC, wanted a name “not used in the post office directory then, one which would be euphonious, easily spoke not liable to be mispronounced, nor inappropriate to the location.”³ He chose the name Emporia after an ancient city-state in North Africa that was described in Charles Rollin’s *History of the Carthaginians* as “a flourishing market center.”⁴ With the “fond hope that the Kansas town one day would rival the ancient country,” Emporia was established on the one square mile of land, now located between 12th and South Avenues, and East and West Streets.⁵ Plumb insisted on founding Emporia on an entire section of the township to avoid what he called a potential “dividing line” if the city were to outgrow a single half-section.

Brown organized the ETC to attract residents to the town, in part to see a return on their investment, but also to bring pro-abolitionist settlers to Kansas to swing the popular sovereignty vote as established by the 1854 Kansas-Nebraska Act.⁶ To encourage development, those who constructed buildings were awarded the deed to that property by the town company.⁷ The most important means the ETC used to advertise their new venture was the *Kansas News*. Brown, the former editor of the *Herald of Freedom* in Lawrence, understood the value print media could play in the publicizing the new town and the role editorials could have in attracting fellow abolitionists to the Kansas prairie.⁸ Plumb, who worked as a print foreman under Brown in Lawrence, served as the first editor of the newspaper, detailing his fervent anti-slavery stance in the inaugural issue on June 6, 1857:

Standing on the broad principles of Humanity and Freedom, we shall not cease to strike at oppression in whatever form or wherever it may be found. We admit of no middle ground between right and wrong—no compromise with evil; and we shall act with no party that has not universal Freedom inscribed on its

¹ French, 3.

² Laura M. French, *History of Emporia and Lyon County* (Emporia, KS: Emporia Gazette Print, 1929), 7.

³ Virginia Welch Forbeck, “The Early History of Emporia, Kansas” (Thesis, Northwestern University, 1942).

⁴ French, 2.

⁵ French, 2.

⁶ Forbeck, 7-8.

⁷ Frank W. Blackmar, ed, *Kansas: A Cyclopaedia of State History, Embracing Events, Institutions, Industries, Counties, Cities, Towns, Prominent Persons, Etc.* Vol. 1 (Chicago, IL: Standard Publishing Company, 1912), 588-589.

⁸ French, 2-4.

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banners. The struggle now going on between freedom and slavery is a death one. One or the other must succumb. The agitation of this question will not and should not stop until every bondsman is made free, or until every poor man, black or white, is made a slave. This is the alternative presented. Believing this, we shall never cease our warfare with slavery.⁹

Plumb fronted the printing cost for the first run of 1,500 copies, which were then distributed in the east to prospective settlers.¹⁰ When the *Kansas News* opened for business, it was the only newspaper between Lawrence and the Rocky Mountains, and was printed out of the Emporia House Hotel.¹¹ Plumb sold half of his share in the paper in 1858 to Jacob Stotler, and the following year he sold Stotler the remaining half. Stotler continued to run the paper for 25 years, changing the name to the *Kansas News*, and later the *Emporia News*. Stotler served four terms in the Kansas House of Representatives, including two as Speaker, and one term as a state senator. He also served as the Emporia postmaster.¹²

In 1857 alone, more than 2,000 settlers came to Lyon County, and by August 1859, 541 people lived in Emporia, with approximately 3,000 others in the county. Of the town's early growth, Plumb said, "The country around here is fast filling up with an energetic, industrious and intelligent population who will develop the rich resources of this fertile region and make it the center of wealth and intelligence."¹³ In 1865, Emporia was incorporated as a village, and five years later as a second-class city.¹⁴

Emporia and the Civil War

While the town was far enough west to avoid the fighting of both the 1854-1859 Border War between abolitionist Free-Staters and pro-slavery Border Ruffians over the future of slavery in the Kansas Territory, and the Civil War, Emporia did become a frequent stop for Union soldiers on patrol against American Indians and Confederate guerillas.¹⁵ Emporia sent three companies of soldiers to the Union Army—the Emporia Guards, the Emporia Artillery, and the Emporia Cavalry—with 122 men between the three regiments mustering into service in April 1861.¹⁶

The Railroad Age

The fundamental reason for Emporia's regional dominance during the historic period was transportation. On December 22, 1869 the Neosho Branch of the Missouri, Kansas, and Texas (MKT) Railroad reached Emporia from Junction City, Kansas. Less than one year later, on September 14, 1870, the Southern Kansas Branch of the Atchison, Topeka, and Santa Fe (ATSF) Railroad began service to Emporia with great fanfare, followed by the ATSF Ottawa Branch, a short-line railroad to Kansas City, and other lines to and from Chanute, Holliday, and Moline.

The ATSF was one of the largest if not the largest employer in Emporia for many years in the late 19th and early-to-mid 20th century. In 1887 the ATSF built the first stockyard in Emporia to meet the demand for livestock shipping. In 1910 new stockyards were built at a cost of \$90,000. In 1923 the ATSF announced a plan to upgrade their facilities

⁹ French, 5.

¹⁰ French, 4; Forbeck, 15.

¹¹ French, 4; Blackmar, Vol. 1, 588.

¹² French, 6.

¹³ French, 10.

¹⁴ Blackmar, Vol. 1, 589.

¹⁵ Blackmar, Vol. 1, 589.

¹⁶ French, 22.

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with expenditures planned at around 5 million dollars. And in 1926 the ATSF moved into their new \$100,000 passenger station, which alone housed over 100 employees. It seemed that the ATSF spared no expense when it came to their Emporia facilities. Between the constant improvements and the general operations the ATSF employed several hundred Emporians. This railroad activity came at the height of the popularity of Craftsman architecture in Kansas.

Education

Educational institutions, namely two colleges, Emporia State University and the College of Emporia, two Carnegie Libraries, and a progressive public school system, earned Emporia the nickname "The Athens of Kansas."¹⁷ The first school in town opened in 1858 with 15 pupils, jumping to 60 students the following year; the first public school opened in 1861. In 1864, the Old Stone, the first dedicated school building in Emporia, and the first in Kansas to be financed through public bonds, opened. From 1880 to 1925, at least ten public schools opened, including the Junior and Senior High Schools on Sixth Avenue, between Congress and Constitution Streets, of which were said, "Strangers in town are impressed by the beauty and dignity of these buildings as well as by the fact that they stand for the training of Emporia's boys and girls."¹⁸

In 1865, Kansas State Normal School, later renamed the Kansas State Teachers College and now Emporia State University, began classes at the north end of Commercial Street where it has served as a pillar of the community ever since. The school continued to grow steadily, and by 1889 featured more than a dozen faculty members covering nine different subjects.¹⁹

A second university, the College of Emporia, was established in 1883 by the Presbyterian Synod of Kansas, operating out of storefronts downtown before relocating to their campus in northwest Emporia.²⁰ The College too saw major growth, especially during the 1910s when a building boom brought new residence halls, classrooms, and a gymnasium to the campus.²¹ By 1929, there were 33 faculty members and nearly 400 students.²² Although the College of Emporia closed in 1973, having two substantial institutes of higher learning within the city limits drew hundreds of students each year to town, and served as the foundation of a wide network of steady employment opportunities. From the highest-paid faculty, to the blue-collar support staff and service industries, the universities helped sustain, at least in part, hundreds of Emporia residents.²³

Emporia's dedication to education is also reflected in the history of its libraries. The first library association in Emporia was founded in 1869 and space was rented for the library in the Bates & Perley drug store beginning in 1870. In 1902, the city's first Carnegie Library opened on the campus of the College of Emporia. A second Carnegie

¹⁷ Forbeck, 1.

¹⁸ French, 13-15, 39, 50-51.

¹⁹ Hasper Newton Wilkinson, Martha P. Spencer, Viola V. Price, M. A. Bailey, and Joseph Henry Hill, *A History of the State Normal School of Kansas for the First Twenty-Five Years* (Topeka, KS: Kansas Publishing House, 1899), 14; French, 40-41.

²⁰ French, 52.

²¹ *The Emporia Gazette*, "A Real Building Boom," 24 May 1913, 1.

²² French, 53.

²³ Brenda Lavington, Director, Lyon County Historical Society Research Center. Interview by authors, 22 July 2010. Lyon County Historical Society Research Center, Emporia.

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Library for the public opened in May 1906, with Carnegie donating \$20,000 for the construction, and Mrs. Preston Plumb donating the land.²⁴

Commerce and Industry

At the turn of the 20th century the strong presence of several industries in addition to the ATSF and the universities, most notably agriculture and banking, provided Emporia with a broad economic base on which to grow. As early as 1871 cattle were driven northward from Texas to Kansas where they were purchased by Kansas buyers. Kansas cattlemen grazed the cattle on the abundance of native grasses and sold them for a profit.²⁵ Aside from cattle, major cash crops in the area included alfalfa, wheat, corn, and apples.²⁶

The city's first bank, the Emporia Banking and Savings Association, opened in 1867, becoming the Emporia National Bank in 1872; Preston Plumb was the bank's first president. A second bank, the Emporia Savings Bank, opened in 1869. In 1901, the combined deposits of the town's banks, including the newly opened Emporia State Bank, totaled more than \$2 million dollars. By 1924, Citizens National Bank, which consolidated with Emporia National Bank the previous year, was recognized as the "most important financial institution in the Fourth [Kansas] Congressional District." Many of these banks had their headquarters at, or near, the intersection of 6th Avenue and Commercial Street, making that corner the banking hub for Emporia and Lyon County.²⁷

As the local economy grew, so too did the town's population and infrastructure. In the 1880s, Emporia "began to take on city airs," with the first gas lighting, a street railway, and a telephone company all debuting in the decade.²⁸ Over the years, the mule-driven trolley lines—two lines that ran between the MKT and the ATSF stations, and what is now Emporia State University and Soden's Grove—eventually gave way to electric street cars, and finally bus service. The number of construction projects in 1911, public and private, meant there was ample employment for all laborers including a new pipeline for the waterworks, new street car line, gymnasium for the college, a new Catholic church, and a new freight depot at the Santa Fe.²⁹ By 1912, the city had three banks, one daily and two weekly newspapers, an international money order post office with ten rural routes, an opera house, and telegraph and express service.

²⁴ French, 47-49, 78.

²⁵ French, 32.

²⁶ French, 32, 58-59, 80, 90, 98, 105, 116.

²⁷ French, 35, 76, 117.

²⁸ French, 53.

²⁹ French, 97.

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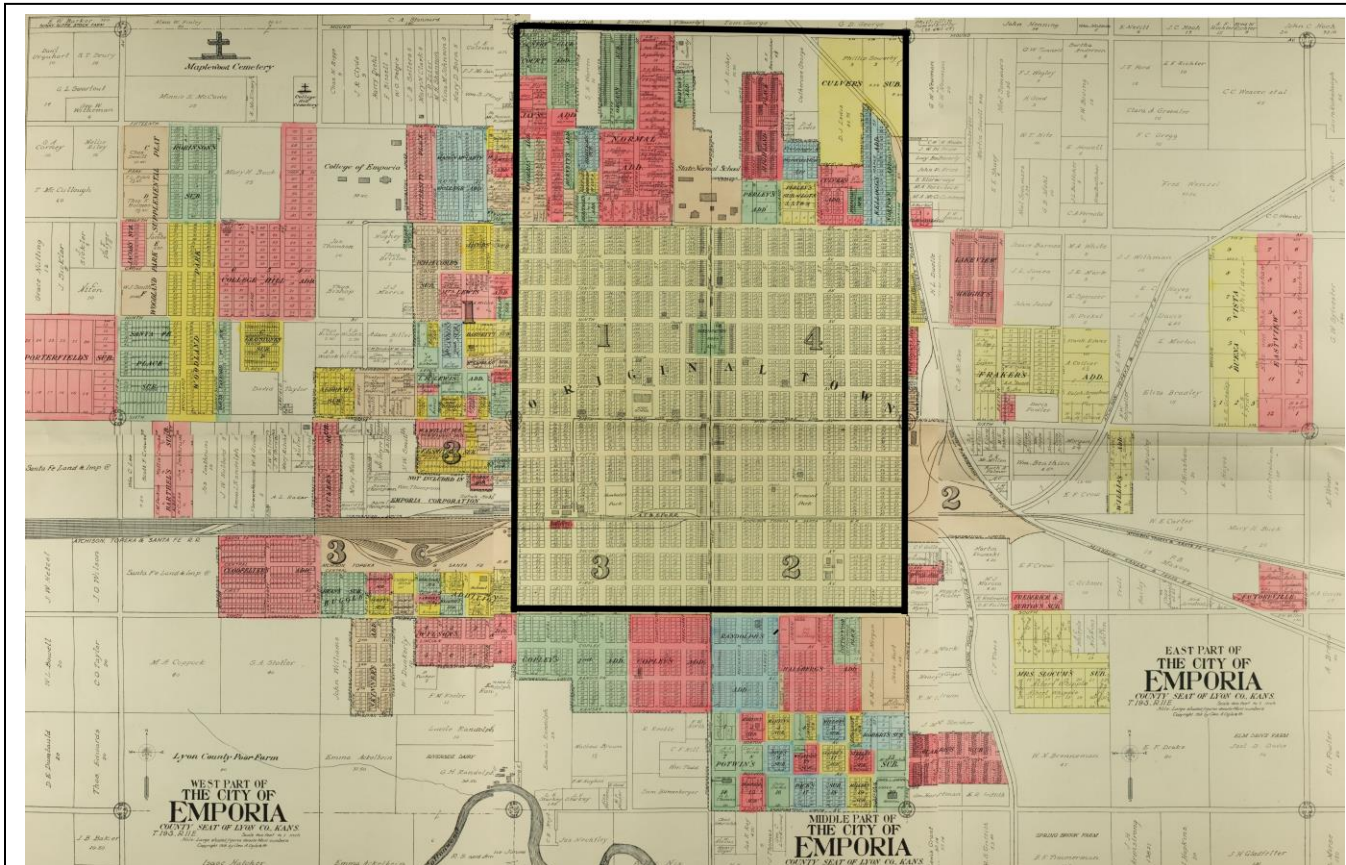


Figure 1. 1918 map of Emporia. The black outline depicts the original 1858 preemption. Source: *Standard Atlas of Lyon County, Kansas* (Chicago: Ogle & Co. Publishers, 1918), 8-9. Accessed online 5 June 2014 <<http://www.kansasmemory.org/item/223969>>

Physical Development

The original town boundaries of Emporia, platted in December 1858, included all of Section 10 and the north half of Section 15 of Township 19 South, Range 11 East of the Sixth Principal Meridian (Figure 1). The south half of Section 10 and the north half of

Section 15 were platted as Original Town. The north half of Section 10 was taken up by irregular additions and subdivisions, including the land on which Emporia State University was developed. Later additions and subdivisions to the city generally occurred on the north, west, and south sides of town (figure 1). Growth on the east was inhibited by the presence of the two major railroad lines. Southwest of Original Town was also less populated due to the presence of the ATSF stockyards and shops. The ATSF would eventually take over Ruggles' Subdivision, south of the rail yard actually moving several existing residences to make way for improvements.

Several of the larger 19th century additions were not adjacent to the original town plat, and were a substantial distance from downtown. Based on the architectural types that exist in these areas (such as Porterfield's, College Hill and Woodland Park) it is clear that they were not actually fully developed until well into the 20th century. Emporia's growth was not widespread by the early 20th century, partially because there was never an efficient

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streetcar system to ferry people from the suburbs to downtown. Efficient, comprehensive public transportation did not become available until buses were adopted in 1926.

Between 1900 and 1930, Emporia's rate of growth was more than twice that of the state as a whole.³⁰ This growth is a result of Emporia's status as a transportation center.³¹ Early transportation consisted of two major rail lines including the MKT and the ATSF, the latter having constructed significant infrastructure for shipping to and from Emporia. Later, U.S Highway 50 was constructed through Emporia and finally the nearby intersection of two major interstate highways, the Kansas Turnpike and Interstate 35, ensured that Emporia would retain its status as a transportation hub.

Emporia was growing so quickly at the turn of the century that the "scarcity of houses" was cause for concern given the "numerous new families expected in Emporia for the beginning of the school year," leading builders scrambling to meet the city's housing demands.³² In 1913, it was estimated that building construction was up 25 percent over the previous year, including over 45 homes under construction or just recently completed, especially at the north end of town where "many of the new houses [were] large ones;" one such home, on the 800 block of Exchange Street, was described as "one of the finest bungalows." The building continued into 1919, as "a boom in the real estate business and a shortage of houses are keeping real estate men busy this summer. While building has increased, it is not keeping up with the town's growth," keeping prices high for homes and for empty lots making "the renting situation [in Emporia] no better."³³ In filling the housing needs, many developers, builders, and homeowners looked to the most fashionable and modern residential architecture style of the time, the Craftsman style.³⁴

The financial and population gains in Emporia during the first decades of the 1900s were evident in the number of significant public buildings that were constructed. These included a pair of large Classical Revival schools (junior high and high schools), post office, Carnegie Library, YWCA and several churches befitting the City Beautiful movement. The State Normal School and College of Emporia were also busy with additions to campus to serve several thousand students. But positive growth was not without its obstacles; several destructive fires claimed significant buildings. However, because of the good economy many of the lost buildings were rebuilt.

By 1929 the city had annexed more than 150 additions ranging in size from a few blocks to many acres. Emporia was two-and-a-half square miles in area. The commercial core, along Commercial Avenue, was contained within the original town plat and as it grew residential use was pushed outward into the new additions.

³⁰ City of Emporia, "2008 City of Emporia Comprehensive Plan," 5 March 2008, page 9. Accessed online 12 February 2014 <http://development.emporia-kansas.gov/files/gis/maps/City_of_Emporia_Comprehensive_Plan.pdf>.

³¹ Shortridge, 269.

³² French, 73.

³³ *The Emporia Gazette*, "A Real Building Boom," 24 May 1913, 1.

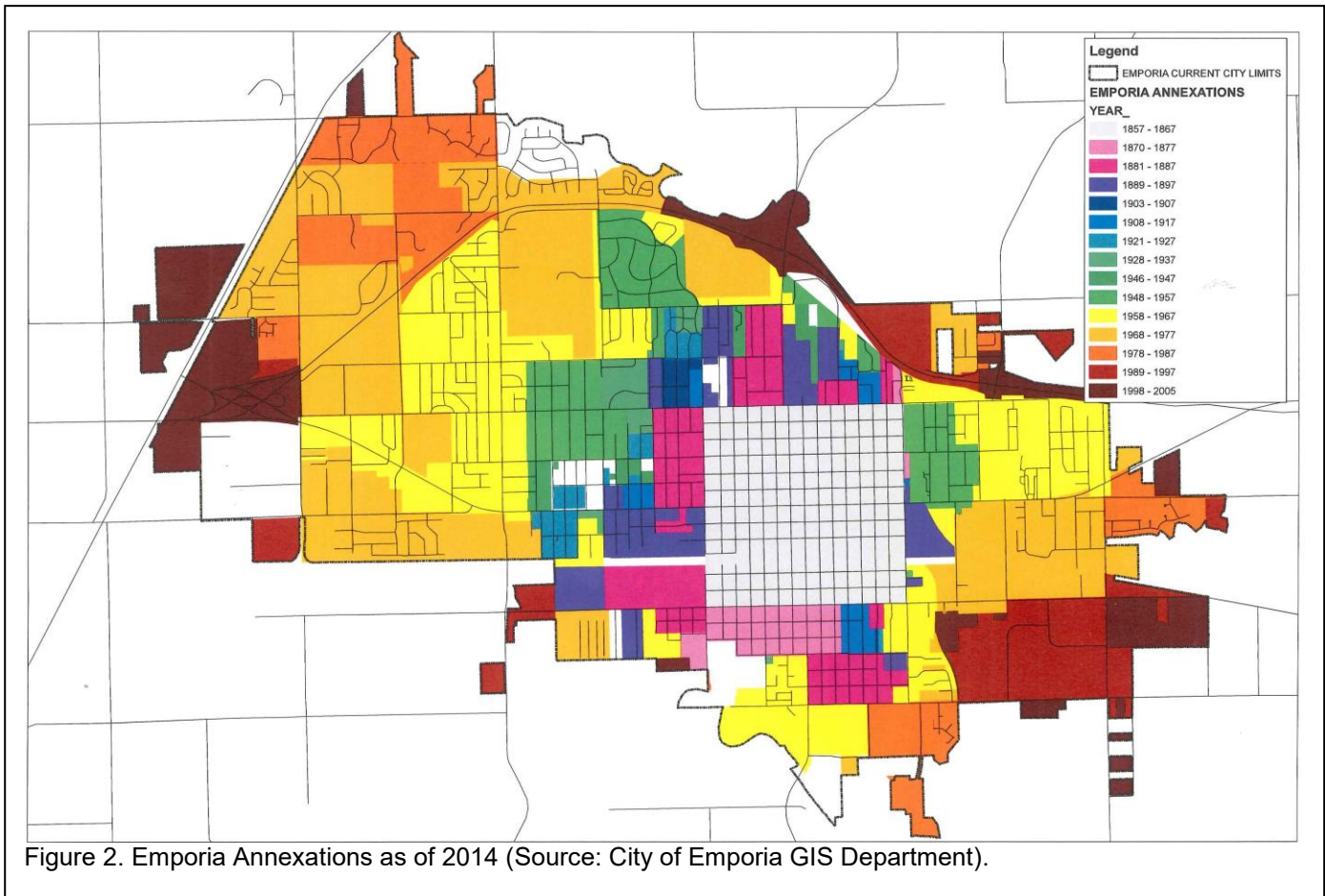
³⁴ While it is clear that Emporia experienced a population boom, and documentation indicates that apartments were constructed during the boom, there appear to be very few Craftsman-style multi-family dwellings. During field survey conducted by SHPO staff, one small duplex was recorded. Historic apartment buildings and multi-family buildings exist in Emporia, but they exhibit other styles.

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The 1930s were difficult for most towns in Kansas and Emporia's population dropped for the first time since its founding. Physical growth generally halted and did not start again until after World War II. Very few additions were platted during the Depression era and World War II. After the war through the 1960s, many of the earlier platted subdivisions became fully developed and additional subdivisions were added. The 1950s and 1960s were decades of additional physical growth as the incorporated boundaries spread even farther to the northwest (Figure 2). In 2014 Emporia is almost 12 square miles in area.

The Craftsman Movement

The Craftsman Movement of the early 20th century, which started as the Arts and Crafts Movement in England a few decades prior, emphasized the skill of the master craftsman in an age of increasing mechanization. In both England and the United States, products previously made by skilled artisans were, at the end of the 19th century, made in factories with unskilled labor. Industrialization and the subsequent hardships of city life such as overcrowded slums, poor working conditions, and poverty, were seen by idealists of the late 19th century to have removed the purpose of life from the average worker.³⁵ The goal of the Craftsman Movement, as Isabelle Anscombe and Charlotte Gere

³⁵ Gillian Naylor, *The Arts and Crafts Movement: A Study of its Sources, Ideals and Influence on Design Theory* (Cambridge, MA: The MIT Press, 1971), 8.

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phrased it in *Arts and Crafts in Britain and America*, was to “educate people to an awareness that craft and the craftsman were worthy of protection and despite the leaps forward in design at the beginning of this century, these ideals were still maintained.”³⁶ In the United States, the Craftsman Movement developed the Craftsman architectural style, which simplified design and removed unnecessary, ornate features. The architectural style came to be associated with quality, affordable middle-class housing.

William Morris and the Arts and Crafts Movement in England

William Morris is considered the founder of the Arts and Crafts Movement in England. In his first issue of the magazine that he founded, *The Craftsman*, Gustav Stickley said of Morris:

He represents a most important factor in the progress of modern art. He was a member of that group of brilliant, earnest young Englishmen, who, at the middle of the 19th century ... generated a current of aestheticism whose vibrations are still felt, not only in the Parent country, but as well in America and in France. ... Morris evolved a system of household art, which has largely swept away the ugly and the common place from the English middle-class home.³⁷

Morris was born in 1834 on the northeastern edge of London, in the countryside. As the city expanded, his family moved farther out so they could remain in the country. While at Oxford he studied to be an architect, but changed his mind to be a painter. Later, he combined those two interests to become a furniture maker, and from there a pattern designer. He established Morris and Co. in 1861, with wallpapers being one of the earliest products of the firm. While head of the firm, he became a master craftsman in several areas seeking to learn different materials.³⁸ Morris found that the industrialized way of manufacturing could not meet his standards, and placed part of the blame on the separation of the worker from his product.

Morris' “Red House,” designed by Phillip Webb in 1859, is considered the first Arts and Crafts building in England. The house was designed based on how the rooms relate to each other and how the family would use them. Arts and Crafts houses in England sought to be simple yet comfortable and be easily maintained. The houses were stripped of excessive ornamentation so construction methods could be revealed, and natural, local materials were also used to “integrate the house into the landscape.”³⁹

The Arts and Crafts Exhibition Society was founded in 1887 and had their first Exhibition in 1888 to display artistic works. Morris featured prominently in this exhibit and was president of the Society in the 1890s. Subsequent exhibitions were held in 1889, 1890, and every three years thereafter. These exhibitions had a profound impact on spreading the Arts and Crafts ideals and goals throughout England and the world.

Gustav Stickley and the United States Craftsman Movement

The Arts and Crafts Movement spread to the United States where Americans embraced the movement's ideals, in reaction to the deplorable working and living conditions endured by the poor in post-Industrial Revolution cities. In 1897, twelve years after the Arts and Crafts Exhibition in England, Ralph Adam Cram and Bertram Goodhue assisted in founding the Society of the Arts and Crafts in Boston, modeled on the Arts and Crafts Exhibition Society

³⁶ Isabelle Anscombe and Charlotte Gere, *Arts and Crafts in Britain and America* (London: Academy Editions, 1978), 45.

³⁷ As quoted in Robert Schweitzer, *Bungalow Colors: Exteriors* (Layton, UT: Gibbs Smith Publishers, 2002), 19.

³⁸ Ray Watkinson, *William Morris as Designer* (New York: Van Nostrand Reinhold Company, 1983), 67.

³⁹ Schweitzer, *Bungalow Colors*, 19, 23.

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in London. The goal of the Society, and others formed across the country, was to bring together like-minded people to disseminate Craftsman ideals through exhibitions, lectures, and discussions.⁴⁰

The most prominent person associated with the Arts and Crafts Movement in the United States was Gustav Stickley, who through his magazine, *The Craftsman*, spread the movement across the country. Stickley was trained as a stonemason but preferred to make furniture. He traveled to Europe in 1896, where he met prominent Arts and Crafts designers. Upon his return to the United States, he founded United Crafts in Eastwood, New York, and in 1904, he established the Craftsman Workshops, a workshop set up as a guild. Stickley wanted to establish a truly democratic art by establishing a guild system, but this structure was not fiscally sound. He made furniture, basing some of the pieces on Morris and Co.'s designs. While Stickley promoted making furniture by hand, portions of his products were made by a machine to make the furniture more affordable for the middle class.

Stickley's lasting contribution to the Arts and Crafts Movement was to establish *The Craftsman* magazine in 1901. The magazine title eventually replaced Arts and Crafts as the name of the movement in the United States. In *The Craftsman*, Stickley advertised his ideas and goals, writing in the first issue, "United Crafts endeavor to promote and to extend the principles established by Morris, in both the artistic and socialistic sense." Stickley published articles on Craftsman furniture and included plans so readers, would-be-craftsmen, could build them in their homes.⁴¹ Initially, the magazine sought to not only promote design ideas, but also social issues. The first issues contained articles such as "Homeless England" and "Social Work in British Factories." Stickley went bankrupt in 1916 because he had been spread too thin. Part of the problem was, ironically, that large firms produced similar imitation products that were cheaper but also lower quality; it was the very type of work he did not respect which ended up resulting in his failure.⁴² Though Stickley proved to be an unsuccessful business man, his magazine and ideas spread across the country.

The Craftsman Movement spread to California, especially to a neighborhood of Pasadena, the Arroyo. Artist colonies used the ideas of the Craftsman Movement, mixed with other styles, such as Mission and Japanese influences to express themselves. Two brothers, Charles Summer and Henry Mather Greene, both architects in Pasadena, embraced the Craftsman style and designed some of the finest examples of the movement. Their early work, starting in 1893, was more conservative, but by 1905, they were designing houses in the Craftsman style.⁴³ After 1909 however, many of their houses lost the simplicity of the Craftsman style, but they retained high-quality, local materials.

Dissemination of the Craftsman Ideal

While architects like Greene and Greene designed large mansions in a high Craftsman style, most of the Craftsman-style homes built in the United States during this period were simpler. A housing shortage developed during this period as people moved into cities, seeking higher-paying jobs. With the advent of the streetcar, people could live farther from downtown and easily access the city. The compact nature of the Craftsman house fit perfectly on small urban or suburban lots. Since the houses were intended to be simple and had none of the ornate, Victorian detailing, they were easier to afford and maintain. Thus, Craftsman-style homes became associated with the middle class.

⁴⁰ Schweitzer, *Bungalow Colors*, 32.

⁴¹ Anscombe, 31.

⁴² Peter Davey, *Architecture of the Arts and Crafts Movement*, (New York: Rizzoli, 1980), 183.

⁴³ Anscombe, 43.

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The Craftsman Movement arose during a time of increasing literacy and ease of distributing publications across the country. Various publications were instrumental in spreading the movement's goals and the Craftsman housing type, such as Stickley's *The Craftsman* and the *English Studio*, published in the United States as *International Studio*, many of which offered Craftsman style house plans that readers could purchase for a small fee. Stickley recognized the need to create smaller, more efficient houses for the growing population. Beginning in 1903, each month Stickley included plans and an illustration of a house. By 1915, Stickley claimed that \$20 million worth of homes had been built on Craftsman ideals.

While the objective of *The Craftsman* and other academically-minded publications was to spread the ideas of the movement, other magazines such as *Ladies' Home Journal* and *House Beautiful* utilized the Craftsman ideals to give middle class access to good housing design for a fraction of the cost of hiring a professional architect. The December 1896 issue of *House Beautiful* had articles and designs by Morris and other English Arts and Crafts Movement leaders. The issue spread the word of the Arts and Craftsman Movement, giving the average American reader an increased knowledge of what was happening in Europe through a monthly magazine.⁴⁴ While *House Beautiful* first published information on the English Arts and Crafts Movement, the *Ladies' Home Journal* had the most profound effect on the way Americans thought about house design. Edward Bok was hired as editor of the *Ladies' Home Journal* in 1889 to update the publication. After being frustrated by the housing options available to him, he set out to improve small house architecture in the United States by providing affordable house plans designed by professional architects. Bok first printed plans in the magazine in 1895; initially, his designs were Colonial Revival, but by 1900, he shifted to the Craftsman style. In 1901-1902, Bok published a series of articles in the *Ladies' Home Journal* by Charles Voysey, a leader in the English Arts and Crafts Movement, about reforming architecture in the United States based on the English model. He included photographs of the houses to help the reader visualize what the house would actually look like, where many of the other publications at the time included just the architectural plans. In addition to publishing a house design each month for twenty-five years, a total of 169 houses, the *Ladies' Home Journal* published the book, *Journal Bungalows* featuring "most modern plans by certified architects."⁴⁵

Unlike the other periodicals at the time, the *Ladies' Home Journal* was estimated to have reached 60% of all American women in a normal month in the early 20th century. The *Journal* circulated 1.6 million copies a month in 1915. Stickley's *The Craftsman* circulated only 22,500 copies a month, that same year. Edward Bok's publication of Craftsman-style house plans had a far greater influence on the way the average American thought about house design. Architect Stanford White said of Bok, that he "more completely influenced American domestic architecture for the better than any man in his generation."⁴⁶

In addition to magazines including housing plans for Craftsman houses, companies produced architectural plans of houses for sale via catalog. The L.F. Garlinghouse Company of Topeka, Kansas, took advantage of this trend. Lewis F. Garlinghouse opened a realty company in 1906, advertising listings in both the city and in the country. His company soon turned into a real estate development firm, buying lots and building houses. Garlinghouse published his first plan book, entitled *Bungalow Homes*, in 1916, containing 25 houses. Each page contained an image of the house, a floor plan, a description of the house, and the approximate cost of the house. Blueprints for each of the houses were available for \$5-10. The houses available in Garlinghouse's first book were all bungalows, but he later included other architectural styles. Neither Garlinghouse, nor his staff, which included chief designer Iva Lieurance,

⁴⁴ Anscombe, 31.

⁴⁵ Robert Schweitzer, "The *Ladies' Home Journal* Bungalows: The popular publication began offering house plans a full thirteen years before Sears did," *Perspectives in Vernacular Architecture* 4. (1991), 21.

⁴⁶ Schweitzer, "*Ladies' Home Journal* Bungalows," 22, 36.

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actually designed the houses advertised in the book. Instead, Lieurance found attractive homes and photographed and measured them, reconstructing the exteriors from the measurements and the pictures. Using the windows as a guide, she then devised floor plans for the houses.⁴⁷ Many of their plans are borrowed from other companies such as Sears or Montgomery Ward. Garlinghouse houses have been documented across the country, especially in Kansas, Nebraska, and Colorado.

The *Ladies' Home Journal* and other magazines and companies of the time, such as *Keith's Magazine of Home Building and Bungalow Magazine* and Garlinghouse Co., offered plans for houses, but some companies sold the plans in addition the materials needed for construction of the house as a package. These homes, referred to as "kit homes" became quite a popular and affordable way to construct a home. Companies such as Sears, Roebuck, and Co., Montgomery Ward, Aladdin, and Gordon-Van Tine offered these kit homes. Specifically in Emporia, lumber companies offered plans from the Illinois-based Radford Architectural Company.⁴⁸

While the Arts and Crafts Movement began as a way to highlight the skills of a master craftsman, the mass production of Craftsman-style houses for middle class families in the United States lost this emphasis. Pegs did not hold the beams in Craftsman homes together, but rather factory produced metal bolts did, which is what the movement wanted to avoid. Though the emphasis of the movement changed, Craftsman houses became one of the most popular styles in new construction from 1905-1930. Whether designed by a professional architect, based on a mail-order plan set, or of an unplanned vernacular origin, the houses produced were typically quality products which provided homes to middle class families.

Architects and Building Suppliers in Emporia

While very few, if any, Craftsman-style homes in Emporia have known architects, several local architects are known to have worked on residential projects during the period of 1900 to 1930 when the majority of homes built are described as "bungalow" style, a time which also coincided with major growth in the city.⁴⁹ The most notable local architects of the era were Charles Wesley Squires, Henry W. Brinkman, and J. Stanley Hagan. Squires, who worked from the 1880s to the 1920s, is known to have designed more than 2,700 buildings during his career. Although many of his most famous buildings are churches, schools, courthouses, and other institutional buildings, he also designed many more vernacular buildings, including "scores of store buildings and homes."⁵⁰ Brinkman is first listed as an architect in the *Polk City Directory* beginning in 1908, with an office at 619 Commercial Street.⁵¹ He is listed as an independent architect in each edition until 1924, when the firm Brinkman & Steele is listed under "Architects and Superintendents;" by 1926 J. Stanley Hagan was made a partner, and the firm is renamed Brinkman & Hagan. The firm continues under this name until at least 1930.⁵² However, for many years, it was Hagan who

⁴⁷ Max D. Movsovit, ed. *Bungalow Homes for the Nation: The L.F. Garlinghouse Co. of Topeka*. (Topeka, KS: Shawnee County Historical Society, 2008), 11, 22.

⁴⁸ *The Emporia Gazette*, "Going to Build [Advertisement]," September 25, 1916: 2. See Figure 5. Although Radford plans were clearly offered in Emporia, no documented examples are known at this time.

⁴⁹ Becky Samuelson, ed. (2010). *City of Emporia-Lyon County, Kansas: Single-Family Dwellings Build Between 1895-1935*. City of Emporia, GIS, Planning, and Zoning Department.

⁵⁰ *The Emporia Gazette*, "C. W. Squires is Dead," December 26, 1934: 1-2. Note: Squires is listed in the *Polk Emporia City Directory* up until 1926, but is not listed in the next edition in 1928.

⁵¹ R. L. Polk & Company, *Emporia City Directory* (Sioux City, IA: 1908), 243.

⁵² R. L. Polk & Company, *Emporia City Directory* (Sioux City, IA: 1924), 285; R. L. Polk & Company, *Emporia City Directory* (Kansas City, MO: 1926), 302.

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handled most of the firm's residential projects, including many homes in the Berkeley Hills neighborhood between 1927 and 1930, many which "reflect[ed] the period architecture popular between the world wars."⁵³

While the links between the professional architects of Emporia and the town's Craftsman-style houses are limited, several lumber companies and hardware stores used idyllic imagery of bungalows for their advertisements, and highlighted the availability of bungalow plans. A 1911 advertisement for the Emporia Lumber and Coal Company (see Figure 4), titled "Oh You Bungalow," held the house as an attainable goal of middle-class life:

Oh you Bungalow. That's what I am going to have when the roads get better and my finances improve a bit. I'm to have a nice little five-room bungalow—all on one floor with a balloon on the roof—and I'm going to have the deed to it, too, you bet.

Having a home of your own beats having a bundle of rent receipts, and getting your lumber and other building material of my boss beats three of a kind. We have the bungalows in stock, but you have to do a little work to put them in suitable shape for use.⁵⁴

In 1916, the Smith Lumber Company advertised the catalogs of the Radford Architectural Company, offering plans and materials for "all kinds of cottages, bungalows and more pretentious houses (see Figure 4)."⁵⁵ A less subtle advertisement in 1919 (see Figure 6), called on "Mr.-Man-About-To-Build-Something-Or-Other" to "come in and get one of our plan books," finishing with the advice that "'BUILD NOW' is a good slogan to follow (Figure 5)."⁵⁶ The plan books were not limited to just lumber companies and hardware stores; a 1913 advertisement for Eckdall and McCarty's bookstore asked the public to "see [their] bungalow and other building books."⁵⁷ A 1917 advertisement from the Burgner-Bowman Lumber Company, called for the construction of new bungalows because the pride the owner would take in his new home would lead him to beautify his garden:

Take for example, a cozy bungalow—a very inexpensive home, with the cost of construction surprisingly low. If you owned this bungalow, you could not fail to want beautiful flowers, plenty of shrubbery and large shade trees. But would you feel like taking an interest in a garden around just an ordinary four-walled house. We know your answer.⁵⁸

Other advertisements of the day featured individual bungalow plans, such as a 1917 advertisement for a plan designed by architect Charles Sedgwick.⁵⁹ The advertisement for the "pretty little bungalow" features the customary gabled porch, and shows the home's façade and its two-bedroom floor plan, noting that it can be built for \$1,600 to \$2,000.⁶⁰ In a 1919 advertisement, five newly built bungalows at Grove and Washington Streets, in the "rapidly growing Beautiful New Northwest residence neighborhood" are offered for sale between \$4,250 and \$4,750 each.⁶¹

⁵³ *The Emporia Gazette*, "E. H. P. Homes Tour Sunday Will Feature Work of J. S. Hagan," December 1, 1983.

⁵⁴ *The Emporia Gazette*, "Oh You Bungalow [Advertisement]," March 25, 1911: 2.

⁵⁵ *The Emporia Gazette*, "Going to Build [Advertisement]," September 25, 1916: 2.

⁵⁶ *The Emporia Gazette*, "Mr.-Man-About-To-Build-Something-Or-Other [Advertisement]," May 24, 1919: 8.

⁵⁷ *The Emporia Gazette*, "Untitled [Eckdall and McCarty's]," May 30, 1913: 1.

⁵⁸ *The Emporia Gazette*, "Modern Homes Encourage Beautiful Gardens [Advertisement]," February 15, 1917: 2.

⁵⁹ Charles Sedgwick was a prominent Minneapolis architect who published books of house plans. His plans were also featured in periodicals of the period, particularly *Keith's Magazine on Home Building*, a Minnesota company. See Culbertson, Margaret, *American House Designs: An Index to Popular and Trade Periodicals, 1850-1915*, (Westport, CT: Greenwood Press, 1994), 162-163.

⁶⁰ *The Emporia Gazette*, "An Economical Bungalow [Advertisement]," May 1, 1917: 4.

⁶¹ *The Emporia Gazette*, "New Beautiful Bungalows [Advertisement]," June 19, 1919: 4-5.

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Going to Build?

If so, come in and get one of our plan books. We have made arrangements with the

RAIDFORD ARCHITECTURAL CO.,
so we are able to show you a thousand and different plans to choose from, all kinds of cottages, bungalows and more pretentious houses, as well as barns.

Cuts and floor plans are shown together with description of same.

Come in and let us help you.

We have a large stock of all kinds of

Lumber and Building Material

with which to supply your wants.

PHONE US YOUR ORDERS

Estimate on bills cheerfully given.

The Smith Lumber Company

Phone 39

A. H. SMITH, Manager

Figure 4. The Emporia Gazette, September 25, 1916.



MR. MAN-ABOUT-TO-BUILD-SOMETHING-OR-OTHER:

You will find the lumber we sell is strong and true and that it will successfully combat the elements.

No matter what your plans go to build, whether large or small, we can supply you and appreciate your orders, no matter how small. Come in and get one of our plan books, talk over what you want to build and let us give you an estimate. You will be agreeably surprised at our reasonable price on the material.

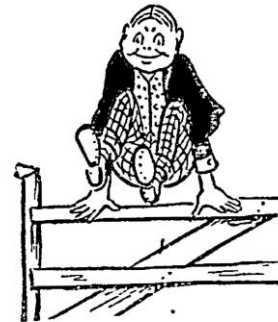
"BUILD NOW" is a good slogan to follow.

The Smith Lumber Company

A. H. Smith, Mgr.

Phone 39

Figure 5. The Emporia Gazette, May 24, 1919.



Oh you Bungalow

That's what I am going to have when the roads get better and my finances improve a bit. I'm to have a nice little five-room bungalow—all on one floor with a balloon on the roof—and I'm going to have the deed to it, too, you bet.

Having a home of your own beats having a bundle of rent receipts, and getting your lumber and other building material of my boss beats three of a kind. We have the bungalows in stock, but you have to do a little work to put them in suitable shape for use.

Emporia Lumber & Coal COMPANY.

CHARLES G. WEST, Manager,

Figure 6. The Emporia Gazette, March 25, 1911.

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Associated Property Types

The following property types were developed based on field survey conducted in Emporia and on construction data provided by the City of Emporia. The property types correspond to the historic contexts outlined in Section E. The property types include Craftsman-style dwellings erected 1900-1930, the historic period in which the Craftsman style was popular. Since only one style is referenced in this document, the property types were developed based on form. Forms identified are based on the works of Virginia Savage McAlester in *A Field Guide to American Houses* (2013) and Gottfried and Jennings' *American Vernacular Buildings and Interiors* (2000). The following are the most prominent Craftsman property types.

Craftsman-style Dwellings

Description

This property type includes buildings designed and constructed to be dwellings in the Craftsman style. They can be single-family or multi-family.⁶² Craftsman refers to an aesthetic treatment that can be applied to different building forms. This section will describe the characteristics of both the forms and decorative elements of Craftsman dwellings that exist in Emporia.

The Craftsman style, as found in the United States from the 1900s through the 1920s exhibits a natural feeling and a link to the landscape; a response to the grand, ornate styles of the preceding Victorian era. As described by the Arts and Crafts Exhibition in Syracuse in 1903, the principles of Craftsman design are:

the prominence of the structural idea, by which means an object frankly states the purpose for which it is intended, in the same way that a building architecturally good, reveals in its façade the plan of its interior. The second characteristic...is the absence of applied ornament, of all decoration that disguises or impairs the constructive features. The third is the strict fitting of all work to the medium in which it is executed, the development of all possibilities of color, texture, and substance; the choice being dependent upon the beauty. Without regard to the intrinsic value of the material employed.⁶³

These unpretentious dwellings sought to reconnect the resident with the outdoors, by using natural materials and providing links from the interior to various outdoor spaces. And although the movement was grounded in being true to materials and to handcraftsmanship, the components of the typical Craftsman house (shingles, siding, millwork) were machine made.⁶⁴

The Craftsman aesthetic is rooted in the use of natural materials such as wood, stucco, and stone. These are the predominant materials used on Craftsman buildings in Kansas. Houses can be wood frame, a combination of structural masonry and wood frame or masonry veneer. The majority of Craftsman houses in Emporia are wood frame with wood shingle sheathing. Other sheathing materials used are wood clapboards, brick, and stucco or a combination of these. Sometimes different exterior materials are used on the same building for textural interest. For example, in Emporia it is common for a wood frame bungalow to have a masonry front porch. Foundations are masonry (stone, brick, concrete block, or poured concrete) and houses in Kansas usually have full basements.

⁶² Although Craftsman multi-family dwellings exist elsewhere in Kansas, a windshield survey of Emporia indicated that multi-family Craftsman dwellings do not exist in numbers that make their discussion in this document pertinent.

⁶³ Isabelle Anscombe, 32. from "A Recent Arts and Crafts Exhibition held in the Craftsman Building, March 23, Syracuse," *The Craftsman*, Vol. IV, May 1903.

⁶⁴ Herbert Gottfried and Jan Jennings, *American Vernacular: Buildings and Interiors 1870-1960*, (New York: W.W. Norton, 2009), 190.

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Chimneys are brick, stone, or stucco, and are often the same material as the foundation. Window sashes are wood and feature multiple lights-over-one, most commonly with vertical divisions. Windows are dressed with simple square one inch stock trim and sills. Most Craftsman houses were originally constructed with wood shingle roofs, almost all of which have since been replaced with asphalt shingles.

One of the hallmarks of the Craftsman style is the exposure of structural elements. This is usually manifest in the exposure of the rafter ends under the eaves (often jigsawn on the ends), exposure of roof beams on the front gable, and the placement of support brackets under the eaves (these were generally decorative and not structural). Most Craftsman houses in Emporia feature these elements at a minimum. There are relatively few examples of high-style Craftsman dwellings in Emporia. There are few examples that feature Japanese-influenced Craftsman details such as flared eaves and exposed purlins/brackets. False half-timbering is also used, sparingly, and is a nod to the English roots of the Craftsman movement.

Regardless of the form of a Craftsman dwelling, the porch typically extends the full width of the facade. Porch roofs are typically supported by multiple columns on masonry piers. Porch piers are located around the perimeter of the porch, one at each corner with either one or two more across the front. The piers typically extend from the ground, though the porch floor, up to half or three-quarters the distance between the porch floor and the porch ceiling. Piers can also be present without columns, usually flanking the stairs. Occasionally, piers will extend from ground level to the porch ceiling as a massive uninterrupted column. Materials used for piers in Emporia include stone, concrete block, stucco, and brick. The column on top of the pier is typically a short, square, battered wood column. Groups of two to four smaller, square columns are sometimes present instead of a single large battered column.

Craftsman style interiors varied from basic, with simple trim at the floor, ceiling and around openings to more extravagant examples with built-in casework in every room. Walls were plaster and floors were generally wood, although the species could be different from floors to walls and from public rooms to private rooms. The key characteristics of Craftsman interior casework are natural wood and simple profiles. The more complex casework was in the public spaces, while the private spaces tended to be simpler. Living rooms often exhibited built-in bookcases on either side of the fireplace or in the opening between the living and dining rooms. Cabinet doors were decorated with leaded glass inserts. Dining rooms often had built-in china closets, three-quarter height wainscoting with plate rail and box beams on the ceiling. Picture rail was also very common in all rooms and artwork was hung from exposed wires. Craftsman style casework was meant to showcase the beauty of natural wood and was generally stained, not painted. Finer wood species such as oak or ash were used in the public spaces and lesser wood species such as pine were used in the private spaces to save on costs. Pre-cut casework was available to order from catalogs, sometimes as a total room package, which accounts for its prevalence in modest houses across America. It was easy to get, affordable and beautiful at the same time.

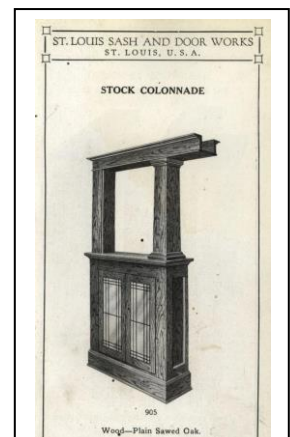


Figure 7. Catalog cut sheet from 1917 (Building Technology Heritage Library online).



Figure 8. Craftsman style wall stencil (Trimbell River Studio).

Craftsman interior stylistic details were not limited to just the form and the woodwork. The Craftsman ideal was implemented in all aspects of the interior decoration from paint to fabrics to furniture to hardware and lighting. Color was a big part of the look of a Craftsman and colors were generally earth tones or neutrals that blended with the natural woodwork and created an overall feeling of calm. Organic inspired stencils were part of the painted wall of

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the Craftsman house. Characteristic motifs from the natural environment including stylized gingko leaves, roses, and vines made their way into homes as a means to bring the outdoors in. Wallpaper was also popular. Natural textiles such as linen and cotton were commonly embroidered with craftsman motifs for window treatments. The furniture of the Craftsman period tied the whole aesthetic together. Prominent Craftsman architectural designers such as Stickley, Greene and Greene, and Wright designed every detail of their houses, including furniture, lighting, and textiles as a means of creating the comprehensive Craftsman experience.

Property type: Bungalow

A key distinction when discussing the Craftsman style is that “bungalow” and “Craftsman” do not have the same definition. A bungalow is a form, the most common form, for a Craftsman-style dwelling. A Craftsman-style dwelling is not always a bungalow and a bungalow is not always executed in the Craftsman style. The term “bungalow” is thought to have come from British Bengal, and was derived from *bangala*, the name for typical native dwellings. The term arrived in the United States, Canada, and England around 1880 and was used to refer to a variety of small dwellings. It was often used to refer to impermanent dwellings in the northeastern part of the United States or vacation cottages across the country. By 1900 in Los Angeles, the term meant a “small, low suburban house.”⁶⁵ California architects such as Greene and Greene popularized the bungalow form and the Craftsman style with their large high-style houses, though the houses they designed were larger than what is typically thought of as a bungalow. By 1910, thousands of small, low bungalows had been built in towns across the country.

There has been much debate over the primary characteristics of a bungalow, but scholars generally agree that a bungalow is a low-profile one- or one-and-a-half-story building. Winter and Vertikoff accept the dictionary definition “a one- or one-and-a-half-story dwelling”, citing that its chief distinction is its low profile.⁶⁶ Gowans explains that a bungalow must have four features of a bangala to be a bungalow. They are: a roof sweeping over a veranda, one or one-and-a-half stories, connection between the inner and outer spaces, and no basement.⁶⁷ Gottfried and Jennings refer to a bungalow as “a relatively narrow front-gable, one-story, two-bedroom house with a large front porch, fireplace, and six rooms organized into two parallel rows.”⁶⁸ Bungalow floor plans vary slightly based on the form of the house.⁶⁹

Bungalows can exhibit several shapes and roof configurations. The types that exist in Emporia are front-gable, side-gable, and cross-gable. Sometimes bungalows feature a porte-cochere, which is an extension from the side of the building, over a driveway, where an automobile could be parked under cover with access to the front porch.

The porte-cochere roof could be an extension of the porch roof or it could have a roof of its own.



Figure 9. Gable-front bungalow in Emporia.

⁶⁵ Alan Gowans, *The Comfortable House: North American Suburban Architecture, 1890-1930* (Cambridge, MA: The MIT Press, 1986), 76.

⁶⁶ Robert Winter and Alexander Vertikoff, *American Bungalow Style* (New York: Simon and Schuster, 1996), 10

⁶⁷ Gowans, 77. For the purposes of this document a bungalow will be defined as a one- or one-and-a-half-story dwelling with a low-pitched roof and a prominent front porch. Most houses in Kansas have basements and that shall not have bearing on whether a building is considered a bungalow.

⁶⁸ Gottfried and Jennings, 137.

⁶⁹ Gottfried and Jennings, 192-193, 198.

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Bungalow Subtype: Gable-front

The gable-front bungalow is a one- or one-and-a-half-story structure with a gable-front roof. Dormers occur, but they are rare. The main body of the house is typically longer than it is wide. There are often lower cross gables on the side elevations that encompass protruding bays. Generally the bays exist to accommodate built-in casework on the interior such as a window seat or breakfront. There is often a chimney on one side elevation that features a fireplace inside and one chimney near the rear center of the house that was used for ventilation of the heating equipment and/or the kitchen stove.

The front porch is usually a prominent feature on the front-gable bungalow. It can be partial or full-width with a gabled (sometimes clipped as in the example at right), hipped or shed roof. Sometimes the porch is encompassed under the main gable roof. Porches are generally raised and often feature masonry piers on which columns are placed. In some examples the columns extend from ground-level to the porch roof. In rare instances in Emporia a gable-front bungalow can feature an elevated, mostly glazed sleeping porch in the rear of the house. Sometimes this is referred to as a camel-back or an airplane tail bungalow.

Long, narrow bungalows such as the gable-front are usually five or six rooms divided down the center with a small hall that separates public and private spaces. A variation on this plan has a full width living room across the front of the house. The private rooms in this plan are clustered around a center core hallway that is near the rear of the house. The front door of these houses is generally offset.

Bungalow Subtype: Side-gable

The side-gable bungalow is a one- or one-and-a-half-story structure with a side-gable roof. One-and-a-half story versions are the most common. Dormers occur on a large percentage of this type and often light a finished upstairs space. The prominent front porch is often encompassed under the main roof. The front elevations almost always feature a dormer or dormers that have gable, shed or hipped roof(s). Porch roofs are generally supported by columns on masonry piers that extend from the ground level to the underside of the porch roof. Columns can be very short or mid-height depending on the height of the piers.



Figure 10. Side-gable bungalow in Emporia.

This subtype is often either square in plan or wider than it is deep. Floor plans vary from the gable-front due to the difference in overall shape. The square shape and additional height of this type usually means that the public spaces such as the living room and dining room extend across the front of the house with the kitchen in the rear and either one or no bedrooms downstairs. The rest of the bedrooms and a bathroom are often upstairs. As was common of two-story houses of this era, there was only one bathroom in any modest bungalow.

Bungalow Subtype: Cross-gable

This is the least common bungalow subtype in Emporia. The cross-gable bungalow features two prominent gable roofs that intersect at right angles. Often the main body of the house is side-gabled the separate front porch features a front-gable. These houses are generally square in plan or wider than they are deep and the porch does not usually span the entire front façade. They are generally one story.



Figure 11. Cross-gable bungalow in Emporia.

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The floor plan of the cross-gable house, while it can vary depending on the shape of the house, is often similar to that of the side-gable.

Property Type: Open-Gable Cottage⁷⁰

While many Craftsman dwellings are bungalows, traditional folk forms can exhibit the Craftsman style as well. The two-story open front-gable house is called different things by different scholars. Virginia and Lee McAlester refer to this dwelling as a “Gable-Front” National Folk house. Gowans refers to this form as the “Comfortable House” and Gottfried and Jennings refer to it as the “Open Gable Cottage.” For the purposes of this document we will refer to Gottfried and Jennings’ work as their documented examples are most similar to those found in Emporia. In Emporia, the two-story open-gable cottage is generally the only full two-story form that exhibits the Craftsman style.



Figure 12. Open-gable cottage with porte-cochere in Emporia.

Although the bungalow and the Craftsman style became popular at the same time and were often combined, it was not uncommon for a folk form such as the open-gable cottage to be constructed with Craftsman details. Open-gable cottage houses are typically a two-or two-and-a-half-story front-gabled form. An open gable is a gable that is not closed at the bottom to form a complete triangle or pediment, although some houses feature a band that creates the appearance of a closed gable (Figure 12). The gables are generally more steeply pitched than that of a bungalow and the form as a whole is more vertically oriented than a bungalow. Open-gable cottages always have a one-story front porch that spans the entire width of the house with a gable, hip or shed roof. Basements are usually raised and stairs are necessary to reach the front porch.



Figure 13. Side-gable open-gable cottage in Emporia.

A variation on this form is the side-gable open-gable cottage. It is an open-gable cottage turned 90 degrees with the front porch on the long side facing the street. This form is rare in Emporia. The 2014 survey recorded two examples. This example at the right (Figure 12) exhibits a rare roof elaboration in the center.

Property type: Composite form

A composite Craftsman house is a house that clearly displays Craftsman details and decoration, but does not conform to one of the predominant forms as described above. A composite house may have been built before 1900 as long as it can be documented that an overall design change occurred between 1900 and 1930, the period of significance for this MPDF.



Figure 14. Composite Craftsman house in Emporia.

⁷⁰ Gottfried and Jennings, 190.

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Significance

The Craftsman-style dwelling property type is significant as a national architectural movement that was executed locally. Therefore, the significance of this property type is for its local significance and its contribution to the history and development of Emporia, Kansas. This property type has significance in the areas of ARCHITECTURE and COMMUNITY PLANNING & DEVELOPMENT. The Craftsman-style property type may be listed under Criteria A, B, or C or a combination of the three.

Registration Requirements

To be listed under this Multiple Property Documentation Form, a single- or multi-family Craftsman-style dwelling or historic district must have been built or developed between 1900 and 1930 in Emporia, Kansas. To be listed under Criterion A in the area of COMMUNITY PLANNING & DEVELOPMENT a dwelling or historic district must illustrate a direct contribution to the development of Emporia.

To be listed under Criterion B, a dwelling or historic district must have a well-defined association with a person significant to the history and development of Emporia, particularly as it relates to the period 1900 to 1930 and the development of the Craftsman style in Emporia.

To be listed under Criterion C, in the area of ARCHITECTURE a single- or multi-family Craftsman-style dwelling must have been built between 1900 and 1930 in Emporia, Kansas. The dwelling should retain architectural integrity, particularly at least four character-defining elements of the Craftsman style such as exposed structural elements, battered columns, full-width front porch and original wood casework on the interior. The building may not necessarily have been built as a Craftsman dwelling; if an overall design change has occurred and the building clearly exhibits a comprehensive Craftsman appearance, on the interior and exterior, it may be eligible for listing under this MPDF. There are hundreds of Craftsman-style dwellings in Emporia and they are not all individually eligible for listing; however, based on the results of the 2014 windshield survey it is the opinion of the SHPO that there are areas of the city where significant concentrations of Craftsman houses may warrant historic district nomination.

Common alterations to Craftsman-style dwellings are porch infill, roof replacement, front porch alterations, window replacement, and covering/replacement of primary siding. Buildings that have experienced minor alterations shall still be considered eligible, especially if the alterations are reversible. However, an accumulation of minor alterations may result in significant loss of integrity that renders a building ineligible. In particular, buildings that do not retain original siding or have siding that has been covered by secondary siding shall not be eligible. Removal of secondary siding may result in a determination of eligibility if the original siding is intact. In-filled porches may not necessarily negate National Register eligibility as long as the infill is executed in a compatible manner. The impact of alterations shall be evaluated on a case-by-case basis.

The repetition of several designs in Emporia indicates that many of the homes are most likely from a pattern book. Research on individual properties should be done to determine whether the dwelling was based on a pattern book plan, or designed by an architect. Nominated properties are not required to be derived from a pattern book, but the origin of the house should be noted.

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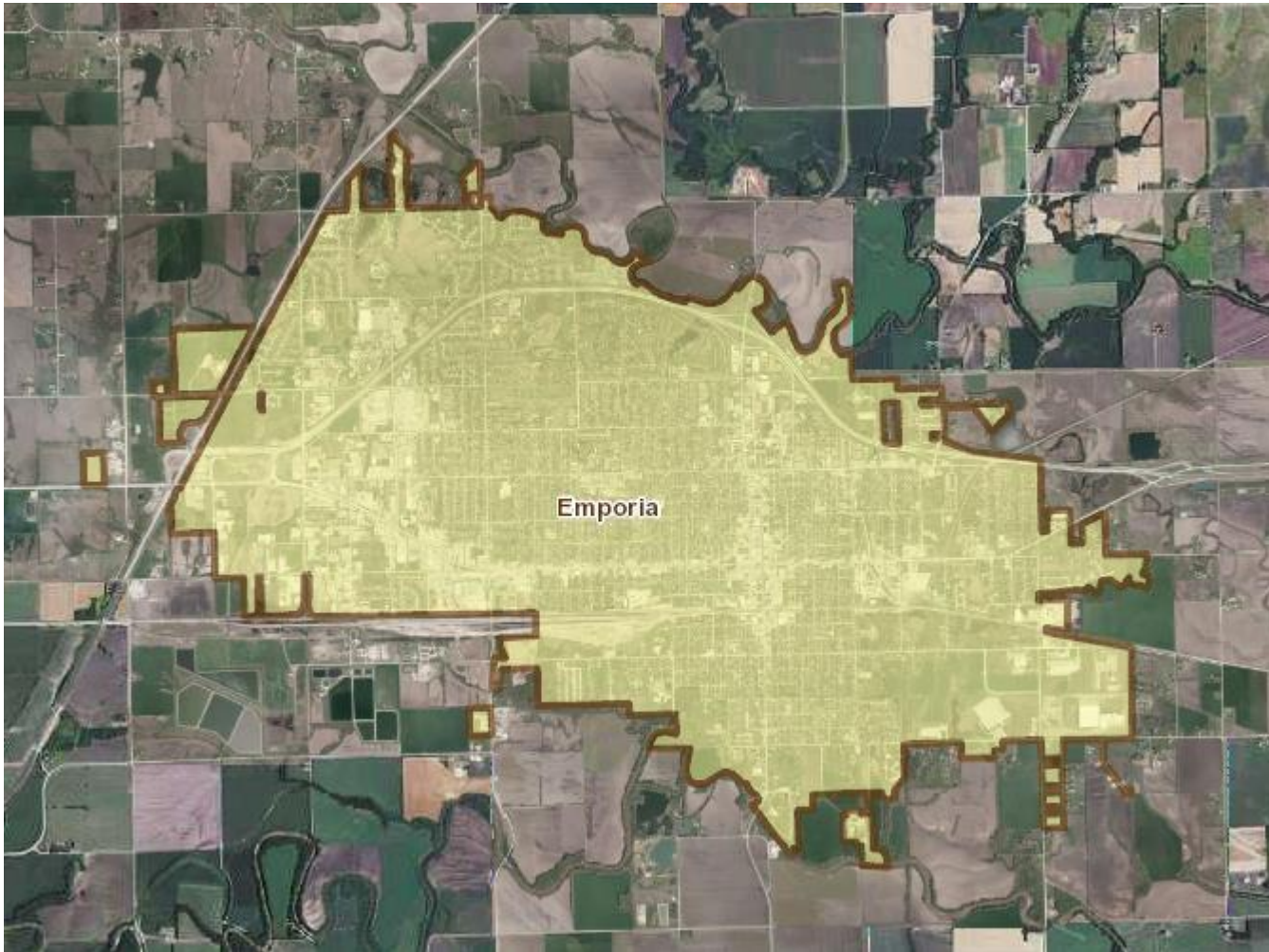


Figure 15. City Limits of Emporia, Kansas.

Section G: Geographical Data

This document applies to resources within the corporate limits of the City of Emporia, Kansas.

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H. Summary of Identification and Evaluation Methods

This multiple property document was undertaken in partial fulfillment of a stipulation within a Memoranda Of Agreement between Department of Veterans Affairs, the Corner House, Inc., and the Kansas State Historic Preservation Office (SHPO) for the demolition of 422 Market Street, Emporia, Kansas, a property determined eligible for the National Register of Historic Places. Over 600 dwellings with elements of the Craftsman style were observed during a July 2010 windshield survey of Emporia, Kansas. Large concentrations of Craftsman dwellings were found from 6th to 9th Streets. The survey generally covered the area from Logan Street to 18th Avenue, and from East Street to Woodland Street. This area was selected based on information from the Lyon County tax appraiser's office. James Massey peer reviewed this Craftsman-Style Dwellings of Emporia, Kansas, 1900-1930 Multiple Property Submission cover.

In 2013/2014 SHPO staff edited the submission written by Merrifield and Kockritz. Edits to the document included expansion of the discussion of the elements of the Craftsman style and the forms in which it was executed in Emporia and expansion of the historic contexts.

Additional windshield survey was also completed by SHPO staff in January 2014. The intent of the additional windshield survey was to determine specific property types and identify potentially eligible resources. This survey was not intended to be a comprehensive survey of all Craftsman resources in Emporia. The survey data can be found on the Kansas Historic Resources Inventory (kshs.org/khri) and is titled Emporia – Craftsman Houses Survey 2014. The concentration of potentially eligible properties generally exists northwest of downtown Emporia from 6th Avenue to 18th Avenue and from Commercial Street to approximately Chestnut Street (See Figure 16).

The windshield survey identified around 45 resources that are potentially eligible under Criterion C in the area of ARCHITECTURE. Below is a table of the results based on property type.

<u>Property Type</u>	<u>Count</u>
Gable-front	8
Side-gable	10
Cross-gable	3
Open-gable cottage	18
Composite form	2
Multi-family	2

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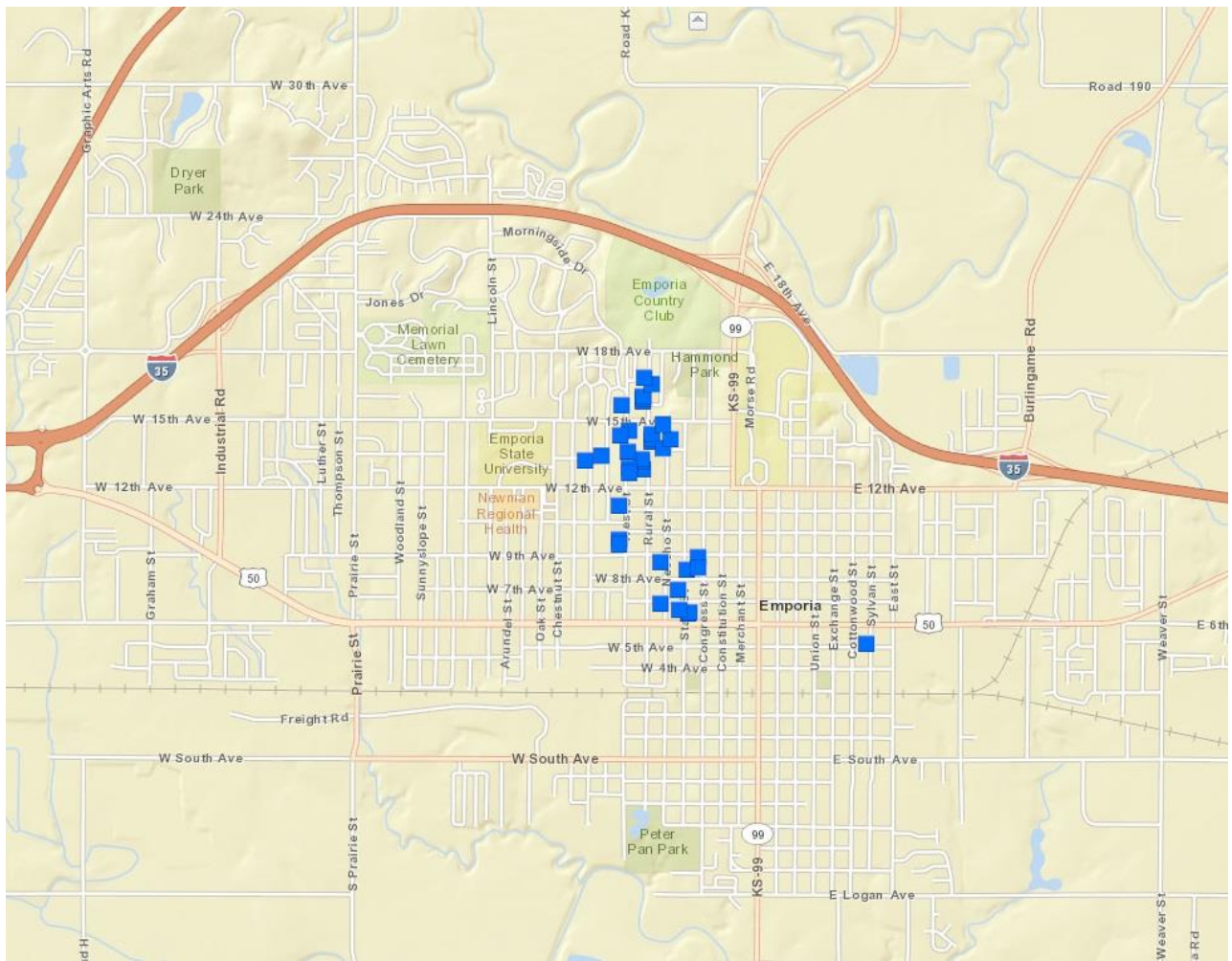


Figure 16. Kansas Historic Resources Inventory map showing January 2014 surveyed resources (Kansas Historical Society). Note location of most resources west and north of the intersection of 6th Street (Hwy 50) and Commercial Street (Hwy 99).

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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: COVER DOCUMENTATION

MULTIPLE NAME: Craftsman Style Dwellings of Emporia, Kansas 1900-1930 MPS

STATE & COUNTY: KANSAS, Lyon

DATE RECEIVED: 10/03/14

DATE OF 45th DAY: 11/19/14

REFERENCE NUMBER: 64501227

X ACCEPT _____ RETURN _____ REJECT 11/19/14 DATE

ABSTRACT/SUMMARY COMMENTS:

see attached

RECOM./CRITERIA _____

REVIEWER Alvin Abernethy DISCIPLINE _____

DATE _____

DOCUMENTATION see attsched comments Y/N



October 1, 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 Document – new submission

Dear Ms. Shull:

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

- **Craftsman-Style Dwellings of Emporia, Lyon County, Kansas** (new MPDF)
 - Enclosed: Signed copy of the document and 1 disk (with MDPF document)
 - The enclosed disk contains the true and correct copy of the document.

For some background, this document is a result of a Section 106 case that resulted in the demolition of a National Register-eligible Craftsman-style dwelling in Emporia to make way for a veterans housing project. The Veterans Administration was the lead federal agency. The VA sent two staff members from the National Preservation Institute to Emporia in 2011 to complete this context to fulfill the stipulations of a Memorandum of Agreement. SHPO staff completed additional survey in early 2013 and revised the original draft to include specific property types.

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