

SURVEY RESULTS

PHYSICAL DESCRIPTION OF SURVEY AREA

LOCATION AND SETTING

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

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

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

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

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

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

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

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

DATES OF CONSTRUCTION

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

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

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

HISTORIC PROPERTY TYPES

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

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

ORIGINAL BUILDING FUNCTION PROPERTY TYPE

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

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

Residential Property Type

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

Single-Family Residential Functional Property Type

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

Multi-Family Residential Functional Property Type

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

Commercial Building Functional Property Type

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

Professional / Retail / Wholesale / Service Commercial Buildings

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

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

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

Industrial Property Type

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

Public Buildings and Institutional Property Types

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

Other Property Types

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

ARCHITECTURAL STYLES AND VERNACULAR BUILDING FORMS

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

Figure 14: Architectural Styles	
STYLE	TOTAL
GREEK REVIVAL	1
GOthic REVIVAL	2
ITALIANATE	8
SECOND EMPIRE	2
QUEEN ANNE	26
SHINGLE STYLE	2
ROMANESQUE REVIVAL	1
LATE NINETEENTH AND EARLY TWENTIETH CENTURY REVIVALS	6
COLONIAL REVIVAL	2
CLASSICAL REVIVAL / NEOCLASSICAL	3
TUDOR REVIVAL	1
ITALIAN RENAISSANCE REVIVAL	1
LATE NINETEENTH AND EARLY TWENTIETH CENTURY AMERICAN MOVEMENTS	1
ARTS AND CRAFTS / BUNGALOW	36
PRAIRIE SCHOOL	6
MODERN MOVEMENT	49
ART DECO / MODERNE	3
NEOECLECTIC: MANSARD STYLE	6
NEOECLECTIC: NEOCLASSICAL REVIVAL	2
MIXED ³	1
TOTAL	159

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

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

Figure 15: Vernacular/Traditional Building Forms	
BUILDING FORM	TOTAL
RESIDENTIAL: GABLE-FRONT	33
RESIDENTIAL: GABLE-FRONT-AND-WING ⁵ / CROSS-HIPPED	57
RESIDENTIAL: HALL-AND-PARLOR AND SADDLEBAG	3
RESIDENTIAL: I-HOUSE	6
RESIDENTIAL: SIDE HALL	6
RESIDENTIAL: MASSED-PLAN, SIDE-GABLED / CENTRAL PASSAGE, SINGLE- AND DOUBLE-PILE	20
RESIDENTIAL: PYRAMIDAL	16
RESIDENTIAL: COMPOSITE	23
RESIDENTIAL: AMERICAN FOUR-SQUARE	9
RESIDENTIAL: BUNGALOID	14
RESIDENTIAL: SINGLE-FAMILY UNDETERMINED	8
RESIDENTIAL: MULTI-FAMILY	39
COMMERCIAL: ONE-PART COMMERCIAL BLOCK ⁶	39
COMMERCIAL: TWO-PART COMMERCIAL BLOCK	33
COMMERCIAL: TWO- AND THREE-PART VERTICAL BLOCK	3
OTHER VERNACULAR	81
RELIGIOUS BUILDINGS	6
N/A ⁷	1
TOTAL	397

⁴ The use of the term “vernacular” is used in its broadest application and refers to common local and/or regional building forms and the use of materials specific to a particular period.

⁵ This house form category includes the Gabled Ell and Upright-and-Wing sub-types.

⁶ Per Longstreth, False Front buildings are a subset of one-part commercial blocks.

⁷ This category includes primary resources that are not buildings and therefore are not assigned an architectural style or vernacular type.

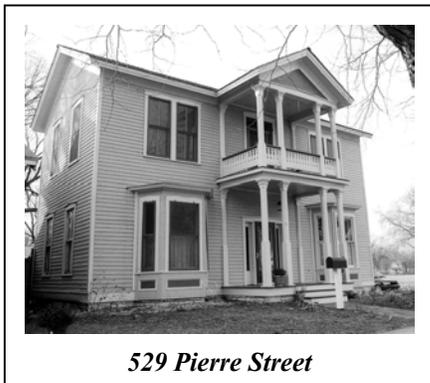
The architectural analysis of the survey area included the 512 primary buildings surveyed. Of these, 397 illustrate traditional (vernacular) building forms, 44 of which also reflect high style architectural treatments.⁸ These 44 buildings are included in the 159 total buildings that represent a formal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

SINGLE-FAMILY ARCHITECTURAL STYLES

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

MID-NINETEENTH CENTURY ROMANTIC PERIOD ARCHITECTURAL STYLES

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



Greek Revival

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

⁸ Analysis of these 44 buildings included both their architectural style as well as their vernacular building form.

⁹ McAlester, 177.

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

LATE VICTORIAN ROMANTIC PERIOD ARCHITECTURAL STYLES

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

Italianate

The Italianate style began in England as part of a reaction to formal classical ideals that dominated European architecture for two hundred years. Based on the large, informal farmhouse-villas of rural Italy, the style as executed in the United States became a distinctly indigenous style due to the modifications and embellishments of American architects and builders¹¹. The restrained Italianate dwelling at **501 Laramie Street** retains the classic form and massing of an asymmetrical Italianate house. Other character-defining features include the tall narrow windows, shallow hipped roof, and wide eaves supported by decorative brackets.



501 Laramie Street

¹⁰ McAlester, 239.

¹¹ Ibid., 212-14.

Second Empire

Closely related to the Italianate style in form, the Second Empire style residence imitated the contemporary architectural fashions of France in its choice of roof form,



401 Fremont Street

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

Queen Anne

The Queen Anne style has its origins in Medieval European architecture. As adapted to American residential design in the second half of the nineteenth century, its distinguishing features are an asymmetrical plan; irregularly shaped, steeply pitched roofs; partial, full, or wrap-around porches; and patterned wall surfaces.¹³ As the Queen Anne style evolved, the emphasis on patterned wood walls became more pronounced.



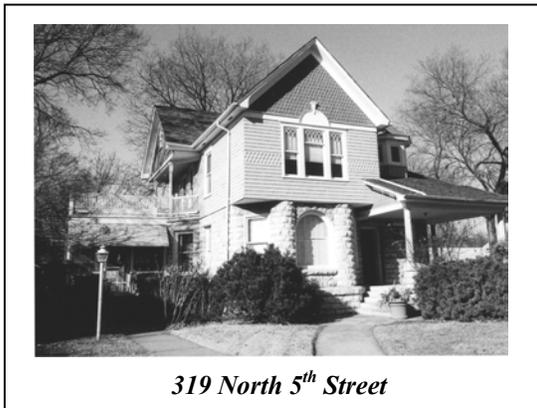
617 Houston Street

Queen Anne dwellings feature numerous devices to avoid smooth wall texture, including the use of multiple wall claddings, cut-away or projecting bay windows, and oriels. The one-story partial, full, or wrap-around porches that extended across the façades typically feature turned or jigsaw ornamental trim. Extensive one-story porches are common and accentuate the asymmetry of the façade. They always include the front entrance area and cover part or all of the front façade. It is not uncommon for them to extend along one or both sides of the houses. The Queen Anne style can be divided into sub-types based

¹² Ibid., 242.

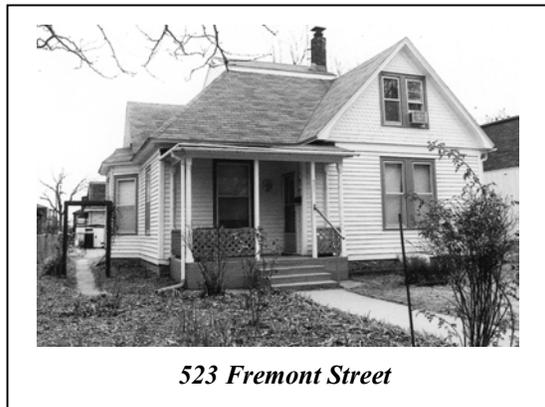
¹³ Ibid., 239.

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



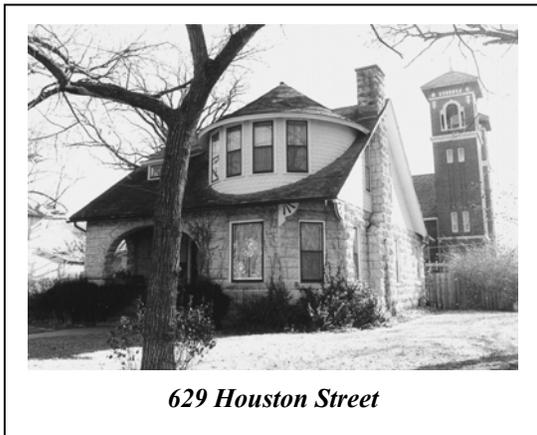
Free Classic Sub-type

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



Spindlework Sub-type

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



Shingle Style

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

¹⁴ Ibid., 263-64.

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

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

ECLECTIC PERIOD RESIDENTIAL ARCHITECTURAL STYLES

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

¹⁵ Ibid., 289-90.

¹⁶ Ibid., 318-19.

Colonial Revival

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



620 North Juliette Avenue

Side-Gabled Roof Sub-type

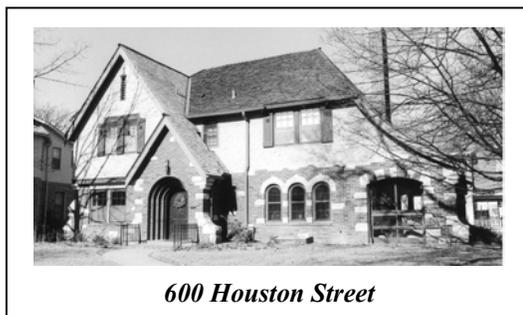
The residence at **520 North Juliette Avenue** is an excellent example of this sub-type, featuring a main two-story block and a rectangular plan with side gables. This house exhibits classic elements of the Colonial Revival style. One-story wings and pedimented entry porches are common on Colonial Revival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

Tudor Revival

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

Brick Wall Cladding Sub-type

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



600 Houston Street

¹⁷ Ibid., 234-36.

¹⁸ Ibid., 358.

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

MODERN HOUSES

Prairie School

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



521 Osage Street



417 Fremont Street

Craftsman

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

¹⁹ Ibid., 439-41.

²⁰ Ibid., 453-54.



527 Pierre Street

Side-Gabled Roof Sub-type

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

Front-Gabled Roof Sub-type

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



412 Fremont Street

Mixed



501 Bluemont Avenue

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

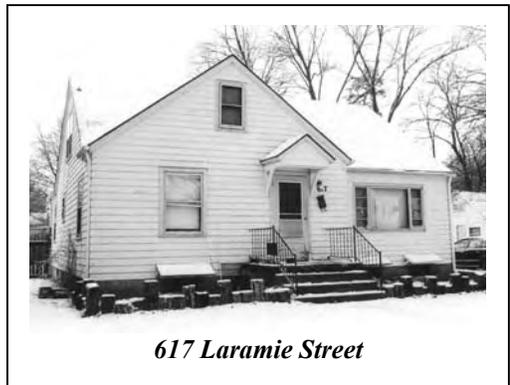
MODERN MOVEMENT/AMERICAN HOUSES SINCE 1940

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

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

Minimal Traditional

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



Ranch House

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



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

NEOECLECTIC

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

Neoclassical Revival

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



607 Pottawatomie Avenue

Mansard Style



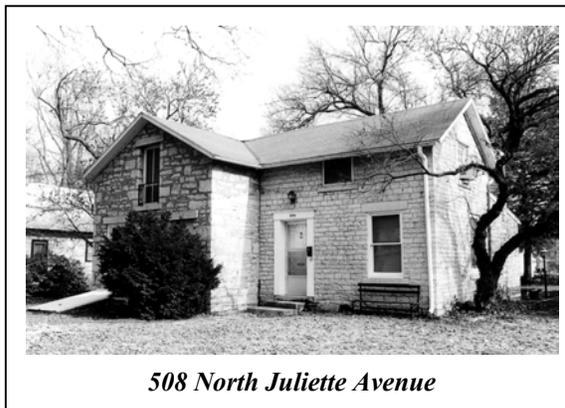
523 Moro Street

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

SINGLE-FAMILY VERNACULAR FOLK HOUSE FORMS

Throughout the nation's history, its citizens erected modest dwellings constructed of locally available materials without stylistic embellishments. The early colonists brought with them the building traditions of Europe and, using locally available materials, adapted them to their new communities. The use of frame buildings of hewn timber covered with thin wood siding dominated the early folk building in New England where massed plans more than one room deep became the norm. In the early settlements of the Tidewater South, frame houses that were one room deep²¹ became common. As settlement expanded to the West, what became a Midland tradition of log

building evolved out of a blending of the two traditions. Still farther west in the plains areas where timber was scarce, extensive settlement did not occur until the mid-nineteenth century. There was, in this area, a relatively brief interval before the arrival of the railroads where new folk house forms incorporated sod, native stone, and primitive brick masonry. Manhattan was one of these areas during



508 North Juliette Avenue

this period.²² In Manhattan, despite the increasing availability of imported construction materials during the late nineteenth century, the use of native limestone persisted up to the turn of the twentieth century. The survey identified thirteen load-bearing limestone dwellings dating from circa 1868 to circa 1900, most of which were executed in National Folk House forms.

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

²¹ Probably because of the shorter and less severe winters.

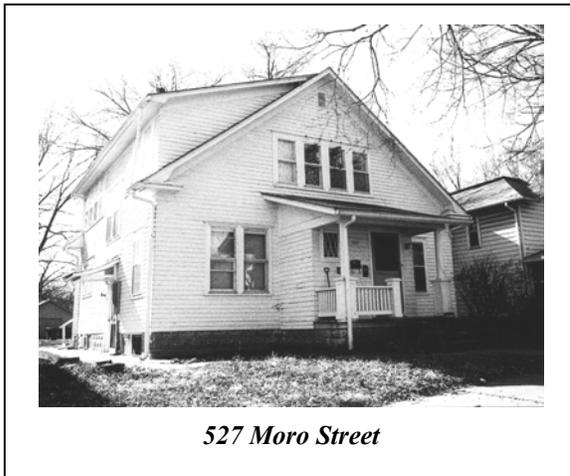
²² McAlester, 63, 75.

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

Gable-Front Houses

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

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



²³ Ibid., 89-90.

²⁴ Ibid., 90.

Bungaloid Sub-type

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



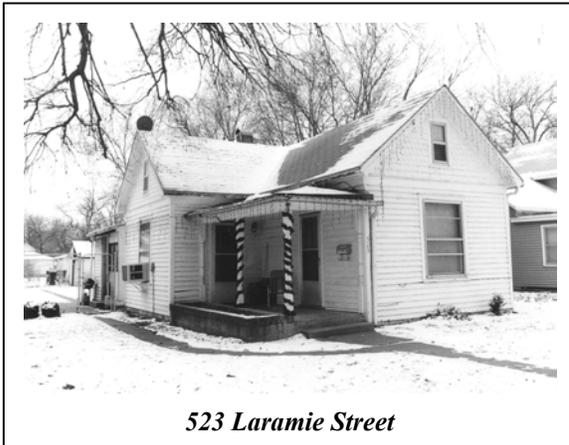
417 Bluemont Avenue

Many houses in the survey area, such as the modest dwelling at **417 Bluemont Avenue**, exhibited elements of the bungalow form without the elements of formal Craftsman styling. The one- to one-and-a-half-story vernacular bungalow typically features variations incorporating a front-, side-, and/or a cross-gabled roof penetrated by a minimal number of

dormers. Stylistic references usually include the front porch columns and railing and reflect modest classical or Arts and Crafts treatments.

Gable-Front-and-Wing House Sub-type

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



523 Laramie Street



515 Laramie Street

Hall-and-Parlor and Saddlebag

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



431 Bluemont Avenue

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



527 Yuma Street

I-House

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



400 Osage Street

Side Hall

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



502 Osage Street



419 Leavenworth Street



505 South Juliette Avenue

The American Four-Square Sub-type

Popularized by pattern books and Sears Roebuck mail order kits, the two- to two-and-a-half-story American Four-Square house was one of the most popular styles that emerged in the late nineteenth century and continued in popularity until the 1930s. Its square massing, usually with four square rooms above three square rooms and an entrance hall with stairs tucked unobtrusively to the side on the first floor made it economical and practical to build. This house design has direct associations with the Chicago Prairie style

and has many of the same features — wide eaves, horizontal emphasis, and a porch spanning the full length of the first floor. The American Four-Square sub-type has a gable-front or hipped roof, usually with one or more dormers. Commonly built in wood frame variations, they also incorporate stucco, brick, and/or stone walls. Depending on the dominant decorative elements, they reference Late Victorian, Colonial Revival, Neoclassical, Prairie School, or Craftsman styles. In *A Field Guide to American Houses*, the McAlesters feature American Four-Square dwellings as examples of the Prairie School and Colonial Revival styles. Later versions often had more open floor plans, built-in cabinets, and fireplaces.

Most of the American Four-Square houses identified in the survey area, such as the house at **505 South Juliette Avenue**, were simple designs with either little ornament



415-413 Leavenworth Street

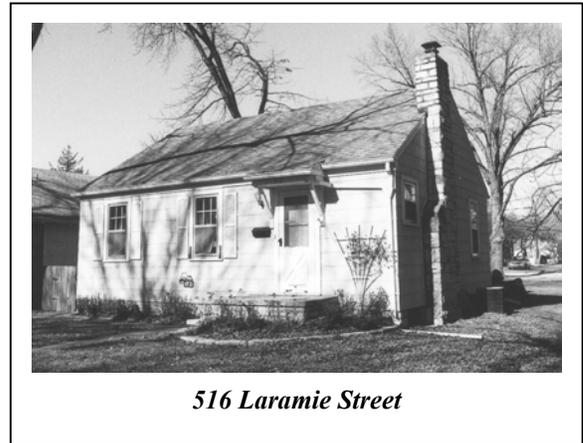
or an eclectic mix of stylistic references. They either have gable-front or pyramidal hipped roofs. References to architectural styles include cornice returns, dentils, or modillions under the eaves, Tuscan columns, and Craftsman-influenced windows or porches. The residence at **415-413 Leavenworth Street** incorporates Prairie School elements, including the shallow hipped roof, wide eaves, heavy square porch supports, and solid porch railing.

Massed Plan House

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



509 South Juliette Avenue



516 Laramie Street

Pyramidal Roof

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

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



414 Yuma Street



415 Bluemont Avenue

Composite House

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



405 South Juliette Avenue



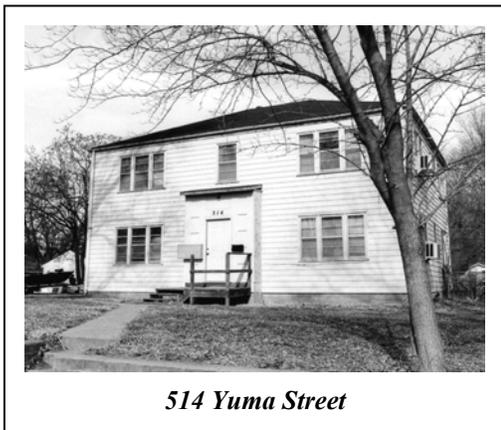
400 Laramie Street

MULTI-FAMILY RESIDENTIAL PROPERTY TYPES

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



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



Ancillary Structures

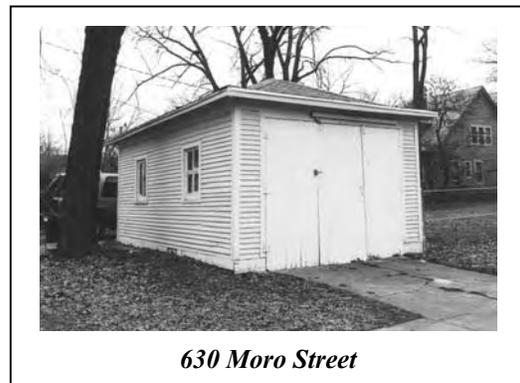
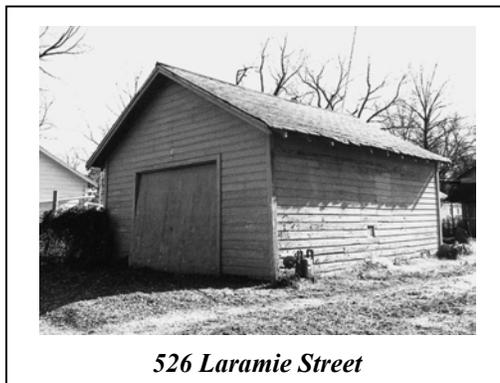
Ancillary structures provide critical evidence of the development of Manhattan's neighborhoods. Their functional clues augment the visual character of the setting and an understanding of the primary structure.

During the late nineteenth century and the first decade of the twentieth century, the rear yard served very utilitarian purposes. Common structures included an outhouse or septic tank, a chicken coop, a multi-purpose shed, cistern, wells, and carriage barns. With the arrival of the automobile, shelter for the vehicle became important and the garage became an important structure associated with back yards. With the arrival of city water and sewer systems, outhouses and septic tanks became obsolete.



Traditional domestic yard design that distinguished between a formal front yard and a utilitarian back yard changed with technological advances. Domestic recreational activities that originally took place on the front porch or in the front yard shifted to the rear yard after the disappearance of its most offensive utilitarian functions.

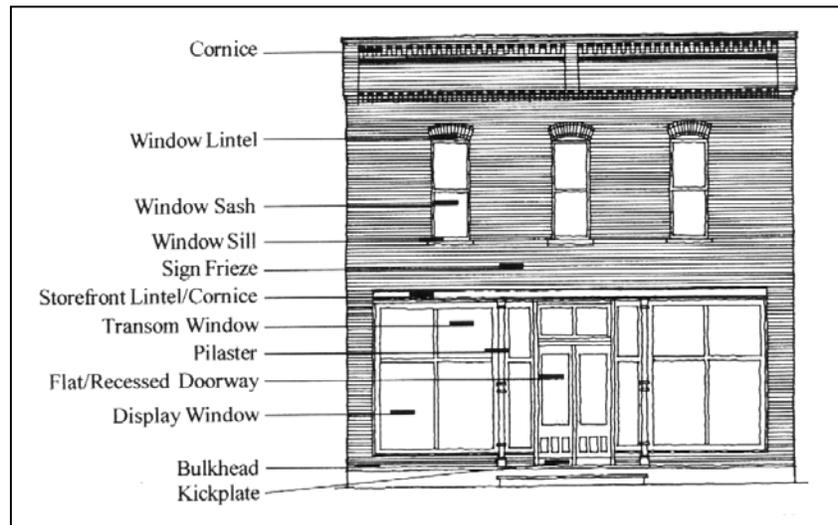
Most of the ancillary structures in the survey area have associations with residential buildings. The survey identified various sheds, barns, and garages, most of which are simple wood-frame buildings like the one-and-a-half-story carriage barn at **617 Houston Street**. More than half of the 116 historic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



COMMERCIAL ARCHITECTURAL STYLES AND PROPERTY TYPES

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

Commercial architecture is distinguished first by building form and second by its architectural style. Due to their functional nature, many commercial buildings exhibit restrained architectural details. The first-story storefront is the most prominent and distinctive feature of a commercial building and is an



important merchandising element. The rest of the commercial building's key design elements visually relate to the storefront. Important character-defining elements of the storefront are display windows, bulkheads, doors, transoms, signs, kick plates, corner posts, and entablature.

Commercial Building Forms

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

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

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

One-Part Commercial Block

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



sizable wall area between the windows and the cornice that provides space for signage and makes the façade appear larger. Even with glass block filling the display window space, the building at 312 South 4th Street serves as an excellent example of the property



211-223 South 4th Street

type. The one-part commercial block building with multiple retail stores at **211-223 South 4th Street** is an excellent example of a row or similar or identical One-Part Commercial Block units that often appear on commercial streets along streetcar lines.

Two-Part Commercial Block

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



323 Poyntz Avenue



328-330 Poyntz Avenue

Two-Part Vertical Block

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

Three-Part Vertical Block

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



418 and 414 Poyntz Avenue

Enframed Window Wall

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



317 Poyntz Avenue

²⁵ Longstreth, 68, 69.

Vault

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

The Vault architectural treatment has vague and varied historical linkages. It is an abstract treatment placing a large (multi-story) opening in a solid wall — an idea associated with fortified complexes from ancient times through



400 Poyntz Avenue

the nineteenth century and with building elements such as the entry zone of some Renaissance palaces. Beginning in the early nineteenth century, a generalized treatment occurred in association with the design of banks. In the early twentieth century, more widespread use continued for several decades most often for banks and movie theaters. The Chicago School of architects devised versions devoid of classical motifs.²⁶ The bank building at 400 Poyntz Avenue incorporates these character-defining elements through the large central arched windows that reference an arched vault and the flanking fenestration. The ashlar treatment further references the medieval fortress and the continuation of a corresponding subsidiary treatment on the exposed secondary elevation reinforces the vault prototype.

COMMERCIAL ARCHITECTURAL STYLES

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

Late Victorian Styles²⁷

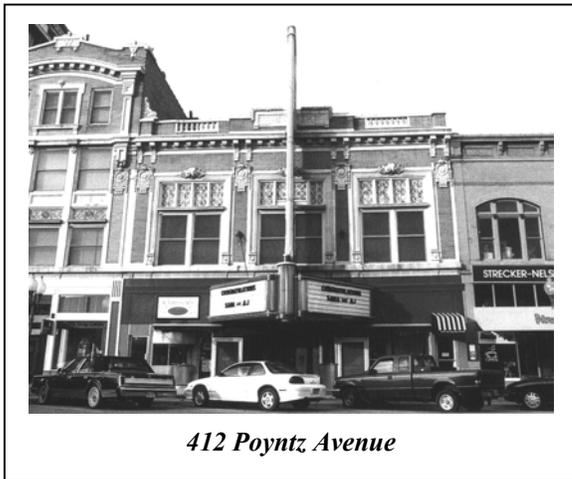
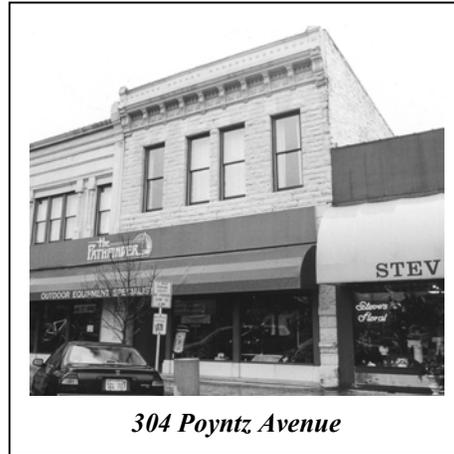
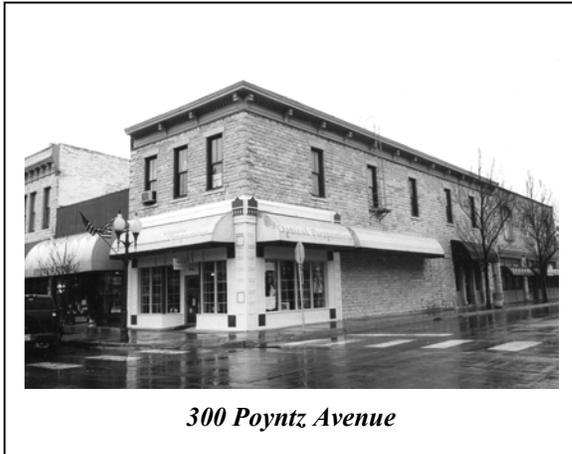
In downtown Manhattan, extant Late Victorian commercial buildings date from circa 1885 to circa 1897 and represent the Italianate style sub-type.

²⁶ Longstreth, 109-110.

²⁷ Commercial architectural styles are arranged in this report based on the National Register classification categories.

Italianate Style

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



LATE NINETEENTH AND TWENTIETH CENTURY REVIVALS

In Manhattan, the five surviving examples of Late Nineteenth and Twentieth Century Revival style commercial architecture date from 1884 to 1925. They reflect the influences of the contemporaneous Renaissance Revival, Classical Revival, Beaux Arts, and Colonial Revival styles. The Wareham Theater at **412 Poyntz Avenue** reflects the common overlapping of these influences, combining a Colonial

Revival rooftop balustrade, a Classical Revival style heavy cornice with brackets and modillions, and the Beaux Arts-inspired decorative medallions and scrollwork.

LATE NINETEENTH AND EARLY TWENTIETH CENTURY AMERICAN MOVEMENTS

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



318-322 Houston Street

MODERN MOVEMENT

In Manhattan, examples of Modern Movement commercial design date from circa 1939 to circa 1968. During this period, architects began applying the streamlined forms popular in industrial design to buildings.²⁸

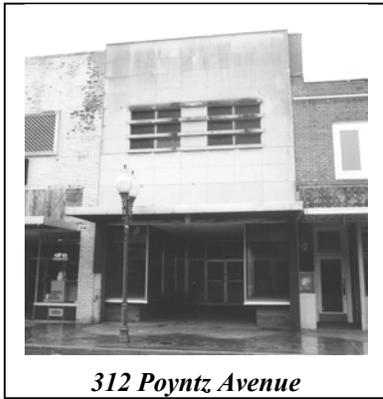
In the 1930s, the Moderne style featured cubic and cylindrical forms with a horizontal emphasis, smooth surfaces, curving shapes, and a minimum of ornamentation. Cast concrete, buff-colored brick, glass, and steel replaced dark red brick and stone. The vertical, rectilinear Art Deco style brought structural glass and marble, bronze, and terra-cotta into common usage in commercial and institutional buildings. The Manhattan Telephone Company Building (**115 North**



115 North 4th Street

4th Street), constructed in 1925, exhibits classic Art Deco characteristics including low-relief stylized ornamentation around the door openings, decorated spandrels below each window, and an overall vertical emphasis augmented by the full-height projection and recession of the front wall.

²⁸ McAlester, 468.



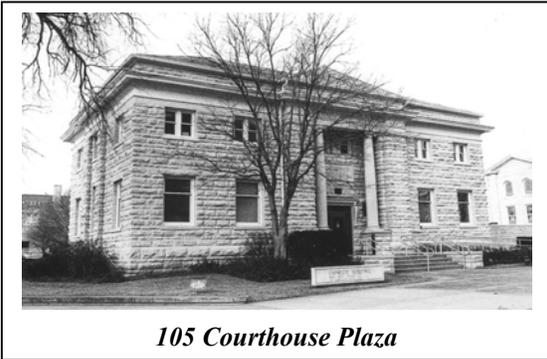
312 Poyntz Avenue

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

PUBLIC AND INSTITUTIONAL BUILDINGS

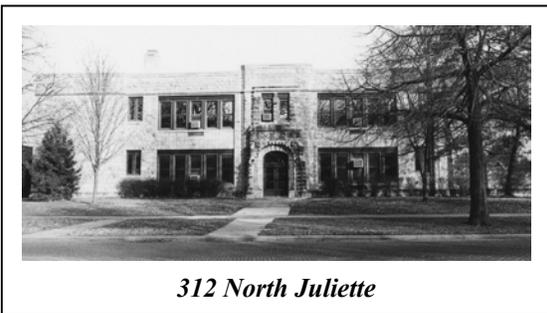
Institutional and public buildings are often more architecturally expressive than commercial buildings, although they are generally conservative in their selection of an architectural idiom. Classical motifs and traditional styling with historical antecedents are the most common stylistic treatments.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

EDUCATION BUILDINGS



105 Courthouse Plaza

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



312 North Juliette

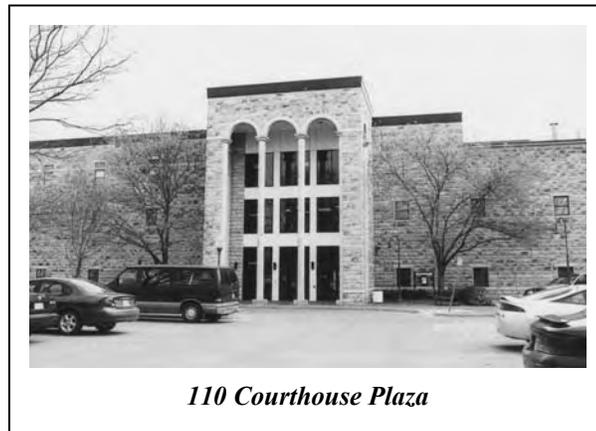
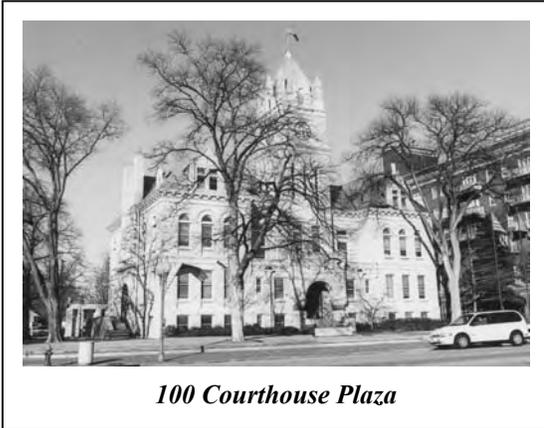
The design of the 1925 Woodrow Wilson Elementary School, at **312 North Juliette Avenue** also executed in native limestone combines influences of the Late Nineteenth and Early Twentieth Century Revival Styles as well as the Prairie School idiom.

²⁹ Ibid.

GOVERNMENT BUILDINGS

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

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



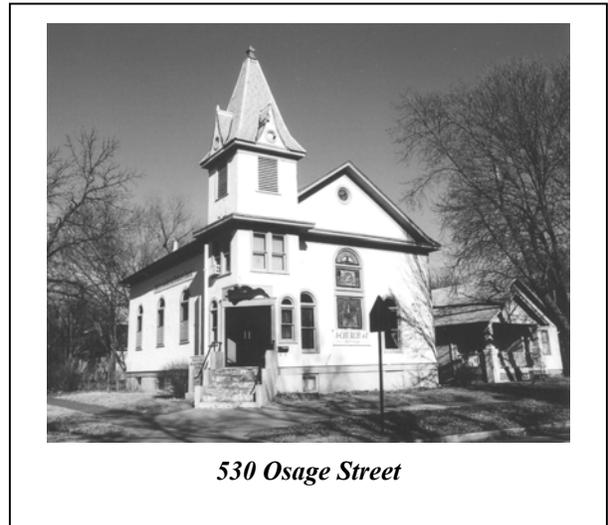
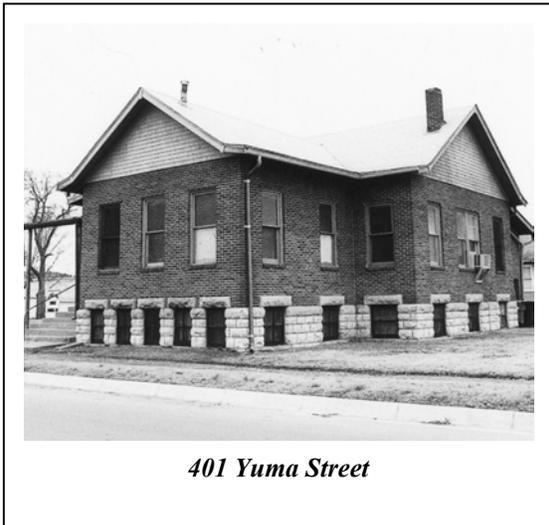
COMMUNITY BUILDINGS



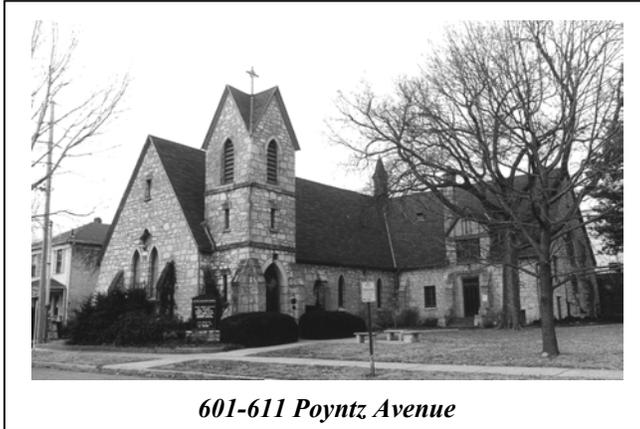
The 1917 brick Community Building at **120 North 4th Street** incorporates vague classical references and a Vault commercial building form. It is remarkably similar to the City Hall building in its size, scale, massing, and restrained ornamental treatment.

RELIGIOUS BUILDINGS

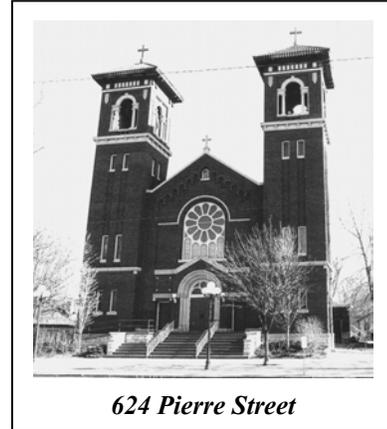
The survey identified church buildings dating from circa 1870 to circa 1927 that represent both “high style” architecture and vernacular building forms. Even without decorative embellishment, the cross plan of the Bethel AME Church at **401 Yuma Street** and the side steeple Back to God Revival Holiness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



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



601-611 Poyntz Avenue



624 Pierre Street

ARCHITECTURAL INTEGRITY

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

Figure 16: Analysis of Architectural Integrity		
INTEGRITY	TOTAL	PERCENT
EXCELLENT	106	20.7%
GOOD	70	13.67%
FAIR	56	10.94%
POOR	33	6.45%
POOR+ (SIDING ISSUE ONLY)	119	23.24%
LESS THAN FIFTY YEARS OF AGE	128	25.0%
TOTAL	512	100.00%

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

PROPERTIES CURRENTLY LISTED IN THE NATIONAL REGISTER

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

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