NPS Form 10-900
OMB No. 1024-0018
(Rev. 10/90)

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A).Complete each item by marking x in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a) Use a typewriter, word processor, or computer to complete all items.

1. Name of Property 005-0260-0883

Historic name: Amelia Earhart Historic District

Other name/site number: _____

2. Location

115-125, 200-227, 302-315, 318, 324, Second Street; 203-305 North Terrace; 124, 200, 300 Third Street; and 205, 112 and 224 Santa Fe Street

City or town Atchison ____ vicinity

state code KS county Atchison code 005 zip code 66002

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this x nomination ___request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets ___does not meet the National Register criteria. I recommend that this property be considered significant ___ nationally __statewide X locally. (___ See continuation sheet for additional comments.)

Richard D. Pankratz 12-13-01
Signature of certifying official Date

KANSAS STATE HISTORICAL SOCIETY
State or Federal agency and bureau

In my opinion, the property ___meets ___does not meet the National Register criteria.
(___ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

3. National Park Service Certification

I, hereby, certify that this property is:

___ entered in the National Register.
___ See continuation sheet
___ determined eligible for the National Register.
___ See continuation sheet
___ determined not eligible for the National Register.
___ removed from the National Register.
___ other, (explain:)

Signature of Keeper Date of Action

5. Classification

Ownership of Property	Category of Property	No. of Resources within Property	
		contributing	noncontributing
X private	___ building(s)	33	6 buildings
___ public-local	X district		___ sites
___ public-State	___ site		___ structures
___ public-Federal	___ structure		___ objects
	___ object	33	6 Total

Name of related multiple property listing:
(Enter "N/A" if property is not part of a multiple property listing.):

No. of contributing resources previously listed in the National Register

3

6. Functions or Use

Historic Functions (Enter categories from instructions.)	Current Functions (Enter categories from instructions.)
DOMESTIC: single dwelling	DOMESTIC: single dwelling

7. Description

Architectural Classification (Enter categories from instructions.)	Materials (Enter categories from instructions.)	
LATE VICTORIAN: Queen Anne	Foundation	LIMESTONE
LATE 19TH AND EARLY 20TH CENTURY REVIVALS: Colonial Revival	Walls	BRICK
LATE VICTORIAN: Italianate	Roof	ASPHALT
	Other:	WOOD

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

Property Name Amelia Earhart Historic District

County and State Atchison, KS

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

____ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

____ B Property is associated with the lives of persons significant in our past.

_X_ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

____ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations (Mark "x" in all the boxes that apply.)

____ A owned by a religious institution or used for religious purposes.

____ B removed from its original location.

____ C a birthplace or a grave.

____ D a cemetery.

____ E a reconstructed building, object, or structure.

____ F a commemorative property.

____ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions.)	Period of Significance	Significant Dates
ARCHITECTURE	1860-1928	

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Seip, Owen

Koester, Frederick

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested

____ previously listed in the National Register

____ previously determined eligible by the National Register

____ designated a National Historic Landmark

____ recorded by Historic American Buildings Survey # _____

____ recorded by Historic American Engineering Record # _____

Primary location of additional data:

X State Historic Preservation Office

___ Other State agency

___ Federal agency

__ Local government

___ University

____ Other

Specify repository:

10. Geographical Data

Acreage of property 13.02 acres

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
1	1/5	3/1/8/3/3/0	4/3/8/1/9/0/0/	3	1/5	3/1/8/4/7/0	4/3/8/1/8/1/0
2	1/5	3/1/8/4/1/0	4/3/8/1/8/9/5	4	1/5	3/1/8/4/6/0	4/3/8/1/7/6/0

x See continuation sheet

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Sally F. Schwenk, Kerry Davis, Anne Schwenk

organization Historic Preservation Services, LLC date August 25, 2001

street & number 818 Grand Boulevard, Suite 1150 telephone (816) 221-5133

city or town Kansas City state Missouri zip code 64106

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items.)

Property Owner (Complete this item at the request of the SHPO or FPO.)

Name _____

street & number _____ telephone _____

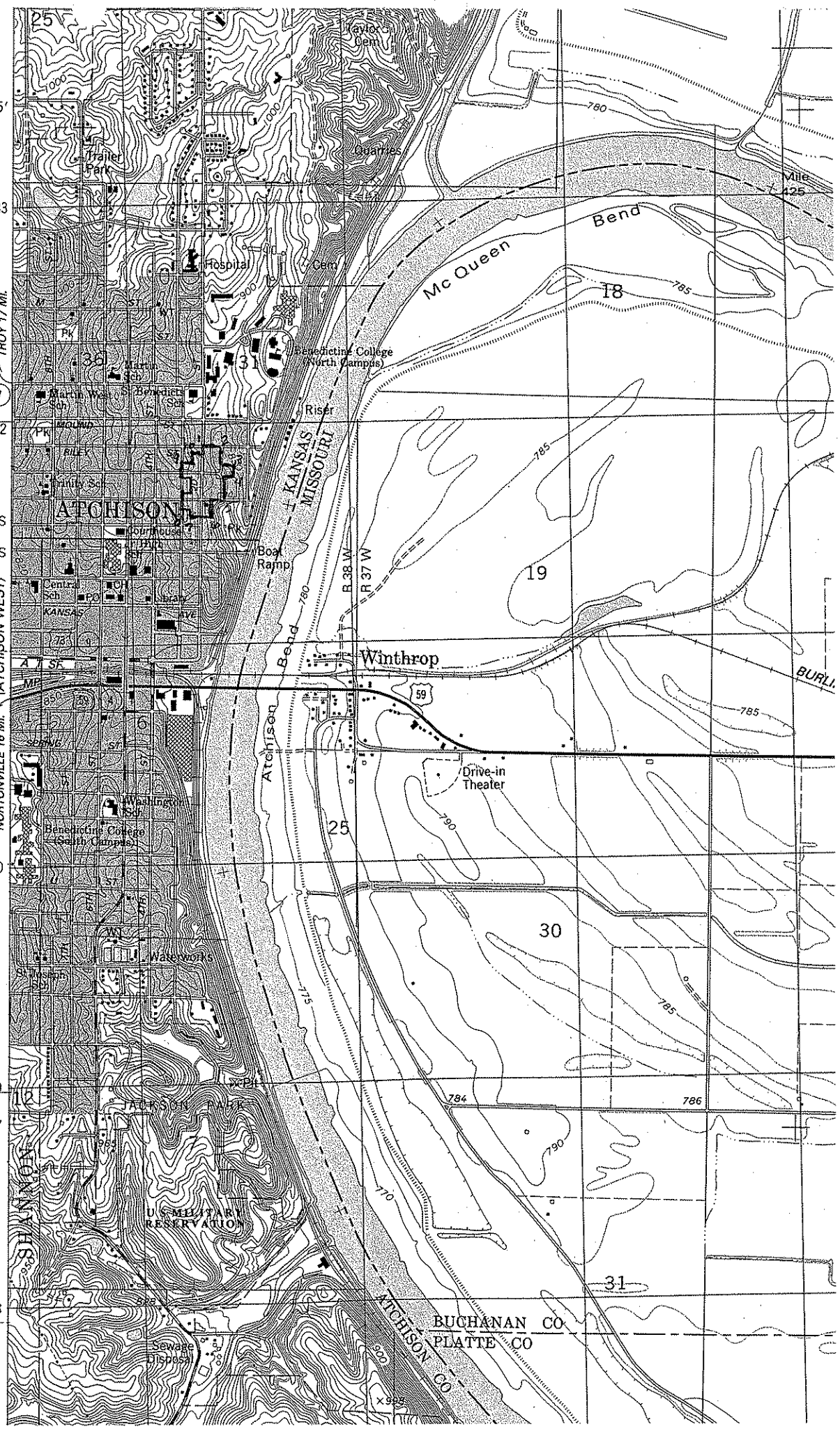
city or town _____ state _____ zip code _____

AMELIA EARHART
HISTORIC DISTRICT

ATCHISON,
ATCHISON CO.,
KANSAS

UTM REFERENCES

1) 15/318330/4381900
2) 15/318410/4381895
3) 15/318470/4381810
4) 15/318460/4381760
5) 15/318420/4381650
6) 15/318350/4381580
7) 15/318270/4381580
8) 15/318230/4381620
9) 15/318235/4381830
10) 15/318290/4381870



9. Major Bibliographical References

BIBLIOGRAPHY

Andreas, A. T. *History of the State of Nebraska*. Chicago, 1882.

Atchison Centennial Committee, compiler. Atchison centennial a Historic Album of Atchison, Kansas. Atchison Kansas: Lockwood Printing Co., 1954.

Atchison City Directories for 1985-1865, 1870-73, 1876, 1878-79, 1880, 1882-85, 1887-88, 1894-96, 1899-1900, 1903, 1906, 1910, 1913, 1917.

Cutler, William G. *History of the State of Kansas*. (Chicago: A. T. Andreas, 1883), http://www.ukans.edu/carie/kancoll/books/cutler/atchison/atchison-co-p6.html; Internet accessed 8 August 2001.

Hicks, John D. *The Populist Revolt: a History of the Farmers' Alliance and the People's Party*. Minneapolis: University of Minnesota Press, 1931.

Ingells, Sheffield. History of Atchison County, Illustrated. Lawrence Kansas: Standard Publishing Co., 1916.

"Kansas Preservation Plan, Study Unit on the Period of Exploration and Settlement (1820s-1880s)." Topeka Kansas: Kansas State Historical Society, 1 May 1987.

McAlester, Virginia and Lee *A Field Guide to American Houses* New York: Alfred A Knopf, Inc., 1984.

Sachs, David, *Guide to Kansas Architecture*. Lawrence: the University Press of Kansas, 1996.

Sanborn Map Company, Sanborn Maps of Atchison – 1883, 1887, 1891, 1896, 1901, 1910, 1916, and 1924.

The WPA Guide to 1930s Kansa. Lawrence: University Press of Kansas, 1984.

Wolfenbarger, Deon., "Atchison Historic Resources Survey Analysis: Summary Report" Prepared for the City of Atchison, Kansas, 25 September 1998.

Architectural Classification

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENT: Craftsman
LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENT: Prairie School
MIXED
LATE VICTORIAN: Gothic Revival
LATE VICTORIAN: Second Empire
OTHER: National Folk House Forms

SUMMARY OVERVIEW

The Amelia Earhart Historic District is located within the boundaries of the City of Atchison, Atchison County, Kansas [See Figure 1: Atchison, Kansas Location Map]. The city is on the west bank of the Missouri River in an area that incorporates the narrow valley of White Clay Creek, a tributary of the Missouri River, and the low hills encircling the valley. The town's layout is symmetrical, with evenly platted streets. White Clay Creek forms a natural dividing line between the north and south residential districts. Along the narrow valley floor is the city's retail and industrial districts, as well as its active railroad lines [See Figure 2: Atchison, Kansas City Map].

The Amelia Earhart District is part of a larger residential neighborhood northeast of the business section on river bluffs overlooking the Missouri River. The 13.02 acre District is an irregularly-shaped area generally bounded by Atchison Street on the north, the east side of Third Street on the west, North Terrace Street on the east, and the southern lot lines of lots 1-5 and 14-10 that run parallel with Commerce Street on the south. The terrain in the District rises steeply from Commercial Street to Santa Fe (Photo Log # 48, 49, 50) and continues rising somewhat more gradually to a point just south of Atchison Street. Beginning at the rear (south) lot line of the lots facing onto Atchison Street, it drops sharply to the north. (Photo Log #47). A large number of the properties along Second and Third streets have ashlar retaining walls that run along the interior sidewalk edge. (Photo Log # 10, 11, 13, 14, 27, 29, 31, 32, 35). At one point, on the east side of the 100 block of North Second Street, the elevation precludes a clear view of the residences or access from the street. Second and Third streets and the north end of North Terrace Street have asphalt paving covering brick streets. Santa Fe Street and the south end of North Terrace Street retain their original brick paving. (Photo Log # 45, 46) All of the streets have limestone or concrete curbs and concrete sidewalks. The properties on the west side of North Terrace Street south of Santa Fe, face onto bluffs overlooking the Missouri River. (Photo Log # 43, 44, 45)

As part of the earliest platting of the city, all of the lots are oriented with their narrow end running east-west. Alleys run north-south through the rectangular blocks Each block has 14 lots measuring roughly 104 feet x 47 feet. This is a contrast to the neighborhood west of Third Street where the orientation of lots changes to north-south and forms square blocks made up of 14 lots measuring 150 feet x 47 feet. With one exception, the residences are 1½ or two stories in height. The setbacks remain fairly uniform on each streetscape, a treatment that contributes to the cohesiveness of the District. All outbuildings are located at the rear of the lots and have alley access.

There are 43 buildings in the District, including 36 residences and seven outbuildings. Twenty-three late-nineteenth century residences date from 1861 to 1896, while the 13 twentieth century houses date from 1900 to 1928. There are three properties within the District already listed on the *National Register of Historic Places*: 1) the 1861 Gothic Revival style "Amelia Earhart Birthplace," 223 North Terrace; 2) the 1880 Italianate style Robert L. Pease House, 203 North Second Street; and 3) the 1885 Queen Anne style Frank Howard House, 305 North Terrace and the Boiler House, 103 Santa Fe. The District contains 33 contributing buildings (29 residences and four outbuildings);[1] six non-contributing buildings (three residences and three outbuildings); and three vacant lots.

The architectural styles of the contributing properties include examples of National Folk House forms (3), Gothic Revival (1), Italianate (6), Second Empire (1), Queen Anne (5), Craftsman/Bungalow (3), Prairie School (3), Colonial Revival (4), and three houses that combine two or more architectural styles from different periods.

Brief descriptions of both contributing and non-contributing resources follow. Unless noted, the architect/builder is unknown. Except where noted, the buildings retain a high degree of integrity of location, setting, materials, workmanship, design, and convey feelings and associations relating to their date of construction and architectural style.

CURRENTLY LISTED ON THE NATIONAL REGISTER OF HISTORIC PLACES

223 N. Terrace **Historic Name: Amelia Earhart Birthplace** **Building Date: 1861**
Photo Log # 4 **Style: LATE VICTORIAN: Gothic Revival**

Listed in the *National Register of Historic Places* on April 16, 1971, this 1½-story Gothic Revival house has a side gable main section with a centered gable wall dormer. Simple triangular kneebrackets support the slightly extended ends of the plain bargeboard. A full-length front porch has a flat roof and slightly projecting entrance bay. Chamfered square wood columns with capitals support an entablature with dentil decoration. Semi-circular arched windows with hoodmolds flank a center entrance door on the three-bay front elevation. The entrance has sidelights. Above, rectangular windows set beneath the roof eaves flank a Gothic arched window in the central gable. Windows on the side elevations of the main house have semi-circular arched hoodmolds similar to those on the front elevation. A two-story brick addition to the rear has a low-pitched hip roof that attaches on the northwest to a one-story room with curved corners and a hip roof. The rear room has elaborate stained and leaded glass windows on the curved walls and a metal roof cresting above. A one-story flat roof porch, now enclosed, is on the north wall of the two-story addition. Beneath the porch, windows are paneled wood bulkheads. The entire rear roof has overhanging eaves with brackets on a dentil frieze beneath. An addition to the rear connects to a hip roof gazebo with metal roof cresting. The gazebo windows have semi-circular arched openings with hoodmolds.

[1] Under National Park Service National Register of Historic Places Guidelines, properties already listed on the National Register are not counted in the number of contributing buildings.

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203 N. Second Street **Historic Name: Robert L. Pease House** **Building Date: 1880**
Photo Log # 30 **Style: LATE VICTORIAN: Italianate**

Listed in the *National Register of Historic Places* on September 26, 1983, this two-story brick house is an excellent example of the Italianate style. The house has a low-pitched hip roof with an attached front bay having a conical hip roof. The roofs have wide, overhanging eaves with prominent brackets and a wide cornice band beneath. The one-bay wide, one-story front porch has a mansard roof with wide entablature and modillions. The porch supports are square wood on tapering plinths. The tall, narrow windows have double-hung sashes with one-over-one lights and feature flush stone lug sills and lintels. A one-story hip roof wing to the rear (west) has a one-story porch with columns matching those on the front. A prominent exterior chimney is on the south elevation. The building has a corner location and has a stone retaining wall separating the elevated front yard from the sidewalk.

305 N. Terrace **Historic Name: Frank Howard House** **Building Date: 1885**
Photo Log # 5 **Style: LATE VICTORIAN: Queen Anne**

Listed in the *National Register of Historic Places* on October 15, 1984, this two-story brick Queen Anne house has a steeply-pitched roof with lower cross-gable roofs. It combines Victorian era spindlework detailing with patterned masonry features. The overhanging eaves have a wide cornice band on top of which are brackets. The western bay is the most decorative, having an elaborate bargeboard which projects from the plane of the eaves and is supported by large, decorative brackets. The remainder of this gable end has vertical wood boards terminating above the chamfered corners of the bay. A gable wall dormer on the west elevation has a combination of wood shingles and vertical boards. The east gable end has shingle siding and a simple bargeboard. A screened porch set within the southeastern "ell" has a shed roof with a board-and-batten pediment over all but the entry bays. A simple projecting board-and-batten pediment is on the west elevation over a group of windows. The porch supports are square brick columns. Above, a smaller end-bay porch has a steeply-pitched shed roof supported by square columns on short plinths set on a solid wood balustrade. There are decorative spandrels on the porch columns and trelliswork in the open eave ends. As is typical of Queen Anne houses, windows vary greatly in size and sash arrangement. The east gable wing has double-hung sash windows with two-over-two lights within elaborate segmental arch hoodmolds. There are grouped windows on the west elevation – some very tall and narrow and others featuring stained glass transoms. The building at 121 Santa Fe formerly served as the boiler house for this residence.

105 Santa Fe **Historic Name: Frank Howard House Boiler House** **Building Date: 1885**
Photo Log # 18 **Style: LATE VICTORIAN: Queen Anne**

Listed in the *National Register of Historic Places* in 1984 with the main house at 305 N. Terrace, this two-story brick building now serves as a residence. It has a steeply-pitched gable-front roof with large, triangular kneebrackets. There is a low-pitched, gable-front porch with kneebrackets, as well as exposed rafters supported by square, wood paneled columns. The balustrade area is covered in lap siding and the porch has been screened. The triple windows on the second story's front elevation have semi-circular radiating brick voussoirs. A small

portion of the gable end above the attic windows has decorative wood shingle cladding. There is a lower two-story, shed roof bay extension on the east.

CONTRIBUTING PROPERTIES

1. 203 N. Terrace **Building Date: c. 1907**
Photo Log # 1
Style: LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENT: Craftsman

Originally, a late-nineteenth century residence occupied these corner lots. It appears that this 1½--story stucco Craftsman style house replaced the earlier structure. (Property records indicate a new ownership at this time.) The house has an irregular plan with cross-gable roofs. The roof supporting the 1½-story central portion of the building has a cross-gable with a chimney rising from the south roof valley. The large central dormer has three rectangular windows with double-hung sashes and three vertical muntins in the upper sash. Below these windows is a pent roof that extends forward to form a front gable over the entrance in the northernmost bay of the primary façade (east). Under the gable is an entrance stoop leading to a single door with a rectangular transom. On the opposite corner of the pent roof is a one-story tower bay. Each of the sides of the bay have a rectangular window with double-hung sashes with four muntins in the upper sash and one pane in the lower sash. Projecting south from the central portion and recessed behind the tower is a two-story end-gable wing. (The second story is recessed.). A basement garage, accessed by a below-grade driveway from the alley is located under this wing. The windows on the first story of the wing are fixed, single pane, rectangular replacement windows. The roofs all have wide eaves with exposed rafters. Large brackets support gable ends. The window sashes are typical Craftsman designs and appear singly, in pairs, and in groups of three. The entrance stoop extends to form an entry terrace with a balustrade composed of square wooden posts and 2 inch x 2 inch square balusters.

2. 207 N. Terrace **Building Date: 1909**
Photo Log # 2
Style: LATE 19TH AND 20TH CENTURY REVIVAL STYLES: Colonial Revival

This symmetrical, two-story brick house has steeply-pitched side-gable roof with boxed eaves with a narrow cornice band beneath. The façade has three bays created by the three projecting gable-front dormers on the attic level, the three windows located directly below on the second story, and the central entrance flanked by single windows on the ground floor. A full-width, one-story porch with a flat roof has a central stair entrance. Square brick columns on slightly wider brick plinths support the porch roof that has a plain cornice. The entrance has a projecting vestibule enclosure composed of a wooden storm door flanked by rectangular sections that have a bulkhead, a window opening, and transoms. Muntins in the window sections divide the openings into long narrow rectangular panes with horizontal diamond panes at the top and the bottom. The entry door has sidelights and a transom. Flanking the entrance are wide, double-hung sash windows with ten-over-one lights. Above the entrance on the second story is a bay window composed of a wide, central, double-hung sash window with ten-over-one lights flanked by narrow, double-hung sash windows with four-over one lights. Flanking the bay window are wide, double-hung windows with ten-over-one lights. Above the second-story windows are gable-

front dormers with square six-light sashes. The side walls of the dormers have wood shingles. Shingles also appear in the gable ends. A rear dormer has a gambrel roof.

3. 207 N. Terrace (Garage/Outbuilding) Building Date: 1909
Photo Log # 39

On the alley to the rear (west) of the residence is a two-story outbuilding. The gable-front design has a garage opening at the alley grade. The second story is at grade with the residence facing onto North Terrace. The structure has parged brick walls. The end bays on the second story have a central window with a segmental arch and double-hung sashes with one-over-one lights. The side elevations have two windows identical to those on the gable ends on the second story and small square windows on the lower level that are covered with wood panels. All of the openings have stone sills.

4. 209 N. Terrace Building Date: c. 1928
Photo Log # 3
Style: LATE 19TH AND 20TH CENTURY REVIVAL STYLES: Colonial Revival

This two-story, end-gable house has a side-gable roof with a slight overhang and synthetic lap siding covering the original siding. A full-width, one-story porch has a Colonial Revival balustrade on the flat roof. The porch has simple, square, wood columns between which are wood frame rectangular screened panels. The east façade has three bays composed of three double-leaf entry doors opening onto the porch. The doors have a simple entablature. Each door leaf has 12 rectangular window panes. Above, in corresponding locations on the second story, are double-leaf doors that are flanked by single, double-hung sash windows with six-over-one lights. Brick steps lead to the porch. With the exception of the synthetic siding, the house retains important character-defining architectural elements – the full-width porch with the original square supports, screens and balustrade; as well as the double-leaf doors and window fenestration. As a collective group, these stylistic elements provide sufficient integrity to communicate the building's era of construction and architectural style. The building also retains its original setting with little or no alteration to the site and its landscape elements.

5. 300 N. Terrace Historic Name: Charles Conlan House Building Date: 1924-26
Photo Log # 6
Style: LATE 19TH AND 20TH CENTURY REVIVAL STYLES: Colonial Revival

This two-story house has wide clapboards with corner boards resembling classical pilasters. The low-pitched hip roof has wide eaves with modillions. The façade has six bays composed of three single rectangular windows on both stories of the north side of the façade and an entrance bay and two single window bays on both stories on the southern half of the façade. All of the windows have double-hung sashes with nine-over-nine lights. Those on the first story have semi-circular panels above with keystone molds. Decorative exterior shutters flank the rectangular windows. The accentuated entrance features a semi-circular porch with tapering, round, wood columns supporting a wide, curved entablature with modillions, and a balustrade composed of wooden "X" balusters. The six-panel door has sidelights and a semi-elliptical transom. Above, is a Palladian window composed of a central multi-light, double-hung sash window with a semi-circular arched transom. Multi-pane

sidelights complete the arrangement. At the northeast corner is a small, recessed one-story addition that connects a modern two-car, divided bay garage addition. The one-story garage has a low hip roof and projects slightly forward of the connecting passage, yet is recessed behind the primary façade wall of the house. The garage has three bays composed of the single-car bays and a narrow, rectangular double-hung sash window with six-over-six lights. A balustrade identical to that of the porch roof spans the width of the roof above the three bays.

6. 115 N. Second Street Historic Name: Kate Redmon Modrell Property Building Date: 1910
Photo Log # 33
Style: LATE VICTORIAN: Queen Anne/Free Classical

The asymmetrical arrangement of this building features a primary façade that is composed of two bays on the second story and three bays on the first story. The south bay has a projecting gable-front roof over a second-story bay window composed of large, double-hung sash windows with one-over-one lights. This fenestration continues below on the first story. The north bay has a pair of small, slightly recessed, rectangular casement windows with diamond-shaped panes united by a shared stone sill. Below is a square, fixed window sash with a central diamond pane. Between this window and the projecting bay window is an entrance. The irregular and steeply pitched composition shingle roof system features a pyramidal central roof portion behind which are cross-gables with flared ends. The front gable projects slightly from the south corner of the central pyramidal roof. The area under the wide enclosed eaves has a banded frieze. The curved, wrap-around porch has a hip roof with a pedimented entrance bay. Wood Tuscan columns support the porch roof. Simple, square, 2 inch x 2 inch balusters run beneath a simple wood rail. The gable ends have decorative fish scale wood shingles. Most windows are double-hung sash units with one-over-one lights; all have stone lug sills. The first-story windows have radiating brick voussoirs and upper sashes with diamond panes matching the two small windows above the porch.

7. 117 N. Second Street Historic Name: Frederick Koester Residence Building Date: 1871
Photo Log # 32 Builder: Frederick Koester
Style: LATE VICTORIAN: Italianate

This two-story, pressed brick house has a "L" shaped plan, created by its gable-front-and-wing building form, which reflects Italianate style architectural elements. The projecting two-story gable-front has two bays created by the window openings in the basement, first story and second story. The wing portion has two bays created by single windows on the second story and, corresponding to this, a window and entrance on the first story. A limestone water table separates the basement from the first story. An interior chimney is located in the side gable of the wing. The cross-gable roof is asbestos. The wide, overhanging roof eaves have paired flattened brackets; dentils fill the frieze space between the brackets. Segmental arch windows have simple, arched wooden hoods and arched voussoirs, as well as stone lug sills with corner brackets. Windows on the first story are double-hung sashes with one-over-one lights; those on the second story have two-over-two lights. A one-story entrance porch spans the width of the recessed wing. The hip roof porch has a pedimented entry bay. Slightly tapering Tuscan columns support the dentil trimmed frieze and porch roof. The porch balustrade has square, 2 inch x 2 inch, wood balusters under a simple rail. Single leaf paneled doors, in segmental arch openings, access both wings from the porch. Glass fills the upper door panels and the transoms. The house is situated on a large corner lot. An ashlar retaining wall with steps leads from the sidewalk to the front yard.

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8. 118 N. Second Street Historic Name: Owen Seip House Building Date: 1904
Photo Log # 40 Builder: Owen Seip
Style: LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENT: Craftsman

This 1½-story brick building has three bays that are created by the central entrance and flanking windows. The pyramidal roof has central, hip roof dormers on the west (primary façade) and south elevations. Recessed beneath the extended roof plane is a full-length porch. Tapered square columns on brick piers support the roof. Simple, square, 2 inch x 2 inch, wood balusters are under the porch railing. The entrance door and flanking windows have transoms; the windows have double-hung sashes with one-over-one lights, arched brick voussoirs and stone lug sills. First-story windows on the other elevations have the same design. A gable-front wing projects from the north side of the rear elevation. A screened side porch with a shed roof fills the rear "ell." Square porch posts support the roof. The porch rail has 2 inch x 2 inch balusters. The house faces Second Street and sits on a high hill. It is slightly below grade of the rear alley and is accessed from the alley off of North Terrace Street. An internal brick chimney rises from the rear plane of the roof.

9. 120 N. Second Street Building Date: 1904
Photo Log #: 41 Builder: Owen Seip
Style: LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENT: Prairie School

This two-story, three-bay brick building faces onto North Second Street but is accessible only from the alley to the east. The building plan of this residence is a square two-story mass. The primary façade has two windows symmetrically placed on the second story. Below are three bays created by an entrance in the northernmost bay, a small fixed casement window placed near the entrance, and a single window with a fixed transom over a fixed pane window placed directly under the window forming the south bay. The moderately-pitched hip roof has wide, overhanging eaves and a plain cornice and frieze beneath the eaves. There is a hip roof dormer on both the south and north elevations. A one-story, flat roof bay window is on the southeast corner of the house. The windows have a soldier course lintel on the second story, flat arch of radiating brick voussoirs on the first story, and segmental arches on the basement windows. The porch supports and roof are missing. The concrete porch floor runs the width of the primary façade and has short square wood piers to which a wooden rail and runs of 2 inch x 2 inch, square wood balusters are attached. A concrete block, one-story shed roof addition is attached at the rear of the house.

10. 124 N. Second Street Historic Name: William Hollingsworth House Building Date: 1906
Photo Log #: 41, 42 Builder: Owen Seip
Style: LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENT: Prairie School

This two-story, three-bay, brick building faces onto North Second Street but is accessible only from the alley to the east. The second story of the primary façade has two symmetrically placed, double-hung sash windows with one-over-one lights. Below, a central entrance flanked by large single windows with transoms and a fixed sash with a single glass pane forms three bays. The steeply-pitched hip roof has boxed eaves and a narrow cornice band beneath. A one-story, hip-roof porch with five square wood columns spans the full width of the façade. The

porch floor is concrete and accessed from the north. A hip roof dormer is on the south elevation. With the exception of the first story windows in the east façade, all of the windows have double-hung sashes with one-over-one windows. The doors and windows have flat arch voussoirs. A one-story, hip roof bay window, on the southeast corner of the house, incorporates a set of small windows covered with a shallow projecting hip roof. A one-story shed roof addition attaches to the rear north corner of the house.

11. 125 N. Second Street Historic Name: E, S. Wills House Building Date: 1871
Photo Log # 31
Style: LATE VICTORIAN: Italianate

This two-story, painted brick, "L" shaped plan has a low-pitched hip roof and symmetrical fenestration. Paired and triple brackets support the wide eaves, which have a narrow cornice. Two windows on the first and second stories define the two bays of the projecting block of the building. Two windows on the second story and a corresponding window and door on the first story define the two bays of the lateral extension. The single-leaf entrance has a transom window. The windows and the entrance door have segmentally-arched, triple-molded, terra-cotta hoodmolds. The windows have double-hung sashes with four-over-one lights. The one-story, hip roof porch is set within the "ell" and has modern wrought iron supports and balustrade. Siding covers the lower portion of a bay window on the first story of the south elevation. Siding also covers a one-story rear addition. The house sits on a large, elevated lot separated from the sidewalk by an ashlar wall.

12. 202 N. Second Street Historic Name: Clark-Prentis-Lord Home Building Date: 1880
Photo Log # 29
Style: LATE VICTORIAN: Italianate

This two-story, symmetrical, brick building has a "L" shaped plan and a low-pitched hip roof with enclosed eaves over a simple cornice and frieze. The house has a three-bay projecting block composed of two windows on the second story and an entrance and two windows on the first story. A single window on each story of the lateral wing creates a single bay. The side wall (north side) of the forward block has a second-story window. All of the windows have segmental arches, flush stone lintels, and double-hung sashes with one-over-one lights. The main entry has a classically inspired semi-circular arched surround with wide pilasters and a radiating pane transom. The north elevation has two bays that are created by two windows on the second story and an entrance and window on the first story. Interior chimneys are on both ends of the projecting block and on the north end of the lateral wing. A recently constructed porch spans the full width of the façade and has square wood columns on wood plinths supporting the flat roof and simple cornice. Square, 2 inch x 2 inch balusters run between two rails. Decorative wood shutters replicate the dimensions of the originals. With the exception of the porch addition, which is reversible and is sympathetic to the original building in scale, materials and design, the building retains a high degree of historic integrity of setting, design, workmanship, materials and therefore conveys feelings and associations with its style and period of construction.

13. 207 N. Second Street Building Date: 1882
Photo Log # 28
Style: LATE VICTORIAN: Queen Anne/Free Classical demolished 08.14.03

This asymmetrical, two-story, brick residence has a central, steeply-pitched hip roof, behind which are cross-gable wings. A front gable roof and block projects slightly from the primary façade wall. The gable ends have decorative wood shingles, a simple bargeboard with circular cutouts on the ends and a rounded pendant, and a dentil course separating the gable from the second story. The projecting block forms one bay and the single windows over the entrance forms the other bay. In the second-story projecting bay, central paired windows have six-over-two light, double-hung sashes with a rectangular decorative wood window hood. The window above the entrance has a double-hung sash with two-over-two lights. The double-leaf door below has a segmental arch brick voussoir. The one-story porch spans the width of the façade and has a hip roof with an extended pedimented entry bay. The square brick porch columns and rectangular brick balusters are an early twentieth century alteration. The cross-gable portion of the roof extends beyond the width of the house. The building sits on a narrow lot. A single-car-width driveway runs from the street to the rear of the lot.

14. 208 N. Second Street **Building Date: c.1880/c.1920**
Photo Log # 28
Style: MIXED

This two-story building has stucco cladding on the first story and wood shingles cladding the walls of the second story, which slightly overhangs the first story. This building reflects a number of styles from different periods. The building has a "L" shaped main block and a recessed two-story addition extending to the south that is the same size and massing as the main block. The building has multiple roof types – a hip roof portion with a gabled hip extension to the south, and a smaller gable-front shallow extension to the west on the primary façade. The roof eaves are shallow and have small brackets resting on wide, plain cornice band. A one-bay wide porch covers the entrance that is asymmetrically placed under the corner of the projecting gable bay. Tuscan columns support the one-story roof with a balustrade. Fluted pilasters correspond to the columns and flank the entrance, providing visual support to the porch roof. The concrete porch floor extends to the south to form an open terrace with a wood balustrade composed of turned balusters running between square piers. The porch is accessed by a flight of three concrete stairs centered below the entrance in a stone retaining wall. A second north-south stairway on the south side of the porch leads to an entrance landing the width of the entrance porch. Several more steps lead to the porch. Square piers form the corners of the stairway and extended terrace porch. All, like the first story of the building, have stucco cladding. Decorative urns sit on the square piers. The side stairway and landing balustrades are the same as those on the terrace and porch roof. The window openings vary in size. Those on the first story appear narrower than those on the second story. All have double-hung sashes with one-over-one lights.

15. 209-211 N. Second Street **Historic Name: J. T. Hereford House** **Building Date: 1860**
Photo Log #
Style: NATIONAL FOLK HOUSE: Hall and Parlor

This simple, one-story, end-gable house has three bays in its primary façade. Single windows, at unequal distances, flank the central entrance door that has a transom. The offset front porch extends approximately one-half the width of the primary façade. It has a slightly sloping shed roof supported by turned porch supports. The decorative porch brackets have pierced work and the porch frieze features spindlework beads. The balustrade

does not appear to be original and has a simple square post, widely-spaced 2 inch x 2 inch square balusters, and a simple rail. A rear addition projects to the south from the southwest corner of the building. The walls have stucco cladding. Replacement windows filling the original openings have double-hung sashes with one-over-one lights. Although the building has stucco cladding, its rarity as an example of the Hall and Parlor Folk House that retains its original form and fenestration and over half of its original decorative porch elements. Moreover, the rear addition appears to be a historic addition. Despite the loss of its wall cladding, porch balustrade, and original window sashes, this building retains sufficient character-defining architectural elements to clearly communicate its original folk house form as well as the period of its construction. This and the retention of location and setting allow the building to contribute to the architectural significance of the District.

16. 215 N. Second Street Historic Name: James H. Lea House Building Date: 1874
Photo Log # 25
Style: LATE VICTORIAN: Italianate

This symmetrical, two-story residence has five bays. The projecting two-story building blocks that extend from the north and south sides of the building create narrow bays with no fenestration. In the section of the façade that projects slightly forward, two of the bays on both stories are formed by two tall, narrow, single windows with double-hung sashes and six-over-one lights. A single window above a double-leaf entrance defines a recessed bay in the façade. All of the windows and the entrance have projecting segmental arched brick hoodmolds. The double-leaf entrance doors share a fixed transom. The doors have fixed, single pane glazing in the upper portion and panels below. The house has multiple shallow hip roofs over each wing and medium-width eaves above a cornice. At the roof line is a slanted frieze with a banded base. A stone water table separates the raised foundation from the first story. The full-length front porch's mansard roof is supported by rusticated concrete block columns and a concrete block balustrade that are a later historic addition although an inappropriate use of scale, materials, massing and design. The porch can be removed without damaging the original historic fabric of the building. Because of the reversible nature of the porch alteration, the retention of location and setting, the high degree of integrity of the main house's architectural elements and materials, as well as the absence of any alteration affecting the building's original size, scale and massing, the building retains sufficient integrity to contribute to the District.

17. 216 N. Second Street Building Date: 1868/1925
Photo Log # 23
Style: LATE VICTORIAN: Italianate

This symmetrical, two-story, gable-front, clapboard house has four bays. The main portion of the house has a moderately-pitched, gable-front roof with overhanging eaves that are visually supported by triangular kneebrackets. On the north side of the elevation, a slightly lower, two-story, projecting gable-front wing has an identical roof. This wing has two bays created by two sets of stacked single windows. Creating the other two bays of the façade are single windows on the second story, and a door and a window directly below. All of the windows are narrow with slightly pedimented wood window headers and have double-hung sashes with two-over-two lights. A one-story porch with a slightly sloping shed roof spans the width of the recessed portion of the façade. Square columns support the roof. The porch balustrade and stair railings consist of 2 inch x 2 inch square

balusters nailed over rails. A small, one-story, gable-front addition attaches to the rear northeast corner of the residence.

18. 216 N. Second Street (Garage)
Photo Log # 38

A single-bay width gable-front garage outbuilding is at the rear northeast corner of the lot. The clapboard structure rests on an elevated cast concrete foundation at grade with the alley. A concrete retaining wall separates the alley from the back yard. The garage has a single-car opening onto the alley and an entrance door on the south side that is accessible at grade to the alley and by steps from the yard. The exposed concrete basement opens at grade onto the back yard.

19. 222 N. Second Street **Building Date: 1896**
Photo Log # 22
Style: LATE VICTORIAN: Queen Anne

This 1½-story, asymmetrical, clapboard cottage has a steeply-pitched pyramidal roof over the main portion of the building with an extended gable-front bay and cross-gable dormer on the north portion. There is also a small gable roof dormer with end returns on the front elevation. The other gable ends have pent roofs and all gable ends have decorative fish scale wood shingles. Centered in the front gable wing is a non-historic, slightly projecting, curved bay window that has four rectangular casement windows with ten lights. The flat roof porch, set within the "ell," has a very wide entablature supported by Tuscan wood columns. The frieze of the porch extends around the building under the roof eaves. A simple wood balustrade formed from 2 inch x 2 inch square balusters runs across one bay of the porch. The porch floor is wood. The entrance is in a canted wall at the juncture of the forward wing and the main block of the house. The first-story windows have double-hung sashes with one-over-one lights. Base molding separates the ashlar foundation from the narrow lap siding. A small portable storage shed at the rear of the single-car driveway is not counted as a resource.

20. 224 N. Second Street Historic Name: Rebecca Harres House **Building Date: 1907**
Photo Log # 20
Style: NATION FOLK HOUSE: Gable-front Family

This two-story house with asbestos siding has a steeply-pitched, gable-front roof. The primary façade has two bays that are created by two single, double-hung sash windows with one-over-one lights on the second story and an entrance and a large window on the first story. The first-story window has a fixed transom with a fixed sash single pane window below. A full-width, hip roof porch wraps from the front to the north and has tapered, round Tuscan columns. Square wood balusters run under simple wood rails. The windows on the other elevations are double-hung sashes with one-over-one lights. Non-historic exterior shutters are used on the front and side elevations.

21. 227 N. Second Street Historic Name: D. C. Newcomb House Building Date: 1869
Photo Log #: 21
Style: MIXED

The primary façade of this two-story house has a steeply pitched, side gable roof that contains a steeply-pitched, center, wall gable dormer typical of the Gothic Revival style. This elevation has four bays created by the three single windows with double-hung sashes and two-over-two lights on the second story and the corresponding fenestration below that includes two windows and a door in the end bay. The entry door has a transom. All of the windows have one-over-one light, double-hung sashes and segmental arch brick window hoods with keystones. The south elevation reflects Queen Anne style influences. The end gable has a triple window. Below this, a hip roof covers a two-story bay window. Four tall, narrow, double-hung sash windows with one-over-one lights form the bay window on both floors. Stained art glass fills the upper sashes.

The one-story, flat-roof porch spans the width of the primary façade and wraps around and covers the first bay of the secondary façade. It has chamfered wood posts on square wood plinths with simple spandrels. On the north side, slightly recessed from the façade plane, is a one-story addition with an irregularly-shaped roof extending up to cover the lower half of a second-story window in the gable end. Narrow, double-hung sash windows with one-over-one lights fill the east and north sides. Those on the north side graduate in size in a stair-step configuration. A two-story rear addition projects to the west. In the addition's second story, there are paired and single rectangular windows. In the first story, there is a pair of one-over-one light, double-hung sash windows with segmental arches set in a square, projecting bay. Immediately adjacent to the window bay is a hip roof porch with square posts supporting a wide frieze and roof that projects beyond the bay. A small door is located in the entrance area. Attached to the rear wing is a one-story, two-car garage addition.

The primary façade incorporates Late Victorian Gothic Revival architectural elements, while the south side bay window and wrap-around porch suggest Queen Anne style influences. The chamfered posts and simple spandrels of the porch reflect treatments usually associated with the earlier Gothic Revival or Italianate porch post designs. The addition of the bay window and the wrap-around portion of the porch may have copied the earlier porch design. The rear addition reflects a twentieth century alteration. The building is an excellent example of the National Register "Mixed" design category alterations that reflect a combination of styles from different periods. Classified as historic alterations, these changes have achieved significance in their own right. The building's location, intact Gothic Revival and Queen Anne architectural features, setting, size, scale and massing contribute to the significance of the District.

22. 302 N. Second Street Historic Name: W.F. Dolan House Building Date: 1881
Photo Log # 14
Style: LATE VICTORIAN: Second Empire

The straight mansard roof with patterned slate shingles is the key feature that distinguishes this property as a Second Empire style house. The two-story brick house is an asymmetrical arrangement of several two-story blocks: the primary façade is part of a projecting block, a recessed lateral wing projects to the north, and a two-story, five-sided tower bay projects from the south elevation. The primary façade has a central window that

projects up into the mansard roof and has a shed roof. Three narrow, rectangular windows form bays on the second story. They have flat, pedimented, stone window hoods over double-hung sash units with one-over-one lights and stone sills. In corresponding bays on the first story are a double-leaf entrance and single windows that are identical to those on the second story. The one-story porch has a mansard roof and wraps from the entrance on the end bay of the primary facade to the north and south around to the tower bay. At the entrance the porch projects forward. Chamfered wood columns set on short brick piers support the porch roof. Tall, interior coffered chimneys with patterned brickwork are located in the main projecting block and to the east of the bay tower. The foundation is limestone. A low ashlar retaining wall separates the yard from the sidewalk. On the north side of the lot, a narrow driveway leads to the rear of the property.

23. 302 N. Second Street (Carriage House) Building Date: 1881
Photo Log # 15
Style: LATE VICTORIAN: Second Empire

A small, single bay, brick outbuilding with a slate mansard roof is at the rear of the lot and northeast of the house. The walls have been extended forward and incorporate a single-car garage opening. On the south side of the garage are two entrances with stone drip molds and paneled doors with two rectangular glass panes and paneling below. A chimney is located in the eastern portion of the mansard roof. On the alley wall there appears to have been a carriage entrance that has been bricked in. The alley is several feet above grade from the yard.

24. 307 N. Second Street Historic Name: Erhardt–Walker-Brocket House Building Date: 1902
Photo Log #13
Style: LATE 19TH AND 20TH CENTURY AMERICAN MOVEMENT: Prairie

This 2½-story, buff brick house has three bays. On the first story, single windows flank a central entrance. On the second story, single windows flank a projecting central dormer. The building design features a red tile hip roof with wide eaves. A large gable-front dormer with end returns forms the central bay of the primary façade; central hip roof dormers appear in the side elevations. The center, gable-front dormer has wide square pilasters framing the window bay on the second story and attic level. The second-story window bay has a pair of square windows that share a fixed, etched glass transom and have a panel below. The attic window bay has a pent tile roof under which are three small rectangular windows with a panel below. The one-story, full-width front porch has a very low-pitched hip roof with wide eaves supported by massive square brick columns. The porch has a solid brick balustrade capped by stone. Patterned brickwork at the corners of the building references quoins. With the exception of the windows previously described, the remainder of the windows in the second story and the side dormers are double-hung sashes with one-over-one lights. The windows flanking the entrance have fixed transoms and a lower sash with a single pane. Two rows of projecting, end-laid brick form the window surrounds. A low ashlar retaining wall separates the spacious grounds from the sidewalk.

25. 307 N. Second Street (Carriage House) Building Date: 1907
Photo Log #
Style: LATE 19TH AND 20TH CENTURY AMERICAN MOVEMENT: Prairie

This 1½-story, square, buff brick carriage house to the north and east of the main house has a hip tile roof and a central, hip roof wall dormer. A two-car garage door is located on one-half of the ground floor façade. The entire area on the eastern side is paved and accessed by a two-car paved driveway.

26. 310 N. Second Street **Building Date: 1874**
Photo Log # 12
Style: LATE VICTORIAN: Gothic Revival

This rare, compound asymmetrical plan two-story brick house consists of two gable-end sections attached in a parallel and slightly offset arrangement. Each section has steeply pitched side-gable roofs, with the front plane of the rear section extending northward one bay. Each of the end gables has a single Gothic arch window with four-over-four lights. Projecting brick drip molds form a Gothic arch above the window openings. The façade of the front section has three bays that are created by three single, second-story windows that are double-hung sashes with two-over-two lights and raised segmental arch brick window hoods.

In corresponding locations below are two identical windows and a door. The entry door with a transom is on the southern bay and has a flat roof porch supported by simple square posts on slightly wider brick plinths. The porch frieze has pierced work.

In the shallow ell created by the two wings is an enclosed stairway with a shed roof on the second story that opens onto a shed roof addition that is attached to the south wall of the front section.

A gable-front dormer is centered in the rear wall. Also centered in the back of the building is a one-story gable-front addiction to which a one-story brick garage is attached at one corner. The single-car garage has a front gable roof and opens onto the alley. The yard is paved for parking

27. 314 N. Second Street **Building Date: 1890**
Photo Log # 10
Style: LATE VICTORIAN: Queen Anne

This two-story house retains many of its original Queen Anne features, including the complex roof. The primary façade has three bays on the second story and two on the first story. The end bay on the north end of the façade is slightly recessed and has a single window over the entrance. The slightly projecting gable block has two single windows on the second story and a very shallow, three-bay window on the first story. The steeply-pitched hip roof has a small gablet with applied stickwork, as do the gable ends of the front and side-gable wings. The gable face of the shallow extension on the south side of the primary façade has a pent roof between the attic and the second story. Above the pent roof is a triple window unit and stick trim at the peak. The full-width porch has a shed roof supported by turned spindle supports. A jig-sawn balustrade and cross-work frieze in the entry bay further accentuate the porch. A simple turned balustrade spans the width of the porch section in front of the bay window. The windows are double-hung sashes with one-over-one lights. Despite the vinyl siding, which appears to be reversible, the building retains integrity of location, setting, design, workmanship, size, scale, and massing.

It easily communicates its associations the period of its construction and the Queen Anne style architecture. The property sits on an elevated terrace separated from the sidewalk by an ashlar retaining wall.

28. 315 N. Second Street Historic Name: Kelly-Cosgrove House Building Date: 1869
Photo Log # 11
Style: MIXED

This two-story brick house with a side gable roof references three different styles/forms from different periods -- the National Folk House I-House form, the Late Victorian Gothic Revival style, and the Late nineteenth and early twentieth Century American Movement Craftsman idiom. The building has five bays composed of two single windows flanking a central gable and a door centered in the central dormer bay. In the corresponding space below are three bays consisting of the central entrance with sidelights and a transom flanked by single oversized windows dating from the twentieth century. All of the windows are double-hung sashes with one-over-one lights. The early twentieth century, one-story, full-width front porch has a flat roof supported by tapered square columns set on brick piers, reflecting Craftsman influences. There are two one-story additions/ells, both of which have flat roofs. The addition attached to the main block has two segmental arched windows that are larger than those found on the original house. They have double-hung sashes with one-over-one lights. Below, in the raised foundation areas, are identical windows. This addition projects slightly from the wall plain of the main building. Attached and recessed back from the wall plane of this addition is a one bay addition that has a single window, tall narrow segmental arched window with a double-hung sash and six-over-one lights. Alterations and additions are historic alterations that have achieved significance over time.

29. 324 N. Second Street Building Date: c.1900
Photo Log # 8
Style: LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENT: Bungalow/Craftsman

This 1½-story clapboard house has a gable-front with overhanging eaves that have large, triangular kneebrackets. Four single windows form a ribbon under the gable. They have double-hung sashes with one-over-one lights. A porch is recessed beneath the northwest corner of the house and is enclosed with windows. A pent roof extends across three-quarters of the front elevation. At the southwest corner, the roof wraps around to the north and forms a hip roof over an enclosed section of the former porch, which featured slender wood columns on brick). Large triangular kneebrackets support the shed roof awning above the entry bay. There is a gable dormer on the south elevations with exposed rafters and kneebrackets. Flattened brackets are beneath a tripartite window on the main elevation. Small double-hung sash windows flank a large, fixed, central pane that is a later alteration. Originally, this was probably a series of rectangular windows supported by a common sill with flattened brackets. Despite this alteration and the enclosure with windows of the porch bay to the north of the entrance (which appears to be a reversible historic alteration), the building retains a high degree of integrity.

30 124 N. Third Street Building Date: 1870
Photo Log # 42
Style: NATIONAL FOLK HOUSE: Gable-Front-and-Wing

This 1½-story house has a steeply-pitched roof with a moderate overhang. The "L" shape plan features a dormer in the interior side of the gable-front projecting wing. It has clapboard siding and a one-story porch with a flat roof that extends the length of the gable-front projection. Slender, tapering, Tuscan wood columns support a plain entablature. The porch railing has square 2 inch x 2 inch balustrades. The porch has a high open foundation covered with vertical wood panels with pierced diamond designs. The entry door has a transom covered by a wood panel. The second-story gable window has double-hung sashes with one-over-one lights. The first-story window on the entrance façade has a transom and a fixed single pane below. A bay window is on the south elevation.

31. 200 N. Third Street **Building Date: 1872**
Photo Log # 35
Style: LATE VICTORIAN: Italianate

This two-story brick residence has a very low-pitched hip roof with wide overhanging eaves. A projecting bay on the north also has a low-pitched hip roof. The windows are tall, narrow, double-hung sashes with one-over-one lights that have bracketed, segmental arch hoodmolds with keystones. The double-leaf entry door is similarly accentuated with a more elaborate hood above the fixed transom. It is prominently located on a high terrace surrounded by a high ashlar retaining wall. Although the eave brackets, original sashes, and small entrance porches appear to be missing, the building retains sufficient integrity of location, setting, materials, design, and workmanship to convey feelings and associations with its period of construction and architectural style

32 300 N. Third Street **Building Date: c.1890**
Photo Log # 37
Style: LATE VICTORIAN: Queen Anne/Free Classical

An example of the "free classical" subtype of the Queen Anne style, this stucco house is noted for its complex rooflines combined with classically-inspired elements such as the triple tapering round porch columns set on high stucco piers. The main section of the house has a steeply-pitched pyramidal roof with cross-gables on the front and side elevations. The front and south gable has end returns, while the north has a pent roof. All the eaves are wide with a narrow frieze board below. The one-story front porch has a flat roof, wide entablature, and pedimented entry bay. One corner of the second story of the primary façade has a curved walls. Entry transoms and sidelights are stained glass. The porch balustrade has a wood rail and square 2 inch x 2 inch balusters.

33. 224 Santa Fe Street **Building Date: c.1909**
Photo Log # 36
Style: LATE 19TH AND EARLY 20TH CENTURY REVIVALS: Colonial Revival

This two-story, brick and shingle "Dutch Colonial" house has a side gambrel roof that features three gable-front dormers. All of the dormers project forward. The primary façade has three bays created by the three gables on the second story and, at corresponding locations below on the ground floor, single windows flanking a door. The central gable covers a three-bay window composed of rectangular, double-hung sashes with nine-over-one lights.

The smaller flanking gable dormers have single windows identical to those in the bay. The single-leaf entrance has multi-pane sidelights the run the entire height of the door. A course of brickwork separates the door and the sidelights. The first story has brick cladding and the second story has wood shingles. A one-story, three-quarter length porch spans the entrance façade. Tuscan columns support the flat roof. The roof and porch have a balustrade composed of 2 inch x 2 inch square wood balusters running between simple rails. Square posts anchor the balustrade on the porch roof. A simple wood horizontal board visually separates the first story from the second story. The windows on the first story have stone sills.

NONCONTRIBUTING BUILDINGS

34. 209 N. Terrace (Garage)

There is a single bay, one-story garage on the alley to the rear (west) of the residence constructed of concrete block.

35. 217 N. Second Street **Building Date: 1869**
Photo Log # 24
Style: LATE VICTORIAN: Gothic Revival

This almost square, end-gable 1½-story residence has a stucco clad central block that dates to 1869 with a large, steeply pitched central wall gable dormer characteristic of the Gothic Revival style buildings found in Atchison.

The opening in the window has a single rectangular Craftsman sash with three vertical lights over one light. The first-story façade has three bays created by two narrow, rectangular, single windows with double-hung sashes with one-over-one lights and an entrance in the end bay. A full-width porch has a moderately sloped gable-front roof supported by massive square columns of rusticated concrete block. The solid balustrade is also of rusticated concrete block. Vinyl lap siding covers the porch gable. There is a rear gable roof addition. Other than the steeply-pitched main roof and gable wall dormer, little of this house conveys its original style. The front porch addition, dating from the early twentieth century, is not appropriate in its use of scale, massing, materials or design. Even if removed, the loss of original fenestration (both original openings and sashes) coupled with the loss of wall material significantly impacts the ability of the building to convey feelings and associations with its period of construction and architectural style.

36. 217 N. Second Street (Outbuilding)
Photo Log # 24

This two-story, gable-front outbuilding is located at the end of a single-car driveway at the northwest corner of the lot. The second story has a garage opening onto the alley at a raised grade. The first story area has a central door opening onto the driveway. The materials and design do not reference a particular time period. Because the main residential building has lost its integrity and does not contribute the District, this secondary structure associated with the residence does not retain significance.

37. 315 N. Second Street (Garage)
Photo Log # 17

This modern, brick, gable-front, two-car garage is located facing the alley at the rear of the property. The building is not fifty years in age.

38. 318 N. Second Street **Building Date: 1890**
Photo Log # 9
Style: NATIONAL FOLK HOUSE: Pyramidal Roof

This simple two-story residence could be an early transitional house representing the evolution of the Pyramidal Roof Folk House form to the vernacular Prairie School Foursquare stylistic idiom. However, the loss of important porch elements complicates assessment and classification. The building appears to retain its original massing and steeply-pitched hip roof with moderate eave overhang. The three-quarter width front porch has a shed roof supported by wrought iron columns and has an iron balustrade. It is not clear if this is the original porch or a later alteration. Because of the simplicity of the design of this house, the combination of the use of vinyl siding and missing porch elements and character-defining elements seriously impacts the building's ability to communicate its period of construction and original design/style.

39. 112 Santa Fe **Building Date: c.1900**
Photo Log # 12
Style: LATE VICTORIAN: Queen Anne

This Queen Anne cottage underwent significant alterations to its primary façade. This 1½-story building has a hip roof with a front gable wing and hip roof dormers. A one-story, slightly sloping, shed roof porch set within the eastern "ell" has a Tuscan column supporting the corner of the roof. The original windows have been replaced. A projecting, two-story, gable-front addition connects to the northeast corner of the house, projecting well beyond the wall plane of the façade. The addition incorporates a one-car garage (with its own gable-front roof) on which rests a second-story room. Set below the gable in the upper story are three full-size, rectangular windows with double-hung sashes and one-over-one lights. Stucco covers the lower portion of the building. Due to the size and placement of the addition, the architectural integrity of the building has been compromised.

FIGURE 1: ATCHISON, KANSAS LOCATION MAP

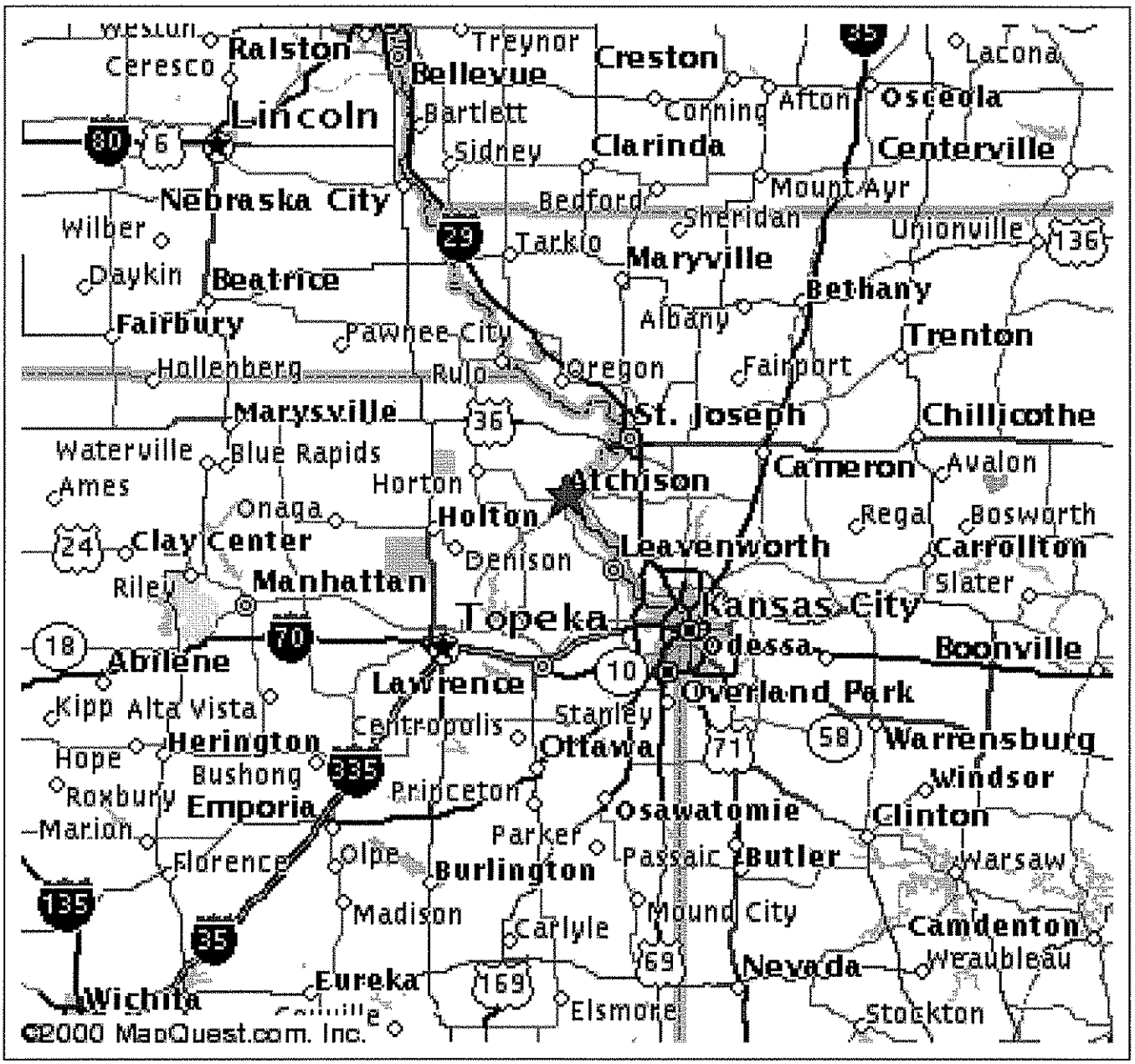

FIGURE 2: ATCHISON, KANSAS LOCATION MAP

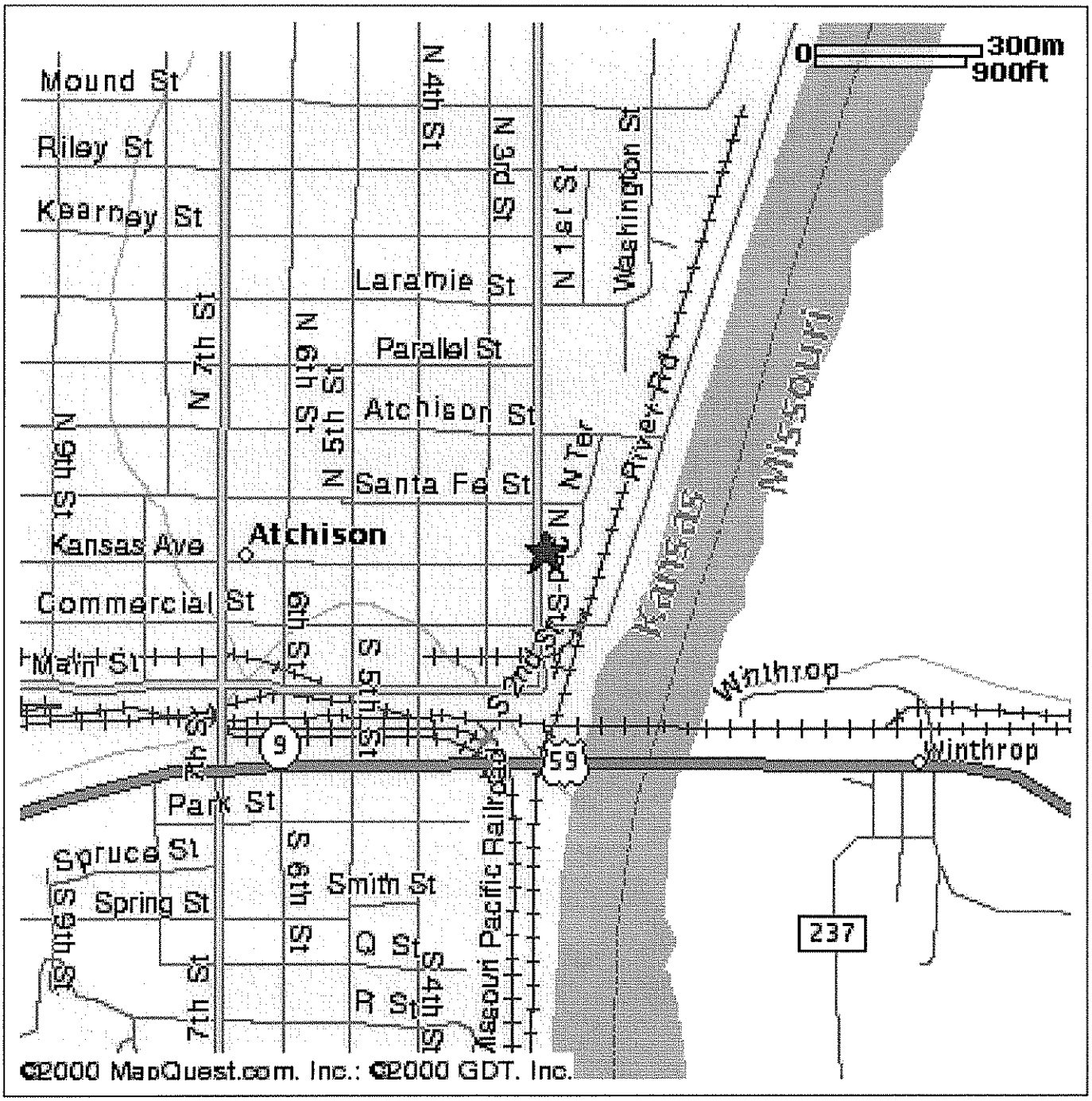

FIGURE 3: SKETCH MAP

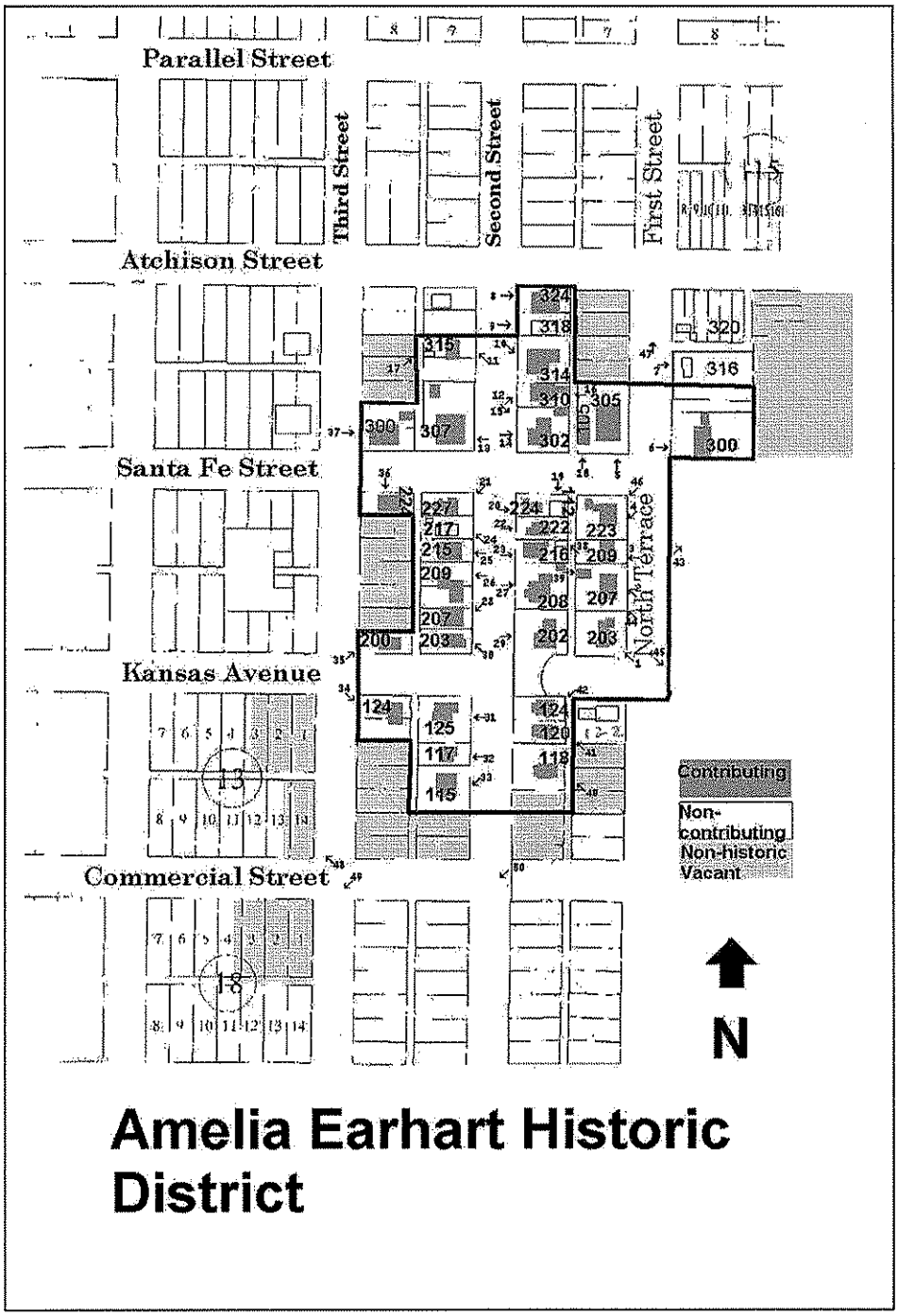

FIGURE 4: PHOTOGRAPHIC LOG

Photographer: Brad Finch
Date: August 16, 2001
Location of Negatives: City of Atchison, Kansas

Photo #	Role/ Frame	Address	Camera View
1	1/1	203 N. Terrace	NW
2	1/2	207 N. Terrace	NW
3	1/3	209N. Terrace	W
4	1 /4	223 N. Terrace	SW
5	1/6	305 N. Terrace	N
6	1/9	300 N. Terrace (showing garage)	E
7	1/10	316 N. Terrace	E
8	1/12	324 N. Second Street	E
9	1/13	318 N. Second Street	E
10	1/14	314 N. Second Street	SE
11	1/15	315 N. Second Street	NE
12	1/16	310 N. Second Street	NE
13	1/18	307 N. Second Street	W
14	1/19	302 N. Second Street	E
15	1/21	302 N. Second Street (outbuilding)	SE
16	1/23	310 N. Second Street (rear from alley)	W
17	1/24	315 N. Second Street (outbuilding)	NE
18	1/25	105 Santa Fe Street	N
19	1/27	112 Santa Fe Street	S
20	1/29	224 N. Second Street	E
21	1/30	227 N. Second Street	SW
22	1/31	222 N. Second Street	E
23	1/32	216 N. Second Street	E
24	1/33	217 N. Second Street	NW
25	2/1	215 N. Second Street	W
26	2/2	209-211 N. Second Street	W
27	2/3	208 N. Second Street	E
28	2/5	207 N. Second Street	SW
29	2/6	202 N. Second Street	E
30	2/7	203 N. Second Street	NW
31	2/8	125 N. Second Street	W
32	2/9	117 N. Second Street	W
33	2/10	115 N. Second Street	SW
Photo #	Role/	Address	Camera

	Frame		View
34	2/11	124 N. Third Street	SE
35	2/12	200 N. Third Street	NE
36	2/13	224 Santa Fe Street	S
37	2/14	300 N. Third Street	E
38	2/16	216 N. Second Street (outbuilding)	NW
39	2/18	207 N. Terrace	E
40	2/19	118 N. Second Street (from rear alley)	NW
41	2/20	120 N. Second Street (from rear alley)	NW
42	2/21	124 N. Second Street (from rear alley)	SW
43	2/22	N. Terrace River Overlook	NE
44	2/23	207-223 N. Terrace	NW
45	2/24	N. Terrace River Overlook	SE
46	2/25	Amelia Earhart Birthplace, 223 N. Terrace	SW
47	2/26	N. Terrace North Boundary Change in grade. 320 N. Terrace not in District	N
48	2/30	View From District Boundary NW 101-125 block of W. Third Street	NW
49	2/31	View From Third and Commercial Street Boundary from SW corner of District	SW
50	2/33	View from Second Street at Southern Boundary of District	SW

STATEMENT OF SIGNIFICANCE

The Amelia Earhart Historic District is significant under National Register Criterion C for the area of ARCHITECTURE. As a group, the late nineteenth and early twentieth century residences comprise an architecturally significant collection of representative, large-scale residential and building types designed over a 67 year period favored by Atchison's upper and upper-middle class residents. The District contains 33 contributing buildings (including four outbuildings) and six noncontributing buildings (including three outbuildings). Three properties located in the District are listed in the *National Register of Historic Places.* The District's period of significance begins with the construction of the earliest extant dwelling in 1860 and continues to 1928, the date of construction of the last contributing property. The District enjoys a high degree of cohesiveness due to, the large number of properties that retain a high degree of architectural integrity and homogeneous streetscapes created by uniform lot orientation and size, sidewalks, curbs, ashlar retaining walls, and building set-backs. Styles found in the proposed district include the Late Victorian styles, Late Nineteenth and Twentieth Century Revival styles, and Late Nineteenth and Early Twentieth Century American Movement styles. While some of the residences are examples of high style residential architecture, many are simpler, picturesque adaptations of these styles, sometimes combining different stylistic idioms of the period in which they were built. Whether they reflect highly articulated high style designs or are simple designs, the District's residences reflect the particular circumstances of their location and associations. As individual units of a particular style, they represent variations on a common stylistic theme as executed in Atchison. As a collection of styles erected at different periods, they demonstrate the evolution of upper middle class residential styles in the City. Where once they shared the same distinctive characteristics of their time, today, some of them are important as lone survivors of their age and/or stylistic family. Whether expressing conservative design traditions or current architectural fashion, the quality of their architectural workmanship distinguishes the vast majority of the buildings. With the exception of later historic alterations that have achieved significance in their own right, the buildings retain a high degree of their original integrity of location, setting, design, materials, workmanship, feelings and associations.

ELABORATION

In addition to contextual information relating to the historic resources themselves, an understanding of the significance of the historic architectural resources found in the Amelia Earhart Historic District requires knowledge of the relationship of the resources to the larger thematic and temporal historic contexts associated with the development of the City of Atchison, Kansas. In particular, information relating to the historic context, to "Town Planning and Residential Architecture in the late Nineteenth and Early Twentieth Centuries" is important to understanding the District's importance in the architectural history of the Atchison.

INITIAL SETTLEMENT AND THE BORDER AND CIVIL WARS

Located on the west bank of the Missouri River, the City of Atchison spreads out over high bluffs, hills and river bottom land. The town site, located in the valley of White Clay Creek and the adjacent rolling hills, features a commercial and retail business district covering a level area in the narrow valley of the creek at its confluence

with the Missouri River. The Kansa Indians traditionally occupied the land that is known today as Atchison, In 1825, the Kansa and Osage nations (who held lands to the south) ceded their claims to what would be northeast Kansas and moved to lands in west and south of the newly designated "Indian Territory." At about the same time, the federal government initiated the relocation of approximately 30 eastern native American nations to in the eastern portion of what is now Kansas. The establishment of Fort Leavenworth in 1827, to protect the Santa Fe trade routes and keep peace among the various Indian nations, stimulated Euro-American settlement in the immediate area of the fort. By the time the forced migration of the eastern tribes ended in the mid-1840s, pressures created by the increasing use of the Santa Fe trade route and the California-Oregon overland emigrant trails impacted the sanctity of the territory set aside for native American groups. In an attempt to accommodate these activities and as a first step to opening Kansas to settlement, the United States government began to remove all the tribes from what is now the State of Kansas and move them to reservations in present day Oklahoma.[1] The passage of the Kansas and Nebraska Act in 1854 established as public policy the imminent opening of the newly created Kansas Territory to Euro-American settlers. Immediately after the passage of the act, speculators identified prospective town locations along the river, organized town companies and claimed the land. The resulting land claims were premature, as the stipulations in the various treaties had not been enacted and all of the titles extinguished.

Nearly three months after the passage of the Kansas Nebraska Act, a group of Platte County, Missouri residents headed west into the newly created Kansas Territory to establish a town site. The head of the party, Dr. Joseph H. Stringfellow, along with Ira Norris, Leonidas Oldham, James Martin, and Neal Owens crossed the Missouri River at Fort Leavenworth and followed the Military Road north along the river until it turned west. They chose as a town site the westernmost point of the deep bend in the Missouri River that was approximately 12 miles farther west than any other river community in the Kansas Territory. [2] Two other individuals already occupied land in the vicinity. George Million established his farm and trading post in what is now East Atchison in 1841. The other early resident of the town site was Samuel Dickson, who become the town's first private banker and the first investor in the Atchison, Topeka & Santa Fe Railroad.

On July 11, 1854, Springfellow, Norris, Oldham, Martin and James Darnell, David Rice Atchison, Elijah Green, E. H. Norton, Peter Abell, B. F. Stringfellow, Lewis Burnes, Calvin Burnes and Stephen Johnson formed the Atchison Town Company. They named the new town Atchison for David Atchison, who was then president of the United States Senate.

The plat of the town was on a north-south, east-west grid pattern of streets forming rectangular blocks. The boundaries formed an "L" pattern on the southwest and the Missouri River formed an irregular boundary on the east. The plat showed numbered north-south streets beginning with First Street on the western most bend of the Missouri River and ascending to the east. Where the Missouri River bent back to the east, heading north, additional roads on the bluffs overlooking the river had named streets. Atchison Street was the only east-west

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1 David Sachs, *Guide to Kansas Architecture*, (Lawrence: the University Press of Kansas, 1996), 6.

2 Deon Wolfenbarger, "Atchison Historic Resources Survey Analysis: Summary Report" (Prepared for the City of Atchison, Kansas, September 25, 1998), 10.

street named: the others south of Atchison Street held the designations of "A" through "F" and those north were "G" through 'K" [3] Later the streets became Utah (A), Main (B), Commercial (C), Kansas (D), Santa Fe (E), Parallel (G) Laramie (H), Kearney (I), and Riley (J).

Lots on the eastern side of town, from the river through the east side of Third Street[4] had a river orientation with the narrow ends of the lots facing east. Lots immediately adjacent to the levee were narrow and long, giving riverfront advantage to the greatest number of businesses. This orientation was typical of river towns on the levee, where the street system had to serve the river front and wholesale and retail business needed to occupy locations convenient for packing, unloading and repackaging both raw materials and manufactured goods.

The original plat for Atchison does not indicate whether the town fathers assigned specific areas for commercial, industrial and residential uses. But, as was typical of other river towns, the choice residential sites in Atchison occupied the bluffs overlooking the river upstream from the commercial levee. Nor does the plat does reflect the allocation of other specific land uses. The plat reserved Block 10 as the "Courthouse Square." Blocks 71, 105 and 108, located some distance north of what would eventually be the commercial center of town, appear as open lots, as was approximately one-third of blocks 35 and 36 on the south side. The 1858 Atlas of the town does not show any designated purpose for the lots.

On September 21, 1854, the town company held the first sale of lots, selling 34 parcels -- most to members of the town company.[5] Each original shareholder in the town company contributed $25.00 to erect a hotel and printing office. The following spring the National Hotel on Second and Atchison streets opened for business. By 1857, Atchison had about 50 houses, a post office, three business houses, and a newspaper. That spring, Dr. Springfellow platted North Atchison. The next year, Samuel Dickson platted South Atchison and L.C. Challis platted West Atchison. Calliss also platted the Spring Garden Addition in 1860.[6]

Atchison was particularly suited by its geography for the steamboat and outfitting trade. Because of its location, westward bound travelers could save a day's journey overland by disembarking at Atchison. Moreover, the town had one of the best steamboat landings and westward wagon roads on the Missouri River. Steamboats going north and south carrying 500-600 tons of freight and raw materials as well as travelers stopped daily at the landing.

Early on, the town captured an important component of the westward trade. One year after its platting, the great Mormon immigration westward occurred. Because of the landing, wagon road and established outfitting businesses, the town secured the trade from the approximately 800 to 1000 members of the Church of Jesus Christ of Latter Day Saints following Brigham Young to the Far West. These commercial ties to the Latter Day Saints would continue for the next half-century. By 1860, several Utah freighters shipped goods from Atchison. The

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3 Ibid., 11.
4 This includes the area where the District is located.
5 A. T. Andreas, *History of the State of Nebraska* (Chicago, 1882), 3:1201.
6 Ibid.

increase in the city's trade during this period was due solely to the Mormon trade that supported a growing population in the Salt Lake valley of between 20 to 30 thousand settlers.[7]

Atchison's position as a staging point for overland freighters, mail and stage lines, and emigrants solidified when overland stage lines and a line for the Salt Lake City-based freighters chose Atchison as their eastern terminus. The first two enterprises, Livingston, Kinead and Co. and Hooper & Williams, located in Atchison in 1855. In 1861, the U.S. Post Office Department designated Atchison as its headquarters and starting point for western mail routes. At that time, the town had a population of 4,000 and boasted a flour mill, an express company, a freighter, a railroad agent, a telegraph line, four agricultural implement dealers, 40 law firms, four bankers, two barbers, seven boarding houses, 13 carpenters and builders, 10 clothing dealers, five confectioners, three druggists, four dentists, 16 grocers, 12 dry goods dealers, four hardware dealers, six hotels, seven churches, five livery stables, nine lumber dealers, four meat markets, 14 physicians, 10 real estate agents, 11 saloons, four stove shops, and five saw mills. [8]

Border and Civil Wars

The political strife between pro-slavery and abolitionist factions which generated into the Border War after the territorial elections in 1854 played a major role in Atchison's early settlement and development. In 1856, the Kansas Territory officially opened for settlement and, in 1861, Kansas became the 34th state to enter the Union. That same year the Civil War began – an event that was an escalation of the border strife that began in 1855 along the Kansas-Missouri border over the status of slavery in the Kansas Territory.

Like many of the other Kansas towns along the Missouri River, Atchison's founders were Missourians who supported continuation of slavery into the new territory. On the other hand, abolitionist groups from New England established many of the early inland towns in Kansas. Within most of these towns the pro- and anti-slavery immigrants lived and worked together, sharing the same goal of economic advancement. The abolitionist presence in Atchison resulted from one of the last investments of the New England Emigrant Aid Company. The company's directors saw the potential profit in a Missouri River Port settlement. When a company agent found the Atchison Town Company short of capital in 1857, the New England consortium purchased controlling interest in the city.[9]

While the early years of Atchison became marked by pro- and anti-slavery factionalism, the relief work of the New England group during the Border War conflict of 1858-60 and the drought of 1860 promoted cooperation. As the war progressed the need to protect the town's citizens from the raids of both Kansas and Missouri irregular troops, created a tenuous truce between the factions. The two sides agreed to compromise in political affairs of the town splitting the town's elected officials between the two groups Underlying the effort to maintain stability in the town was the desire to maintain the shipping and commercial advantages of the city.[10]

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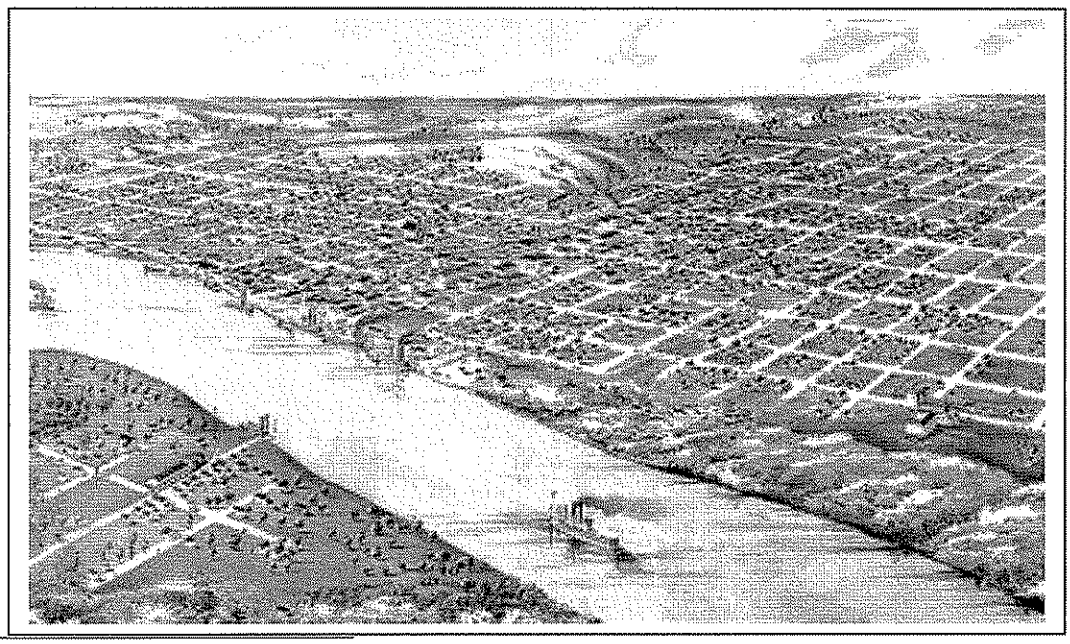
7 Wolfenbarger, 14
8 Ibid.
9 Ibid.
10 Ibid.

During the Civil War, little overall growth occurred in the state except around Fort Leavenworth, where the presence of federal troops guaranteed some stability. Within Kansas, very little armed conflict between the regular armies occurred. In the eastern portion of the state, however, continuous guerrilla warfare involving Kansas volunteer units and Missouri militia units plagued the Kansas-Missouri border areas.[11]

ECONOMIC RECOVERY AND DEPRESSION (1865-1880)

Atchison survived the war with its local economy intact. Immediately after the war, the town experienced a short boom period. Kansas again was a destination point for settlers from the East. Between 1865 and 1870 the state's population grew from 150,0000 to 365,000. The 1862 Homestead Law and the rapid growth of railroads immediately after the Civil War encouraged speculators to construct towns. Included in this onslaught of emigrants were war veterans who received generous land grants and former slaves who saw homestead grants as an opportunity to become self-sufficient. Most of these settlers established farmsteads in rural areas and, consequently, the state's population began to spread out into the central and western portions of the state.[12]

Atchison's role as an important component of the western freighting business continued unabated and the town council extended the levee. In 1865, over 31 freighters operated in the city with wagon trains traveling to Colorado, Santa Fe, Utah and Idaho. But while Atchison was well situated in terms of distance and trails west to Denver and Salt lake, it was not as well located to take advantage of the trade to the Southeast. It was also too far south on the river to garner any significant portion of the Montana gold rush traffic.



Atchison, Kansas 1869
Courtesy of Library of Congress

[11] Sachs, 9.

[12] "Kansas Preservation Plan, Study Unit on the Period of Exploration and Settlement (1820s-1880s) (Topeka Kansas: Kansas State Historical Society, 1 May 1987), " 55.

By the early 1870s, Atchison began a decline as a staging area for westward emigrants and freighters. Overland stage lines closed their local offices and the city began to realize the effects of the dwindling river trade. National economic conditions, including periods of depressed market conditions, combined with grasshopper plagues in the surrounding farming communities also restrained economic development in the region during this period.

Like other communities in eastern Kansas and western Missouri, the town's business leaders actively sought railroad connections. Although Atchison's business leaders recognized the need for rail lines to supplement river transport as early as 1859, the town's river location presented a handicap in railroad development. Atchison, like all the towns on the west bend of the Missouri River, needed a railroad bridge to connect it to eastern connections with Chicago and St. Louis. Those communities that secured a bridge crossing the Missouri River had an advantage over its rivals. In 1869, Kansas City, Missouri became the first community to secure a bridge spanning the river; St. Joseph, Missouri followed soon thereafter. Leavenworth erected theirs in 1872. The failure of Atchison to bridge the river before 1875 dealt a severe blow to its aspirations as a major rail hub.

Nevertheless, the city did benefit from its rail connections. In 1870 nine passenger trains operating under four different railroads stopped in the city daily. The beginnings of the railroad era in Atchison extend back to 1858 when voters approved issuing $100,000 I bonds to purchase stock in the proposed Atchison & St. Joseph Railroad. In 1860, the railroad company completed a line from the western terminus of the Hannibal and St. Joseph railroad at St. Joseph to Winthrop, Missouri a settlement directly across the river from Atchison. In 1868, the Atchison & Pikes Peak Railroad completed its line to Colorado, which became the central branch if the Union Pacific Railroad. Railroad service between Atchison and Leavenworth began in 1869. In 1872, the Atchison, Topeka and Santa Fe Railroad, established in 1859, finished its line from Topeka to Wichita and northward from Topeka to Atchison. By 1880, Atchison was part of the main trunk lines to St. Louis, Chicago, Denver, Santa Fe and points further south, east, north and west. [13]

BOOM YEARS (1880-1993)

The improving national economy and growing rail connections allowed Atchison to recover from the depression years of the 1870s. By 1880, the community began a general revival of trade resulting in new construction, new businesses, and an expansion of the local economy. In 1879 alone, property owners erected nearly 700 residences. As a sign of growth in the city's railroad business, the companies erected the state's largest union depot at a cost of $120,000.[14] The real estate boom continued in the 1880s as it did in the region and the nation. By 1887, eastern financiers had significant investments in the speculative real estate market. Syndicates formed and platted new residential additions at an increasing rate. In that year alone, developers filed 16 subdivisions. That summer a national financial crisis coupled with the drought and crop failure halted the city's real estate boom. Atchison was not alone. Scores of mortgage companies, banks real estate and railroad land speculators and other businesses dependent upon prosperity of the state's farms and ranches suffered losses. From that period and throughout the early 1890s thousands of families moved out of the state. Atchison joined other regional

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[13] William G. Cutler, History *of the State of Kansas*. (Chicago: A. T. Andreas, 1883), http://www.ukans.edu/carie/kancoll/books/cutler/atchison/atchison-co-p6.html; Internet accessed 8 August 2001.

[14] Wolfenbarger, 20.

communities -- Omaha, Lincoln, Kansas City, Topeka and Wichita, in a shrinking economy. One unexpected advantage Atchison and other cities on the state's eastern border was a slight increase in population due to settlers moving eastward from the farming counties in western Kansas. [15]

By 1880, the city's population reached 15,105. During the boom years of the early 1880s, Atchison became a first class city, established its own waterworks, and boasted about its two theaters. Investors established a street railway and erected a power and light plant, organized the first telephone company. The volunteer fire department became professional and public and private groups erected public buildings including numerous fraternal lodges, a post office, county courthouse. Two large institutions, St. Scholastica and St. Benedicts College, joined other private educational institutions. The town also had five houses of prostitution and 48 saloons.[16] The city prospered through its role as a wholesale jobbing center – a distribution point for assembly and shipping of wholesale manufactured goods west and raw products east. The city also had several brickworks, a response to the discovery of heavy red clay in the area in 1887. The plants supplied all the brick for paving the city streets, as well as contracts outside the city.

The town's original grid pattern and its hilly topography dictated expansion patterns. At this time, the residential development extended north and south. The hills that surrounded the town were an impediment to the north residential section, while the White Clay Creek hindered residential development in several areas. Much of the city's early planning and public works efforts went to reducing street grades and "leveling the creek valley. An 1880 birds eye view map shows the steep grades rising between Commercial and Kansas streets and again from Kansas to Santa Fe Streets between First and Third streets. South of the downtown district, hilly terraces are also seen south of Park Street. Residential development is dense and solid north of Kansas Street to about Sixth Street; east of Ninth Street from Santa Fe Street north to Kearney Street and south of the railroad tracks. A large commercial district extended westerly along the railroad tracks from the original commercial area centered on the levee.

This arrangement was not unusual. Kansas' earliest communities, like those from the nation's first settlements, followed the European tradition of providing proper spaces and choosing special sites for both public and private buildings. During the early settlement period in Kansas, the town's main street usually faced the river and contained the major commercial buildings. After the arrival of the railroad, three distinct types of town plans emerged in Kansas – those oriented to river traffic, those with a public square and those with a central main street. Atchison combined two of these patterns – an initial river orientation and, later a central main street parallel to the railroad lines– an arrangement that reflects the circumstances of time and technological development.

Before the Civil War, the steamboat was the dominant carrier of freight and passengers in the Kansas-Missouri border area. Towns such as Atchison that developed in this region during this period mirrored the plans of the nation's early seacoast communities. Each town's street system served the water front – the river levees and landings. Business houses occupied locations on the landing with the most convenient arrangement for unloading

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[15] John D. Hicks, *The Populist Revolt: a History of the Farmers' Alliance and the People's Party.* Minneapolis: University of Minnesota Press, 1931), 25.

[16] Wolfenbarger, 22.

and breaking cargo in bulk for distribution to retail traders as well as collecting, packaging and shipping raw goods to other locations. Directly inland from the river landing were government offices, hotels, saloons and retail establishments. Choice residential enclaves often occupied bluffs overlooking the river upwind from the landing. Atchison's development during the 1850s and 1860s reflected this arrangement of land uses.

The development of Atchison after the coming of the railroad also reflected the Main Street town plan prototype where business houses faced onto a main street. While characteristic of New England town plans, the deciding factor in the layout of these communities, more often than not, was related to physical factors – the location of the river and/or the presence of a railroad line. In Atchison, the location of the rail depot accessible to the tracks, which ran along valley of White Clay Creek where there was a gradual change in grade redirected the city's commercial development from along the river front to an east-west alignment along the railroad tracks parallel to the creek. The use of the bluffs on both sides of the valley continued to be residential.

A "Finished Town" (1890-1930)

Atchison's physical form and economic development in the last decade of the nineteenth and early twentieth century reflected the conditions established in the previous decades. By 1890, Atchison boasted electric lights, ten miles of paved streets, a good water supply, streetcar lines, and diverse manufacturing and wholesale jobbing businesses. The era of prosperity ended with the financial panic in the spring of 1893 and the resulting crash in the stock market in June that created a national depression. Complicating the economic problems in the Midwest was an extended drought. In a one month period that summer, bank closing in Kansas averaged one a day, among them the Kansas Trust & Mortgage Company in Atchison. Many of the rail companies servicing Atchison went into receivership during this period, all of which resulted in a noticeable slow down in business.

Three years later Atchison's city directory noted a change, citing a period of extraordinary growth in the population and a corresponding growth in the number of homes and businesses in newer parts of town.[17] But, by the end of the decade, the population of 15,722 was fairly static. Investors erected new buildings, established new businesses and families built new homes. However, most of this activity replaced earlier buildings and businesses. In ten years the population increased by only 707. In 1914, an article in the *Kansas City Star* newspaper declared that " . . . Atchison is a finished town, not in the sense that it has stopped growing, but in the sense that it has no air of newness . . . " [18] The article alludes to a conservative approach to changing public infrastructure, noting that the city only recently approved electric streetlights for the downtown business district.

This does not mean that the community was in a state of deterioration. The same article described Atchison as having an "air of stability and wealth." In fact, for some time the town had a reputation for the large number of wealthy businessmen and window in proportion to its population.[19] Up through the first two decades of the 1900s Atchison continued to be a prosperous community. In 1900, the town ranked eighth in state in the number of manufacturing businesses (111), seventh in capital ($1,139,313), and fifth in the number of wage earners.[20] The

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17 Ibid.
18 Ibid., 23-24, quoting "Seeing Atchison," *Kansas City Star* (5 April, 1914).
19 Wolfenbarger, 24 citing, "Atchison's Rich Folks," *Topeka Mail and Breeze*, (1 April 1898).
20 Ibid., 26

1914 *Star* article noted the monumental new $150,000 high school building, a $40,000 hospital nearing completion and a new $100,000 YMCA building funded by private donations.[21]

By 1920, Atchison's population reflected a drop from 16,429 in 1910 to 12, 630.[22] Manufacturing and wholesaling businesses as well as its role as a local agricultural market center continued to form the economic base of the community. Particularly important to the local economy were the grain and milling businesses that served farmers and wholesalers on both sides of the state line. As late as 1938, Atchison ranked fourth in Kansas and tenth in the United States in production of hard wheat flour.[23]

The number of wealthy citizens continued to fund development in the community up to the Great Depression. During the post-World War I, period, many of town's elite erected new houses in the city's older neighborhoods, taking advantage of the picturesque paved streets and river views. Others, also preferring to remain in their old neighborhoods, remodeled their homes.

VERNACULAR HOUSES AND RESIDENTIAL ARCHITECTURE (1860-1930)

The choices the citizens of Atchison in the design of their homes reflected the popular tastes of the era in which they were erected and local building traditions and materials. During the state's early settlement period, local building materials and the availability of certain manufactured building materials through water transport an determined the configuration and physical appearance of buildings. A number of areas in Kansas contained limestone formations that supplied a readily accessible building material. In these locations, builders used local stone not only for building foundations, but also for trim elements on brick buildings, as well as for entire buildings. In areas with clay deposits, brick-making enterprises appeared. Large stands of hardwood trees covered the eastern portions of the Kansas territory while elsewhere native trees grew only in the flood plains. Settlers in used the native oak walnut and hickory for framing and imported white and yellow pine for finish-lumber.[24] As a river town located on limestone bluffs, Atchison's first residences were frame residences on limestone foundations. Soon after the town's founding however, brick buildings appeared.

Whether they built their residences and business houses of wood, stone or brick, the builders of the first permanent buildings in Kansas followed the vernacular building traditions and styles they had known in their home communities. They also freely adapted the popular mid-century academic designs and modified them according to the skills and materials available in the new community.[25]

National Folk House Family

The nature of American housing changed dramatically as the nation's railroad network expanded in the decades from 1850 to 1890. Builders of modest dwellings no longer had to rely on local materials. Instead, railroads

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21 Ibid.
22 Ibid.
23 Ibid.
24 Sachs, 2-3.
25 Kansas Preservation Plan. "The Period of Exploration and Settlement," 63.

moved bulky construction materials, particularly lumber from distant sawmills in heavily forested areas, rapidly and cheaply over long distances. Consequently, large lumberyards quickly became standard fixtures in almost every town. Soon folk houses of light balloon or braced framing covered by wood sheathing replaced hewn log houses and mortise-and-tendon framing.

Despite the change in building technique and materials, older folk house shapes persisted as simple dwellings defined by their form and massing but lacking identifiable stylistic attributes. Even after communities became established, these folk house designs remained popular as an affordable alternative to more ornate and complex architectural styles.[26] These adaptations, however, often had ornamentation inspired by popular high-style dwellings. Many of the earliest houses in Atchison reflected these traditions. One of the earliest residential building forms was the Hall and Parlor dwelling that had a simple rectangular form with a side-gable roof and usually featured a symmetrical three-bay façade composed of two rooms flanking an entrance hall. Two-rooms wide and one-room deep, the building type had little if any architectural ornament. The c.1860 house built for attorney J. T. Hereford House at 209 N. Second Street (Photo Log # 26) is a rare surviving example of this folk house form and is one of the oldest dwellings in the District. Of particular note is the retention of the original porch posts, brackets and frieze.

The District also contains several examples of the popular Gable-Front Houses that ranged from between one- to two- stories in height and dated from the early nineteenth to mid-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. Originating in the Northeast, where simple gable-front folk houses became popular in the pre-railroad era, the design persisted with the expansion of the eastern railroad network in the 1850s to become a dominant form until well into the twentieth century. Their adaptability to narrow urban lots, in particular, assured their popular use and they dominated many late nineteenth and early twentieth century neighborhoods. An example of this popular form in the District includes the 1907 house at 224 N. Second Street (Photo Log # 20) built by Thomas Harres a local building contractor. [27] It retains the identifying features of the building form in their rectangular massing, front-gabled form and minimal architectural ornament. The wide windows and Tuscan columns quickly place the residence at 224 N. Second Street in the early twentieth century.

The 1870 residence 124 N. Third Street (Photo Log # 42) is an early example of the Gable-Front-and-Wing Folk House in Atchison. This vernacular building type is very similar to its Gable-Front cousin and gained popularity in rural areas. As is shown in this example, 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 and Midwest, builders often added a gable-front wing to the traditional one-story hall-and-parlor form. Like the Gable-Front House sub-type, architectural ornament is minimal. Both the one-story and two-story forms became common in the Midwest.

The remainder of the residences in the District reflects variations of popular architectural styles commissioned by

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26 Virginia and Lee McAlester, *A Field Guide to American Houses,* (New York: Alfred A Knopf, Inc., 1984), 94.

27 Harris also built the house next door at 222 N. Second Street.

the town's upper and upper-middle class residents. Among the earliest are the Late Victorian styles that include the Gothic Revival, Italianate, Second Empire, and Queen Anne styles. All reflect a departure beginning in the mid-nineteenth century from traditional American Colonial styles that dominated popular architecture for generations. They are important as a group, in that they reflect a growing preference for a number of styles during coinciding eras.

Beginning in the 1840s, the cottage designs in the Italianate, Gothic Revival and Exotic Revival styles, first published by Andrew Jackson Downing in his popular pattern book, became 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. Often referred to as "Romantic styles," the Gothic Revival and Italianate style residences found in Atchison first originated and grew to popularity in the decades before 1860 and appear both as highly detailed and less elaborate interpretations as late as the 1880s.

Gothic Revival

The Gothic Revival style house has its origins in eighteenth century English cottages that utilized medieval design motifs and served as the basis for the picturesque country house designs. The style first appeared in America in the 1830s and emphasized high multiple gables and wide porches that did not make it a practical style for narrow urban lots. The Amelia Earhart Birthplace[28] at 223 North Terrace is an excellent example of the most common form, the Center-Gable sub-type. These symmetrical houses with side-gable or hip roofs have a prominent central cross-gable. The plane of the cross-gable may be either the same as the front wall or projected forward to make a small central wing. Other characteristics of the style present in this example are the steeply pitched roof, a wall surface extending into the gable without break, a one-story entry porch supported by chamfered posts, arched windows with either the Gothic trefoil or double hung sashes, and window drip molds. Missing features in this example are decorative gables, and vergeboard trim. Two residences reflecting these stylistic elements that were later altered and are classified as "Mixed" styles are the residences at 227 N. Second Street (Photograph #21) and 315 N. Second Street (Photograph #11). Their dominant center gable roof form is their strongest design element. The example at 227 N. Second Street incorporates a typical porch decorative treatment including a flattened arc created by brackets on the porch supports. The restrained example at 315 N. Second Street retains its original rectangular window openings on the second story. All are examples of the central gable, but lack smaller cross-gables or gable dormers that often flanked the dominant central gable.

The Allen Family House erected in 1874 at 310 N. Second Street (Photo Log # 12) is a rare and unusually compound asymmetrical plan. The design features a pair of steeply pitched side gables with Gothic arch windows with accentuated drip molds. Erected by Frank Allen a druggist and partner in the wholesale drug firm, McPike and Allen. His mother, brother and sisters occupied the house.

Italianate

The Italianate style, like the Gothic Revival style, began in England as part of the Picturesque movement. A reaction to formal classical ideals that dominated European architecture for 200 years, the Italianate design emphasized the large informal farmhouse-villas found in rural areas of Italy. While the Italianate houses built in

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28 Listed individually on the National Register April 16, 1971.

the United States generally followed this model, builders and architects modified and embellished them to such an extent that they became an indigenous style with only subtle references to the original Italian farmhouse. An early phase from the 1840s and 1850s has relatively simple detailing while art historians often refer to the later more highly decorated phase from the 1860s and 1870s, as high Victorian Italianate. [29]

The Italianate house style, dominated American houses constructed between 1850 and 1880. It was particularly common in the expanding towns and cities of the Midwest. The Italianate houses in the District are all constructed of brick between 1871 and 1880. All are relative restrained examples of the style. One of the earliest in the city, is the frame Front-Gabled Roof 1868, residence at 216 N. Second Street. (Photo Log # 23). Only about ten percent of the surviving examples of this sub-type are found in the United States. The style variation features Italianate detailing added to the simple front-gable rectangular box popularized by the Greek Revival style. This example which incorporates two gable facades in an "L" shaped pattern retains the characteristic slope of the gable front roof line, the slightly pedimented window headers, the double-hung, two-over-two lights. Craftsman knee brackets replace earlier brackets dating from the late nineteenth century.[30]

Among the earliest is the 1871-72 residence built by Frederick Koester at 117 N. Second Street (Photo Log # 32). Koester, a native of Germany, came to Atchison in 1857 when he was about 22 years of age. He established one of the first barber shops in Atchison and invested heavily in real estate, erecting speculative housing. He built his residence at a cost of $4,000. It is one of a number of "L" shaped houses executed in this style. Koester's version includes a rare gable-front projecting block with wide eaves with paired brackets, segmental arch windows and window hoods, and the typical double-hung sash with two-over-one lights. The porch appears to be a turn-of-the-century replacement.

The home built the superintendent of the Atchison Water Company and real estate developers, E, S. Wills, at 125 N. Second Street (Photo Log # 31) the same year as the Koester house shares the same plan. This house has the more typical shallow hip roof and features the commonly used one-story side window bay. Again, the double hung sashes with two-over-one lights, projecting window hoods, wide eaves, and paired brackets define the style.

Two houses in the district have rectangular plans with the narrow portion of the building forming the facade and rear elevation. The 1872 house at 200 N. Third Street (Photo Log # 35) is a rare example of this sub-type in the city. Of note are the segmental arch window hoods with keystones and the more elaborate rendition of this motif over the entrance. Despite the loss of brackets and entrance porch details on the side elevation, this residence retains an imposing presence on its elevated corner lot. The 1874 residence of James H. Lea, early Atchison hardware merchant and a partner in the Atchison Foundry at 215 N. Second Street (Photo Log # 25), is also a very simplified version of the style. Its shallow hip roof, wide eaves, and narrow windows with segment arch brick window hood are its primary distinguishing Italianate features. The porch is a later alteration and replaces one with a similar footprint. Its proportions, materials and design are not compatible with the scale, massing, materials and dimensions of the original, and can be removed without altering the original building.

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29 McAlester, 212-214.

30 Examples of similar buildings can be found in McAlester, 226-227.

Two Italianate houses erected in the District around 1880 have very different scale and massing and demonstrate the variety of adaptive designs as well as the simplification of the houses of the style beginning in the 1880s. The "L" shaped house built at 202 N. Second Street (Photo # 29) for Jeanette Clark widow of a foreman of the Hannibal & St. Joseph Railroad freight house, presents a broad face to the street. Its shallow hip roof, moderately wide eaves, symmetrical placement of windows, arched brick window hoods and accentuated arched entrance all are defining characteristics of its style. The full-width porch recently added to the house takes its design cues from other early twentieth century porch designs in the neighborhood. Nobel Prentis, newsman and historian, purchased the property in 1882. The 1880 Robert L. Pease House at 203 N. Second Street (Photograph # 30)[31] is an example of a late rendition of the Italianate townhouse design that dominated urban housing in the decades between 1860 and 1880. This example reflects the growing simplification of the style after the 1870s and continuing in some communities throughout the late nineteenth century. [32] The townhouse design enjoyed popular use due to its adaptability to narrow lots. This version incorporates the defining elements of the style, a low pitched hip roof, tall narrow windows, and projecting eaves with multiple brackets dominate the cornice line. In this case, single brackets replace paired ones. A wide connecting limestone stringcourse forms the lentil replacing the traditional arched or rectangular window hood. Other distinguishing Italianate features are the use of paired windows, the one-story entrance porch supported by square porch post with beveled corners, the double leaf door with fixed pane window in upper three quarters and wood panels below.

After the end of the Civil War, 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 building materials, including milled lumber, including decorative turned and cut piece, and mass-produced nails, accessible to anyone living in relative proximity to a rail line. The availability of these elements made the ornately embellished residence affordable to the upper middle class of small cities such as Atchison.

Second Empire

One such example is the 1881 Second Empire style W.F. Dolan residence and carriage house at 302 N. Second Street (Photo Log # 14). Dolan was a wholesale grocer in Atchison and a leader of the Roman Catholic community. After his first wife died, he lived at this address until his death in 1917. His second wife lived here until her death in 1931. The home remained in the family until about 1989, which accounts for its remarkable integrity. The style, often closely associated with the Italianate, in reality reflected the fashionable French architectural style that emerged during the reign on Napoleon III (1852-1870). This residence is a relatively late example, although examples in the 1880s are not unusual to the Midwest where the style enjoyed a high degree of popularity. Defining characteristics of this example are its dramatic Mansard roof, decorative patterns created by color and texture of the masonry, side tower addition, brackets on the cornice line and tall, narrow windows with accentuated stone window hoods. A small carriage house executed in the same style with the same degree of ornamentation has been converted into a single-car garage.

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31 Listed on the *National Register of Historic Places*, April 16, 1971

32 McAlester, 228.

Queen Anne

Far more prevalent in Atchison and in the District is the Late Victorian Queen Anne style. Incorporating Medieval European architectural elements adapted to American residential design in the second half of the nineteenth century; the Queen Anne style is an eclectic architectural style. Its distinguishing features are an asymmetrical plan; irregularly shaped, steeply pitched roofs; partial, full or wrap-around porches; and patterned wall surfaces. 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 cover the façades typically feature turned or jigsaw ornament. 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 common for them to extend along one or both sides of the houses. The style can be divided into sub-types based on form and/or decorative detailing.

About 50 percent of Queen Anne houses have "gingerbread" ornamental trim. The two-story brick Frank Howard residence at 305 N. Terrace (Photo #: 5) [33] erected in 1885 is an excellent example combining the spindlework and stick detailing with patterned masonry features. Turned porch supports, cutout brackets and lattice work and incised bargeboards are only a few of the decorative ornamental features of the house. A contrasting example of the style is the 1890 residence at 314 N. Second Street (Photo # 10). This simple asymmetrical plan features a full-width porch with turned posts, incised brackets, ornamental balustrades, and rectangular panels attached under the porch frieze at the entrance to the porch.

One of the more modest residences in the District is the Queen Anne cottage that has the classic hip roof with a lower cross gable roof form. Over half of all Queen Anne houses feature this asymmetrical configuration. Of note in this design is the use of fish scale singles in all of the gables. As is typical of examples built near the turn of the century, smooth round classical columns replace turned porch supports and gingerbread trim disappears.

The District also includes several examples of the Queen Anne Free Classical subtype which became common after 1890 and, because of its classically inspired ornamentation, has much in common with the asymmetrical Colonial Revival houses. About 35 percent of Queen Anne houses feature classical columns used for porch supports. These columns appear as full height supports such as the 1910 example built by Virgil Modrell at 115 N. Second Street, (Photo Log # 33) or they rest on a pedestal the level of the porch railing such as the c. 1890 house at 300 N. Third Street (Photo Log # 37) and the 1882 house at 207 N. Second Street (Photo Log # 28). Each of these examples has a classic hip roof with a lower cross gable roof form. And wraparound porch configurations typical of the Queen Anne style.

ECLECTIC PERIOD (1880-1940)

Virginia and Lee McAlester, in their book *A Field Guide to American Houses,* designate the period from 1880 to 1940 in American residential design as the "Eclectic Period" They further divide the Eclectic Period into three subcategories: Anglo-American, English and French Period Houses; Mediterranean Period Houses; and Modern Houses. The Eclectic Movement drew inspiration from Colonial American architecture as well as European

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33 Listed on the National Register of Historic Places, October 15, 1984.

architecture. These styles emphasized strict adherence to stylistic traditions and minimal variation and innovation. At the same time, and in contrast to the European and Colonial American-influenced designs, Modern Houses appeared. Dwellings in this subcategory represent the burgeoning efforts of the Arts and Crafts Movement, Frank Lloyd Wright's Prairie School, and European Modernism in the early twentieth century. The National Register program divides these styles into two distinct categories: Late Nineteenth and Twentieth Century Revival Styles and Late Nineteenth and Early Twentieth Century American Movement

Colonial Revival Style

Properties found in the District representing the Late Nineteenth and Twentieth Century Revival Stylistic category are all Colonial Revival styles dating from 1909- 1928. 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. As the dominant domestic building style during the first half of the twentieth century, the different subtypes were not, however, equally common throughout this long period, but shifted with changing fashion. The Colonial Revival styles found in the District reflect this diversity.

The 1909 residence at 224 Santa Fe Street (Photo # 36) is a unique gambrel roof version of the Center Gable Roof sub-type. It has a rectangular plan with a center gable and a cross-roof with a side gambrel roof. Other defining features are the full-width, one-story porch with corner Tuscan column supports and a balustrade composed of two-by-two square balusters. The brick veneer on the fist story and shingled wall plane of the second story, which extends to the upper portion of the roof, are common cladding treatments for this sub-type.

Erected around the same time as the residence at 224 Santa Fe Street, the J. M. Challis House at 207 N. Terrace (Photo Log # 2, 39) reflects the more common side-gable roof sub-type often referred to as Georgian. This residence's defining Colonial Revival elements include symmetrical fenestration including the double-hung sash, multi-pane windows and gable-front dormers, the accentuated front entrance (not visible in the photograph) with sidelights, center door with flanking windows, and full-width one-story front porch with columns supporting the corners and framing the stair entrance.

The 1924-26 house at 300 N. Terrace (Photo Log # 6) erected by the Atchison city attorney, Charles Conlan, is a high style Colonial Revival design incorporating many of the styles definitive elements. The building features the symmetrical fenestration found in the side gable roof variant and incorporates, a curved entrance porch supported by Tuscan columns, a central, second story Palladian over the accentuated entrance, double-hung sash windows with multiple lights. This is a rare example of this 1920s treatment and is representative of a form that comprises about 25 percent of Colonial Revival houses. Another 1920s example is a very streamlined simple version of the side-gable roof house. The house erected in 1928, at 209 N. Terrace (Photo Log # 3), for the president of the Union Depot Company selected a side gable with a full-width one-story porch supported by slender square columns. As was typical of this variant, the porch had wood frame screens that could be removed in the winter months. This variant typically had double leaf "French" doors. This example uses three on the main floor and one central door on onto the porch roof.

The District contains two styles generally classified as Late Nineteenth and Early Twentieth Century American Movement – the Craftsman and Prairie School styles. A departure from the emphasis on period styles and hailed as a new modern American style, the two styles gained wide popularity during the first two decades of the twentieth century.

Craftsman

Craftsman Houses date from c.1905 through 1930 and have their origins in the early designs of Charles Sumner Greene and Henry Mather Greene who practiced architecture in California from 1893 to 1914. The Greene brothers designed simple bungalow houses that incorporated designs inspired from the English Arts and Crafts movement and oriental wooden architecture. Popularized by architectural and house and garden magazines, as well as a wide variety of builder pattern books, the one-story Craftsman house became the most fashionable smaller house in the country during the first decades of the twentieth century. Identifying features are low-pitched, gable-front 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.
The simplest example is the 1904 house at 118 N. Second Street (Photo Log # 40)[34] built and occupied by Owen Seip. Owen Seip came to Kansas in 1856 and became one of the city's most prominent contractors. Near the end of his career, he built this and two Prairie Style houses, a residence at 120 N Second Street for his son-in-law and daughter, and a nearly identical house at 124 N. Second Street. As a grouping lining the high terrace above Second Street, they exemplify early American Movement vernacular adaptations. The one-and-a-half story residence at 118 N. Second demonstrates the transition from the National Folk House pyramidal roof form to the Craftsman Bungalow form and is an example of the Craftsman Hip Roof sub-type that makes up less than 10 percent of Craftsman houses.

The c. 1900 residence at 324 N. Second Street (Photo Log # 8) is a typical example of a high-style gable-front roof Craftsman bungalow sub-type that comprises up to 25 percent of Craftsman houses. This example incorporates this sub-type's use of primary gable-front roof with heavy knee brackets supporting wide eaves with exposed rafter ends. The enclosed partial-width porch supported by square wood columns on a raised brick pier and ribbon windows further define the style. The c.1907 residence erected for druggist, Matthew Walters, at 203 N. Terrace (Photo Log # 1) presents an exuberant asymmetrical contrast. As is typical of the Gable-Front Roof sub-type that make up about 25 percent of the residential style, this is a rare two-story example that incorporates the partial-width porch common to the sub-type. Again, the gable front supported by large brackets, wide eaves, exposed rafter ends reflect Arts and Crafts influences. The building also retains its original double-hung sash windows with vertical muntins in the upper panes.

Prairie School

Prairie School houses found in the District reflect one of the few indigenous American styles. Popular from 1900-1920, the style evolved from the work of Chicago architects in the late nineteenth and early twentieth century. In

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[34] Note: The building is photographed from their rear and side elevations. Because of the height of the bluff from Second Street and the setback and foliage, it was not possible to photograph the house's façade. Descriptions are from field notes.

particular, Frank Lloyd Wright's early work in this style influenced its use for important commissions. The examples found in the District span the gamut from the very early transitional style to a monumental high-style residence. The two residences at 120 and 124 North Second Street, (photographs # 41 and #42), built by Owen Seip in 1904 and 1906 respectively, are early examples of the hipped roof, symmetrical front entry sub-type. They represent the earliest Prairie form and developed into the most common vernacular version of the style. In vernacular adaptations, such as the properties on Second Street, hipped dormers are common, as are full-width, single story front porches and double-hung sash windows. Often referred to as the American Foursquare, this sub-type has a simple square or rectangular plan, a low pitched hipped roof and symmetrical façade. One story wings porches or additions are clearly subordinate to the principal two-story mass. The entrance which may be centered (124 N. Second) or off-center (120 N. Second), is a conspicuous focal point of the primary façade. [35] These buildings are excellent example of the vernacular form that spread throughout the country by pattern books published in the Midwest. These local adaptations were also a short-lived style, flourishing and declining in the years between 1900 and 1920.[36]

The 1902 residence at 307 N. Second Street (Photo Log #13) erected for Louis Erhard, a sporting goods dealer, presents a striking contrast. Here is the Prairie School at its finest.[37] This Hipped Roof-Symmetrical Front Entrance sub-type is typical of high style Prairie School residences. Its massive rectangular masonry piers support the porch roof and a distinctive horizontal emphasis occurs through the use of contrasting limestone caps on the solid porch railing, and selective recessing of horizontal wall planes. The subtle contrast of horizontal trim elements in limestone against the darker buff brick wall cladding further accentuates the horizontal. Contributing to the horizontal emphasis are common Prairie School elements such as the shallow pitched hip roof and hip dormers projecting from side elevations and the wide overhanging eaves. This example incorporates a vertical gable wall dormer composed of masonry piers flanking a central bay that has ribbon and paired windows and the enrichment of a red tile roof.

MIXED STYLE

Several of the residences in the District can be classified by the National Register architectural style designation of "Mixed." These buildings have architectural elements from three different styles from different time periods and represent buildings that have historic alterations that have achieved importance over a period of time. In Atchison, where the conservative nature of the upper-middle class homeowners and the viewsheds of the older neighborhoods encouraged rebuilding in older neighborhoods or remodeling existing houses, the Mixed designation is particularly appropriate in representing architectural associations unique to the community.

D. C. Newcomb, an early department story owner and incorporator of the First National Bank, erected a Gothic Revival home in the late 1860s at 227 N. Second Street (Photo Log # 21). The primary façade of this two-story house and the steeply-pitched side gable roof that contains a steeply-pitched centered wall gable dormer are

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35 McAlester, 439.

36 Ibid., 440

37 Charles Drury, president of the Atchison Savings Bank purchased the residence in 1903. Around 1907, Lizzie Auld Walker, the wife of attorney, C.D. Walker, purchased the home and the lot to the north of the house, demolished a residence there and erected the carriage house.

typical of the Gothic Revival style. A two-story bay addition on the south elevation reflects Queen Anne style influences. Queen Anne style influences including an asymmetrical arrangement incorporating an end gable roof over a hip-roof two-story bay window. Stained art glass fills the upper sashes. The original full-width Gothic Revival porch has an extension that wraps to the south. The 1869 Kelley-Cosgrove house at 315 N. Second (Photo Log # 11) originally was a Gothic Revival boarding house and later residence. In the early twentieth century, a new porch was added and the first-story façade windows removed and single wide windows installed. Perhaps the most complex arrangement of different styles is the c. 1880 Warren Fowler Guthrie House at 208 N. Second Street (Photo # 28). W. F. Guthrie inherited this lot and original one-story home (incorporated into this house) from his father, Warren W. Guthrie, who was Attorney General of the Kansas territorial government. W.F. Guthrie later sold the property to H. A. Schoenecker, an officer of the Commerce Trust Company. Although an earlier c. 1860s one-story house could be incorporated into the building, the "L" shape house form, gable-front projection and complex roof, shallow eaves and narrow window sizes reflect the Queen Anne Style house form, possibly with Free Classical detailing such as the eave brackets and cornice. On the other hand, the low-hip roof, wide cornice, eave brackets, narrow rectangular windows and "L" shape plan also suggest Italianate influences. The entrance ensemble porch, stairway stoop, extended terrace and side stairway; the use of small shingles on the upper story and wider one-over-one light windows reflect early twentieth century Colonial Revival stylistic elements. Of note is the side stair entrance stoop configuration often found in mid-nineteenth century Greek Revival houses on the Eastern Seaboard. This rendition, with its square piers, turned balusters, and extended terrace component appears to be a later addition, rather than an original element.

SUMMARY

In the 1930s, the federal Writers Project of the Work Projects Administration for the state of Kansas notes that the residential architecture of Atchison " . . . clings to the traditional styles of another era."[38] The Amelia Earhart Historic District reflects the conservative architectural tastes of the community's successful residents and contains an architecturally significant collection of representative, large-scale residential and building types dating from 1860 to 1928. Moreover, the District's early twentieth century residences as well as remodeled single family residences reflect the continued use of the neighborhood by the city's prosperous citizens. The District is a definable entity in a larger historic residential neighborhood. The residences of the city's upper middle and upper classes share uniform setbacks; common lots sizes, orientation, and dimensions; topographical features; and paving, sidewalk and retaining wall materials and designs. As such, it has a distinct sense of place, conveying feelings of its evolution and associations with popular national architectural styles uniquely adapted to Atchison.

38 *The WPA Guide to 1930s Kansas* (Lawrence: University Press of Kansas, 1984), 165.

The Amelia Earhart Historic District has a historic association with Amelia Earhart, the aviatrix, who was born at her maternal grandparents' home on July 24, 1897. The home is located at 223 N. Terrace in Atchison and is listed on the National Register for its association with Amelia Earhart. While Amelia lived in the home until 1908, she continued to return to Atchison throughout her childhood and young adult years to visit her grandparents. The home and Amelia Earhart are very strongly linked to the history of the Amelia Earhart District and by association, provide the name for the Amelia Earhart Historic District.

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10 Geographical Data

UTM REFERENCES

	Zone	Easting	Northing		Zone	Easting	Northing		Zone	Easting	Northing
5	1/5	3/1/8/4/2/0	4/3/8/1/6/5/0	7	1/5	3/1/8/2/7/0	4/3/8/1/5/0	9	1/5	3/1/8/2/3/5	4/3/8/1/8/3/0
6	1/5	3/1/8/3/7/0	4/3/8/1/5/8/0	8	1/5	3/1/8/2/3/0	4/3/8/1/6/2/0	10	1/5	3/1/8/2/9/0	4/3/8/1/8/7/0

VERBAL BOUNDARY DESCRIPTION

The District includes the following:

The District is roughly bounded on the north by Atchison Street, on the east by North Terrace Street and the Missouri River Bluffs, on the south by Commerce Street and on the west by Third Street and includes the following: Block 1, Lots 5-14; Block 2, Lots 3-9; Block 9, Lots 1-8 and Lot 14; Block 10, Lots 1-14; Block 11, Lots 10-14; Block 12, Lots 1-5, Lots 13-14; Block 17, Lots 10-14, Old Atchison Subdivsion, City of Atchison, Atchison County, Kansas.

BOUNDARY JUSTIFICATION

The boundary reflects the tightest grouping of significant resources in the District and follows lot lines. The eastern boundary is determined by lot and street lines delineating the bluff overlooking the Missouri River. (Photograph #43, #45, #56) The northern boundary crossing North Terrace is at a point where there is a significant drop in both the north-south and east-west grade at a line separating contributing from non-contributing properties. (Photography # 47) The northern boundary at Second Street separates contributing properties from non-contributing properties. There are no contributing properties to the north across Atchison. The western boundary incorporates key contributing properties at the intersections that lead into the District. A change in the appearance of lots occurs on the west side of Third Street. The lot size and orientation changes and buildings are placed differently. In addition, the lots on the west side of Third Street between Commerce Street and Kansas Avenue is vacant ground. (Photograph #49) The west side Third Street in the block between Kansas Avenue and Santa Fe Street has a multi-family apartment and open space – a departure from the single family use on the east Side of Third Street. (Photography # 50) The southern boundary delineates a change in grade and land usage from residential to commercial. (Photograph # 51)

11. Ownership Data

PROPERTY OWNERS

ADDRESS	OWNER(S)	MAILING ADDRESS
203 N. Terrace Atchison, KS 66002	John H. Fr. and Cheryl L. Mize	Same
207 N. Terrace Atchison, KS 66002	Gerald W. and Nancy J Runyan	Same
209-11 N. Terrace Atchison, KS 66002	Larry F. Kelly	Same
300 N. Terrace Atchison, KS 66002	Richard N. and Sally J. Berger	Same
115 N. 2nd Street Atchison, KS 66002	Michael J. and C.A. Hein Trust	1119 Commercial Street Atchison, KS 66002
117 N. 2nd Street Atchison, KS 66002	David L. and Karen Hausmann	1103 Atchison Street Atchison, KS 66002
118 N. 2nd Street Atchison, KS 66002	Jamie G. and Ruth A. Wood	Same
122 ~~120-22~~ N. 2nd Street Atchison, KS 66002	~~Jon M. and Jennifer Stammers~~ Bob Blackburn Grp	Same
124 N. 2nd Street Atchison, KS 66002	Richard P. and Diane Senecal	Same
125 N. 2nd Street Atchison, KS 66002	Morley L., Jr. and Elaine P. Fultz	Same
200-02 N. 2nd Street Atchison, KS 66002	David H. and Dayna Dyer	Same
207 N. 2nd Street Atchison, KS 66002	Timothy M. and Donna M. Zimmer	Same
208 N. 2nd Street Atchison, KS 66002	Quang M. Ly	2811 Penbrooke Lane, #3 St. Joseph, MO 64506
209-211 N. 2nd Street Atchison, KS 66002	Earl V. and Joan E. Adam	305 N. Terrace Atchison, KS 66002
215 N. 2nd Street Atchison, KS 66002	Marguerite Garrity	Same
216 N. 2nd Street Atchison, KS 66002	James S. Barnett Trust	17872 274th Road Atchison, KS 66002
217 N. 2nd Street Atchison, KS 66002	Adam, F. and Jill R. Zink	Same
222 N. 2nd Street Atchison, KS 66002	Laverne L. Jones and Danny F. Fitkin	Same
224 N. 2nd Street Atchison, KS 66002	Ralph L. Littlefield	c/o Lawrence Littlefield 143 Deer Run Atchison, KS 66002
227 N. 2nd Street Atchison, KS 66002	Kyong Ju Barnett	Same

ADDRESS	OWNER(S)	MAILING ADDRESS
302 N. 2nd Street Atchison, KS 66002	Charles S. McKelvy	c/o Kathleen McKelvy 165 Seaman Avenue, #3-A New York, NY 10034
307 N. 2nd Street Atchison, KS 66002	Clark J. and Jacqueline J. Pregont	Same
310 N. 2nd Street Atchison, KS 66002	David M. and Linda J. LaFleur	Same
314 N. 2nd Street Atchison, KS 66002	Steven R. and Vicky S. Tate	1027 Kansas Avenue Atchison, KS 66002
315 N. 2nd Street Atchison, KS 66002	John and Marilyn Buelher	Same
318 N. 2nd Street Atchison, KS 66002	Gerald and Patricia Penning	Same
324 N. 2nd Street Atchison, KS 66002	Rita M. Kaiser	Same
124 N. 3rd Street Atchison, KS 66002	Robert K. and Rita Hunter	815 Riverview Drive Atchison, KS 66002
200 N. 3rd Street Atchison, KS 66002	Loren F. and Julie Ann Bradley, Jr.	1308 Walnut Atchison, KS 66002
300 N. 3rd Street Atchison, KS 66002	William S. and Joy L. Kromer	Same
112 Santa Fe Atchison, KS 66002	Leland R. Adams	Same
224 Santa Fe Atchison, KS 66002	Joseph B. and Pamela Jane Paolucci	Same