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United States Department of the Interior
National Park Service

National Register of Historic Places
Multiple Property Documentation Form

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

x New Submission _ Amended Submission

A. Name of Multiple Property Listing

Historic County Courthouses of Kansas

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)
The Role of the County Courthouse in Kansas Communities 1856-1950
Nineteenth Century Settlement Patterns and development of County Government: 1856-1900
Twentieth Century Kansas County Courthouses and Their Changing Use: 1900-1950
Architecture of Kansas Courthouses 1861-1950

C. Form Prepared by

name/title Sally F. Schwenk, Historic Preservation Services, LLC

street & number 818 Grand Avenue, Suite 1150 **telephone** 816\221-5133
city or town Kansas City **state** MO **zip code** 64106

D. Certification

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

Richard D. Pankratz, Deputy SHPO
Signature and title of certifying official

Date 3/5/02

Kansas State Historical Society
State or Federal agency and bureau

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

Signature of the Keeper Date

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

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 120 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.0. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

MULTIPLE PROPERTY LISTING NAME: Historic County Courthouses of Kansas

PREFACE

Kansas' historic county courthouses—their size, setting, design, plan and materials—reflect important aspects of the state's cultural history. They serve as tangible symbols of the community's values at the time of their construction and as physical links to important persons and events over their long period of use. As the meeting place of the governed and the government, the Kansas county courthouse played, during the nineteenth and twentieth centuries, a singular role as the location and visible symbol of the American legal tradition of local self-government. Their different architectural styles not only recall distinctive periods in history, but the national and regional events that produced different design idioms and made them popular. Even the absence of certain styles is a reminder that Kansas, the nation's 34th state, came late into the Union. Each of the 110 extant county courthouses [Figure 1] in Kansas share common ground.[1] In different ways and to different degrees, each reflects the diverse cultural and architectural heritage of the state's nineteenth and twentieth century county courthouses. As a whole, they reflect traditions and historical contexts that are uniquely Kansan. To understand these relationships it is important to view them in the context of the historic development of the state's government and architecture.

ASSOCIATED HISTORIC CONTEXTS

The Role of the County Courthouse in Kansas Communities: 1856–1950
Nineteenth Century Settlement Patterns and Development of County Government: 1856–1900
Twentieth Century Kansas County Courthouses and Their Changing Use: 1900–1950
Architecture of Kansas Courthouses: 1861–1950

THE ROLE OF THE COUNTY COURTHOUSE IN KANSAS COMMUNITIES: 1856–1950

Historically, the Kansas county courthouse, like county courthouses throughout the nation, was the place where citizens interacted with their government, where they observed and addressed the government decision making process. It was and is the beginning place of the nation's system of justice. It served as the figurative and literal foundation of the codified traditions of Anglo-American law that requires the administration of justice be local to insure that it reflects community values. Here, at the local level, the courts conducted the people's judicial business, addressing and resolving the broad range of human controversies—crime, property rights, civil disputes, the powers of government.[2]

The Kansas county courthouse also served the vital role as the central location for the administration of the day-to-day business of local government. It served as the place where officials assessed and citizens paid taxes, where voters registered and the election board tallied the vote, where individuals filed legal papers and the county stored vital records and where citizens petitioned for redress and officials decided the outcome. Just as important as their judicial and administrative functions, the state's historic county courthouses for almost a century served as the center of the Kansas communal life, a place in rural agrarian society where community groups met, where travelers

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1 Although there are 105 counties, some have "old" courthouses, as well as more recent facilities.

2 Julia A. Wortman and David P. Johnson, *Legacies: Kansas' Older County Courthouses* (Topeka: Kansas State Historical Society, 1981), 2.

from the countryside rested while on county business. The courthouse halls displayed the artifacts of local history; its vaults held the community archives, and its lawns hosted executions, political rallies and band concerts.

The important role of the county courthouse in Kansas is best understood in the context of nineteenth century American government. At the time Kansas entered the Union, the federal government, in concept and reality, was a system that strictly respected the states' ability and rights to manage the criminal and public administrative concerns of the people. America's federal government at this time possessed very little power except in its capacity as a great landowner. It administered the postal service, the mint, custom offices, a small army, and a few arsenals. Its executive branch exercised control over immigration and the merchant marine. State governments financed and controlled banks; established and regulated transportation companies, railroads and shipping lines; and funded the construction of roads, canals and bridges. The primary political unit to which Americans felt they belonged and held allegiance was the state—an institution they created and depended upon to serve them.[3]

The Kansas Legislature, as in other states, established counties and other political subdivisions and proscribed their organizational structure and powers. By the mid-nineteenth century, the most important unit of local government in the state was the county government. In Kansas, an agrarian state with a decidedly rural population, the county courthouse became the catalyst for and served as the center of public life. Its judicial purpose, administrative function and communal role was the foundation for the development of an ordered society throughout the state's nineteenth century settlement period and its evolution as an important national agricultural center in the twentieth century.

In addition to its functional role, the county courthouse also had an impact by virtue of its sheer physical presence. A cultural icon, the Kansas county courthouse was, more often than not, the largest and most noticeable building in the town and, often the county.

> *But above all the courthouse; the center, the focus, the hub; sitting, looming in the center of the county's circumference like a single cloud in its ring of horizon, laying its vast shadow to the uttermost rim of the horizon: musing, brooding, symbolic and ponderable, tall as a cloud, solid as a rock, dominating all: protector of the weak, judicate and curb of the passions and lusts, repository and guardian of the aspirations and the hopes –.*

William Faulkner — *Requiem for a Nun* [4]

Most of the State's surviving historic courthouses are second or third generation court buildings. The first county offices and courthouses were often crowded quarters in the upper stories of commercial buildings or modest frame and log structures hastily constructed by a town company to win county seat designation. Beginning with their first permanent courthouse, elected officials tried to erect a building that projected both a prosperous image and a conservative but modern outlook. And, with the exception of courthouse buildings destroyed by fire or storm, the need for a new county courthouse invariably arose from the perceived deficiencies of the current facility. During

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[3] Robert Lacour-Gayet, *Everyday Life in the United States before the Civil War 1830–1860* (New York: Frederick Ungar Publishing Co., 1972), 261–263.

[4] Wortman, 2.

the courthouse building process such phrases as ". . . a safe and sensible building," ". . . a fine monument of the prosperity of the county . . ." and ". . . up-to-date in all details" were commonplace.[5] In addition to image, structural stability and space to accommodate future growth were important building criteria. Supporters made public claims such as, "The walls are said by masons and architects who have seen them, to be the best ever erected in the west."[6] and " . . . will take care of county needs for years to come."[7] Another important issue was the quest for a fireproof building— ". . . The old courthouse is a fire trap where every record belonging to the county might be destroyed any time."[8] Finally, the design of Kansas courthouses reflected the economy of operation required by county government. Watching the bottom line, protectors of public funds issued glowing endorsements—"After looking the building over you will say that you do not see how it could have been built and furnished for the money"[9] or made accusations of graft.[10] Whatever the stage of a county's evolution in courthouse building, whether in the nineteenth or the twentieth century, the new courthouse was always a venture in "safe, solid, commodious construction."[11]

NINETEENTH CENTURY SETTLEMENT PATTERNS AND DEVELOPMENT OF COUNTY GOVERNMENT: 1861–1900

PRE-TERRITORIAL SETTLEMENT PERIOD: 1804–1854

The pre-territorial period of Euro-American settlement in Kansas includes the era of exploration of the new lands acquired by the United States. Just prior to the initiation of the relocation of eastern tribes, the establishment of a trade route to Santa Fe in 1821 promoted the first major encroachment by Euro-Americans[12] into the territory of the Kansa, Osage, and Pawnee nations. Further complicating the intrusion into the traditional lands of these Plains tribes, the federal government, in the mid-1820s, initiated the relocation of approximately 30 eastern native American nations to "Indian Territory" in the eastern portion of what is now Kansas.

The designation of "Indian Territory" and relocation of numerous native American nations prompted the establishment of 32 missions representing different Christian denominations to educate and convert the native peoples. Located along water and land transportation corridors, the missions attracted settlers. After Congress granted territorial status in 1854, these small enclaves grew rapidly.[13]

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, the United States

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5 Wortman, 19, 20. Quoting newspaper articles about the new Edwards and Harper county courthouses.

6 Ibid., 21, quoting an 1886 article in the Linn County *Clarion*.

7 Ibid., quoting a 1926 article about the Stanton County Courthouse.

8 Ibid., quoting a 1905 Colby *Free Press* article.

9 Ibid., 23.

10 "A Job to be Watched," *The Western Spirit* (Paola, Kansas: July 21, 1905), 4c. The article refers to the construction of the Miami County Courthouse in 1888–1889.

11 Wortman, 20.

12 Other than the early explorers and trappers.

13 Ibid., 4, 7.

government began to remove all the tribes in Kansas to Oklahoma as the first step to opening Kansas to settlement.[14] To maintain order during this process, the federal government established an expanding system of army installations in Kansas. Fort Leavenworth, followed by Fort Scott (1842), Fort Mann (1846), Camp MacKay, (1850), Fort Atkinson (1850) and Ft. Riley (1852), all attracted white settlers who established towns nearby.

TERRITORIAL AND EARLY STATEHOOD PERIOD: 1854–1880

Although the population of Kansas rose after 1854 as the result of its new territorial status, by 1860 only 12 counties had more than five individuals per square mile and population density remained low until after the end of the Civil War.[15] The influx of settlers and rapidly changing nature of settlement patterns after designation as a territory created frequent changes in county boundaries and a large number of county seats. By the time Kansas achieved statehood in 1861, 34 counties had a history as part of 80 different county seats [Figure 2]. Many towns, such as Leavenworth, Marysville and Mound City, served two or three times as county seats.

The frequent changing of the county seat was a common occurrence, the result not only of rapid changes in population of individual settlements but also of inter-community rivalry that continued into the first decades of the twentieth century. The changes in the territorial legislature from pro-slavery to free state also accounted for some of the changes. Further complicating matters, eight of the state's 34 earliest counties obtained new names—Prior to 1859, Jackson, Morris, Osage, and Wabaunssee counties were respectively Calhoun, Wise, Weller and Richardson counties. Lykins County became Miami County in 1861. The following year Lyon replaced Breckinridge County. In 1889, voters changed the name of Davis County to Geary County.[16]

Census reports from 1855–1865 reveal that the state's early settlers came from different sections of the United States as well as from Canada and Europe. The largest number of American born settlers came from the states of Ohio, Illinois, Indiana, Michigan and Wisconsin while most of the earliest European-born emigrants came from their first American homes in Iowa and Minnesota. The major waves of migration directly from Europe to Kansas came after the Civil War. By 1860, foreign-born settlers comprised 12 percent of the population and lived in the various settlements scattered across the eastern portion of the state. Between 1854 and 1861, Europeans also established around 80 of their own self-contained settlements where they congregated with others of similar national heritages. Most were German, Scandinavian, French, Flemish, Irish, Swiss, and Middle European. African Americans—freemen and slaves—also migrated to Kansas in the pre-territorial, territorial and statehood periods.[17]

The earliest towns established in the state nestled close to rivers and streams and along the eastern portion near the Missouri-Kansas border where there was an accessible water supply and native and imported building materials. Natural boat landings and the prospect of participating in the rapidly growing river trade along the Missouri and Kansas (Kaw) rivers attracted town promoters. Other settlements followed along tributaries west to Manhattan and

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14 David Sachs and George Ehrlich, *Guide to Kansas Architecture*, (Lawrence: the University Press of Kansas, 1996), 6.

15 "Kansas Preservation Plan, Study Unit on the Period of Exploration and Settlement (1820s–1880s)" (Topeka: Kansas State Historical Society, Historic Preservation Department, 1987), 42.

16 As a legislative joke in 1867, Cloud County for a year was known as Shirley County. Homer E Socolofsky and Huber Self, *Historical Atlas of Kansas* (Norman: University of Oklahoma Press, 1988), 38.

17 Preservation Plan, 42.

Junction City and, in the border area to the south, settlers established communities near the Marais des Cygnes and Neosho rivers. Other settlements, such as Council Grove, followed the Santa Fe Trail southwest.

In 1861, Kansas became the 34th state to enter the union. That same year the Civil War began—an event that was the continuation of the border strife that began in 1855 along the Kansas-Missouri border over the status of slavery in the Kansas Territory. During the 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 Missouri-Kansas border areas.[18]

After the war ended, Kansas's leaders turned their attention to development of the state by giving rail construction their highest priority. Kansas, once again, became a destination point for settlers from the East. Between 1865 and 1870 the state's population grew from 150,0000 to 365,000.[19] The Homestead Law, enacted in 1862, and the advent and rapid growth of railroads immediately after the Civil War encouraged speculators to construct towns as a post-war wave of settlers poured into Kansas.[20] Included in this on-rush were war veterans who received generous land grants and former slaves who saw government homestead grants as an opportunity to become self-sufficient. Most of these settlers established farmsteads in rural areas and, as a result, the state's population began to spread out into the central and western portions of the state [Figure 3].

The counties that organized in the first decade of Kansas's statehood were in areas adjacent to earlier settlements or along newly constructed rail lines that extended into the eastern fringe of the Great Plains region. Even though the organizers of the 18 counties established at this time had not participated in the political strife of the territorial period, the "county seat wars" once again erupted. Eighteen counties had, over time, 41 county seats. Of these, nine counties average three different county seats. Again, counties changed names. Dorn County divided into Neosho and Labette Counties and Cowley County replaced Hunter County.[21]

As railroads continued to push through the state, they carried settlers to more distant places, further encroaching on the ancestral hunting grounds of native peoples. Both the railroad and settlers participated in the government-supported decimation of the bison herds and the native tribes quickly retaliated. In response, the government extended the network of forts and outposts, thus inaugurating the era of the Indian Wars. The second generation system of forts included: Fort Zarah (1864), east of present day Great Bend; Fort Ellsworth (1864),[22] at Kanopolis; Fort Dodge (1864), east of today's Dodge City; Fort Aubrey (1865); Fort Hays (1865); Fort Wallace (1865) and Camp Beecher (1868), on the site of present day Wichita. The various tribes continued their raids into the late 1860s and the 1870s, particularly along newly constructed rail lines. With the last Cheyenne raid in 1878, the Indian Wars ended in Kansas.[23] Completion of the Kansas Pacific Railroad across the state and the final removal of Indian nations to reservations eliminated the need for troops in western Kansas and by 1890, the entire area opened to settlement.

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18 Sachs, 9.
19 Ibid., 10.
20 Preservation Plan, 55.
21 Socolofsky, 39.
22 In the fall of 1866, the fort's name changed to Fort Harker
23 *The WPA Guide to 1930s Kansas* (Lawrence: University of Kansas Press, 1984), 57.

Between 1870 and 1880, the two railroads that stretched across the state promoted rapid development of 28 counties in the state's central tier [Figure 4]. Despite the depressed economy throughout most of the decade brought on by the Panic of 1873, homesteaders and railroad town promoters continued to arrive in new areas. Seventeen of the 28 counties selected their permanent county seat without dissension. Several of the counties, however, organized fraudulently. Others endured bitter and protracted conflict over the location of their county seat. The battle over the location of the county seat of Howard County ended in the creation of Elk and Chautauqua counties, leaving each with a sizable debt from the numerous elections. After a decade of contested elections, LaCrosse finally won the battle for Rush County's seat. The ten-year contest in Pratt County concluded with the Kansas adjutant general restoring order after the burning of the courthouse and wounding of several citizens.[24]

Early Settlement Patterns and Town Development

The availability of water and suitable building materials influenced the location, configuration, and physical appearance of communities in the early settlement period. A number of areas in Kansas contained limestone formations that supplied a readily accessible building material. In these places, builders used local stone not only for building foundations but also for trim elements on brick buildings as well as for entire buildings. Large stands of hardwood trees covered the eastern portions of the territory while elsewhere, native trees grew only in the flood plains.[25] Settlers used the native oak and hickory for framing, while imported white and yellow pine provided most of the finish lumber.[26]

These early communities, like those from the nation's first settlements, followed the European tradition of providing proper spaces and special locations for certain governmental 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. As "inland" communities became established 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.

Before the Civil War, the steamboat was the dominant carrier of freight and passengers in the Kansas-Missouri border area. Towns 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. Commercial houses occupied locations on the landing with the most convenient arrangement for unloading 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. The arrival of the railroad in Kansas after the war changed the orientation and development of river communities as well as determined the plan of new

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24 Socolofsky, 40.
25 Sachs, 2.
26 Ibid., 3.

inland railroad communities. When commercial and warehousing businesses turned their backs on the river and moved to areas adjacent to rail tracks, the community's placement of important buildings changed.[27]

The town built around a square has its origins in the agrarian communities of the South where the county government was the local government and the largest institution of any kind. This type of town planning also appeared in the Border States that were themselves primarily agrarian and shared other cultural and institutional characteristics with the South. Thus, those settlers who came to Kansas from these areas had a familiarity with the public square tradition. Many of the early Kansas towns built inland during the territorial period used the town square design. Usually founded by pro-slavery settlers from the south or free state immigrants from the Ohio River Valley, they featured a public square on the highest ground in the city.[28]

The third type of town planning located business houses along a main street. Lawrence, Topeka, and Manhattan are notable examples of this plan. 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 or the presence of a railroad line.

The railroad's influence on development patterns in new inland communities created an almost formulaic approach to town design in the state. Where there was only one railroad, the main street usually intersected the tracks at right angles, with the railway station near the point of intersection. When there were two or more railroads, each company maintained its own depot freight and passenger facilities. The town developed its own grid system of streets around these facilities. This often resulted in a lack of unity and organization with streets on a diagonal rather than the traditional east-west, north-south orientation of street grids.

The communities established in central and western Kansas after the Civil War used both the public square and Main Street plans. Size appears to have been a factor. For a small community, especially one that had not been selected as a county seat, the public square design was too grand.[29]

County Seats and Courthouses Before 1880[30]

County government was crucial to organizing the society of the Euro-American frontier. Responding to needs that could not be efficiently or practically addressed by the state or local government, the county form of government was an important unit in the hierarchy of local, state, and federal governmental structure.[31] Kansas law required that a county contain at least 600 persons and 423 square miles before applying for incorporation. In the interim period between initial organization and a public election to determine the county seat and county administrators, the governor designated a temporary county seat.

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27 Paul K. Struewe, *Kansas Revisited: Historical Images and Perspectives*, (Lawrence: Division of Continuing Education), 74.

28 Ibid., 75.

29 Ibid.

30 Kansas Preservation Plan, 49.

31 Wortman, 19.

The competition for the economic advantage of being the county seat and "county seat wars" continued throughout the state's settlement period. Particularly in sparsely settled areas, designation as a county seat ensured a town's future prosperity (and that of the original town company investors).

During the territorial period and the first decades of statehood, the design of courthouses reflected local conditions—funding and available materials. It was not unusual for the first courthouse to be a log building or rented space in a commercial building. Lyon County had a one-room log court building with a jail on the second story. Riley County judges and county administrators used a room over a grocery store to conduct business. Wyandotte County rented a building to use as a courtroom and erected a log jail behind it. Leavenworth County's three-story brick and stone courthouse building was the exception to the rule. Its first quarters reflected its status as one of the state's earliest and wealthiest counties

By the 1870s, the residents of county seats in the older, more populous areas of the state took an interest in erecting more substantial public buildings. As a result, after this time the county courthouse often was the most imposing and stylish building (in close competition with the hotel and opera house) in the region. During this time, other county seats like Oskalooska, Columbus and Paola erected stylish second-generation courthouses sited on a public square as the focal point of their business center.

The only extant county courthouse built in Kansas in the early settlement period is in Cottonwood Falls in Chase County. Built in 1871–1873) of native limestone in the Second Empire style, it is the oldest Kansas Courthouse in use and is listed in the *National Register of Historic Places*.

LATE SETTLEMENT PERIOD: 1880–1900

By 1880, the population of the Kansas fell into two well-defined camps. Pro- and anti-slavery emigrants from the ante-bellum period lived in the eastern half of the state. While so-called "late comers" from the east—ex-soldiers, Europeans and former slaves—occupied the western half.[32]

The Boom years of the 1880s spurred the final settlement of Kansas. Readily available "Eastern money" financed public and private improvements. The value of land increased and speculators erected new "false front' buildings in dusty western villages and staked out paper towns. It was in this era of intense optimism that the last 25 counties[33] in Kansas organized. Governor John A. Martin enthusiastically supported settlement in western Kansas. Early in his term he boasted,

> *To populate a county thirty miles square within six months, and round out the half-year with a fight over the county seat between six towns, or to build a fair sized city within a twelvemonth—these achievements may seem like fiction, but they have been realities in Kansas.* [34]

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32 WPA Guide, 57.

33 In 1873, the state legislature divided the unsettled areas on the western plains into named counties. But the 25 counties that came into existence between 1881 and 1888, did not as a rule adopt these names.

34 Socolofsky, 41.

The counties established at this time in the far-western part of the state were small in area—about six or seven hundred square miles—like their counterparts in the east. In areas with sparse vegetation and limited access to water, settlement tended to be scattered. The organization of a county with a small area guaranteed that every citizen would be able to travel by horse back to the county seat and back home in one day.[35]

The drought of 1887 ended a decade of optimism. Farmers and cattlemen could not meet their loans, banks and businesses failed and thousands of the state's citizens, particularly in the western counties, left the state. Two years later, the opening of land for settlement in Oklahoma created an additional exodus of 50,000 Kansas settlers. Ironically, that same year Kansas had its largest corn crop. Once again, Eastern emigrants soon filled the western counties and another year of good crops restored confidence. And, despite the financial panic of 1893 and a mild crop failure that year, the overall the value of livestock and farm products in Kansas reached more than $4 billion by 1894, making possible the payment of around $100 million in public and private debt.[36]

These boom to bust episodes may account for the ferocity of the county seat wars that occurred in the formation of the state's last 25 counties. Another explanation may be the brutal nature of homesteading on the western plains. Whatever the causes, settlers who came to Kansas during this period seeking land grants displayed a singular viciousness in comparison to the county seat conflicts of earlier periods; killings occurred in three western Kansas counties and the state militia on several occasions had to intervene to restore order.

The organization of Greeley County on July 9, 1888 as the state's 105th county signaled the completion of the creation of a county structure of government in Kansas. By 1890, the state's population stood at 1.4 million with government lands still available for homesteading or direct acquisition.[37] Although still sparse in the western part of the state, the railroad network running through Kansas provided a reasonable degree of access to move people, produce and goods. A decade of general prosperity followed, interrupted only by the hard times of a national depression from 1893–1895.

In its 1890 report, the Bureau of the Census announced that for the first time a discernable line constituting a frontier no longer existed. That same year, the army engaged in the tragic massacre of the Lakota Sioux at Wounded Knee. These events symbolized the end of the federal government's 100 years of activity relating to Euro-American settlement in the West.

Extant county courthouses dating from the 1880s are located in Pottawatomie (1884), Linn (1885–1886), Decatur (1886), Gove (1886), Old Logan (1887), Montgomery (1887), Old Sedgwick (1888), Trego (1888), Rush (1888–1889), and Old Greeley (1889– 1890) counties. Of these county courthouses, those listed in the National Register and their dates of listing are located in Old Sedgwick (1971), Old Logan (1972), Rush (1972), Linn (1974), and Old Greeley (1976).

Extant county courthouses dating from the 1890s are located in Marshall (1891–1892), Franklin (1891–1893), McPherson (1894–1895), Atchison (1896–1897), Miami (1897–1899), Geary (1899–1900), Woodson (1899–1900),

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35 Ibid., 41–42.
36 WPA Guide, 59.
37 Sachs, 10.

and Lincoln (1899–1900) counties. Of these county courthouses, those listed in the National Register and their dates of listing are in Franklin (1972), Miami (1973), Marshall (1974), Atchison (1975), McPherson (1976), Lincoln (1976), and Woodson (1985) counties.

KANSAS COURTHOUSES AND THEIR CHANGING USE: 1900–1950

AGRICULTURE AND INDUSTRIALIZATION: 1900–1930

Historians refer to the first 15 years of the twentieth century as the "Golden Age of Agriculture" in the United States. Kansas played an important role in the era. Raising cattle and corn were the major agricultural industries in the eastern part of the state. The Flint Hills' rich pasturelands in central Kansas formed an important component in the state's growing livestock industry. And, the wheat farming and cattle areas in the dryer climate of the west added to the state's important role as part of the nation's breadbasket.[38]

During the first decades of the twentieth century, increased mechanization enabled fewer workers to manage larger farms and the size of individual farming operations grew. Wheat became a billion-dollar-a-year crop making Kansas the nation's number one producer by 1920. Proximity to cattle towns guaranteed the state's ranking as second in the nation in meatpacking. At the same time the discovery and extraction of substantial oil and natural gas fields in Kansas contributed to the state's industrial growth and, from 1919 to 1931, Kansas ranked second in the United States in overall oil production. Its growing brick, stucco, plaster and cement industries further contributed to the diversity of the state's economic base. By the mid-1920s, the state's wealth was the highest in its history.[39]

In the 1890s, the population of the United States began to shift to urban areas. At the turn of the century, barely 10 to 15 percent of the country's inhabitants lived in the cities; but by the end of the 1920s, nearly 57 percent lived in urban areas. In Kansas, the move from farm to town was slower. Although Kansas boasted a population of one million by the mid-1880s, it was not until 1940 that it reached its second million. In 1890, 19 percent of the state's population lived in urban areas. This increased to 30 percent in 1910 and almost 40 percent by 1930.[40]

The establishment of the new gas and oil industries benefited smaller communities like Wichita.[41] The need for workers and housing created by these industries stimulated substantial growth in nearby communities. The rise of these towns and small cities changed the appearance of Kansas' communities. Population increases brought more housing and related infrastructure, increased demand for police, court, fire, water, sewer, park and public health services. These demands, in turn, created the need for new or enlarged commercial and governmental quarters and, with the rise of the use of the automobile, convenient parking.

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38 Daniel Holt, "A Time of Contrasts: Progress, Prosperity, and the Great Depression, 1900– 1940," *Kansas Preservation Plan* (Topeka: Kansas State Historical Society, 1990), 5.

39 Sachs, 13–16.

40 Ibid.

41 Ibid.

Another result of this economic growth within the state was the growing role of professional architects that changed the character and appearance of the built environment beginning in the boom years of the 1880s. Another important late nineteenth and early twentieth century force shaping the appearance of the built environment was that of the City Beautiful Movement that stimulated the growth of landscape architecture and integrated planning with architecture, particularly for large projects and public buildings. The planning aesthetic associated with the City Beautiful Movement attracted the attention of many civic leaders who sponsored or supported the construction of new public buildings and the creation of parks and boulevards. This trend occurred in Kansas' cities and larger towns and continued into the 1920s in smaller communities when a surge in development resulted in new civic buildings and spaces. During this period, the Kansas legislature passed laws requiring cities over 40,000 in population to create wide boulevards.[42] It was also during this period that many of the courthouses erected during the state's settlement period became obsolete and a second wave of courthouse building occurred. Fifty percent of the state's extant courthouses date to the period between 1900 and 1930 [Figure 6].

Even with a growing and increasingly diversified industrial base, the economy of the state remained firmly established in agriculture and associated businesses. At the beginning of the twentieth century, Kansas still had more than two million acres available for settlement, particularly in the northwest. By the onset of World War I, most of the available land was under cultivation. The boom years for agriculture that began before World War I did not peak until the 1920s. The war created an additional demand for agricultural products and a resulting land boom increased real estate values and farm mortgages.

Although the state's agricultural economy in the mid-1920s was stable, Kansas' farm families were far from prosperous. Despite the growth created by the agricultural boom and new industries, only a small percentage of farm homes and only a somewhat larger number of city homes had electricity, running water, sewers, and central heating.[43] By 1924, the debt of Kansas farmers reached $535 million, contributing to a small statewide depression prior to 1929. Compounding the problem were "progress" taxes for courthouses, schools, roads and bridges approved by the legislature in the late 1920s.[44]

Extant county courthouses dating from 1900 to 1930 are located in the following counties: Clay (1900–1901), Mitchell (1901–1902), Anderson (1901–1902), Russell (1902–1907), Douglas (1903–1904), Doniphan (1905–1906), Riley (1905–1906), Marion (1905–1907), Rawlins (1906–1907), Old Thomas (1906–1907), Klingman (1907–1908), Harper (1907–1908), Osborne (1907–1908), Elk (1907–1908), Butler (1908–1909), Pratt (1909), Saline (1910–1911), Rice (1910–1911), Leavenworth (1912), Ford (1912–1913), Phillips (1912–1913), Kiowa (1913–1914), Wallace (1914–1915), Wichita (1916–1917), Ness (1917), Chautauqua (1917–1918), Sheridan (1917–1918), Barton (1917–1918), Pawnee (1918–1919), Smith (1918–1920), Jackson (1919–1921), Crawford (1921–1922), Rooks (1921–1924), Haskell (1922), Osage (1922–1923), Scott (1924), Cheyenne (1924–1925), Brown (1925–1926), Stanton (1925–1926), Wyandotte (1925–1927), Decatur (1926–1927), Meade (1926–1928), Gray (1927), Comanche (1927–1928), Stafford (1928–1929), Finney (1928–1929), Edwards (1928–1929), Hodgeman (1929), Norton (1929), Grant (1929–1930), Bourbon (1929–1930), Reno (1929–1931), and Lane (1930).

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42 Holt, 7.

43 Most commercial buildings in small farming communities did have electricity and running water.

44 Holt, 5, 7.

Of these county courthouses, those listed in the National Register and their dates of listing are in Anderson (1972), Clay (1973), Doniphan (1974), Douglas (1975), Marion (1976), Old Thomas (1976), Mitchell (1977), Harper (1978), Klingman (1985), and Reno (1987) counties.

THE GREAT DEPRESSION

When the Great Depression hit Kansas in full force, the only businesses that contributed any stability to the state's economy were in the meatpacking industry. The state's agriculture businesses dropped in value from $545 million in 1929 to $204 million in 1932. Compounding the problems created by the Great Depression, the drought from 1935 to 1937 added to the austere conditions for farm families and dimmed any hopes of immediate recovery. During the 1930s, 103,000 people left the state. The number of farms went from a high of 174,000 to 156,00 by 1940, the lowest number since the 1880s.[45]

Due to the combination of drought and depression, federal relief programs focused particularly on the Plains states. In particular, the programs of the Kansas Emergency Relief Committee (KERC), the Work Projects Administration (WPA), the Public Works Administration (PWA) and the Civilian Conservation Corps (CCC) had a significant impact not only on the economic conditions of the state, but also on Kansas' visual landscape. Under these programs, local and state governments received funding for construction of public buildings, roads, bridges, and other public improvements to provide jobs and to stimulate the local economy. Cities and counties received funding for courthouses, city halls, libraries, ball fields, auditoriums, memorials, and other public facilities. Among these projects were the courthouses erected between 1936 and 1940 in Jewell, Kearny and Ellis counties.

Projects receiving PWA funds were usually major, long-range construction programs that employed skilled workers and benefited the general public. The WPA funded less extensive public works projects, generally those employing both skilled and unskilled workers costing less than $55,000 that could be completed within a year or two. However, it was not unusual for WPA projects to cost more than the recommended cut-off amount. In addition to these programs, the Federal Emergency Relief Commission provided Kansas with more than $10 million for highway construction.

The Kansas Emergency Relief Committee (KERC), created under Governor Alf Landon, provided considerable assistance in the early years of the Depression before federal funding became fully available. In addition to purchasing and processing agricultural products, funding approved by the state legislature assisted in the construction of 15,500 miles of roads and streets, 1,515 bridges, and seven school buildings. Funding for renovation included 74 courthouses, 971 school buildings and 326 public buildings and water and sewer systems. Beginning in 1931, KERC funded projects in cooperation with WPA programs such as the erection of the Jewell County Courthouse. The KERC obtained funding from the legislature that was matched with federal funds. The WPA normally funded 85 percent of the total costs. This procedure became the norm after 1931 and, by 1935, the state relief group acted as the procurement officer for both state funds to be given to counties and for federal monies.[46]

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45 Ibid., 9.

46 Ibid., 51–52.

Extant county courthouses dating from 1931 to 1940 are located in Sherman (1931), Wabaunsee (1931–1932), Washington (1932–1934), Jewell (1936–1937), Hamilton (1937), Kearny (1939), Republic (1939–1940), and Ellis (1940–1942) counties. Of these, a National Register listing is pending for the courthouse in Washington County.

WORLD WAR II AND POST-WAR DEVELOPMENT: 1941–1950

The disruption of private construction that resulted from the Great Depression continued after the United States entered World War II. As the nation refitted for wartime production, public works efforts also ceased. Except for very limited private construction, the principal changes in the American landscape and cityscape during those decades came from the highly selective program of funding public buildings and various defense plants. Following the end of the war, there was a real and a psychological need for all kinds of new, clear symbols of progress. The pent up need for new construction created a building boom.

An influx of over ten million returning veterans and a desire to return to normalcy fueled an almost universal desire to own a home and raise children in a new homogeneous environment.[47] During the first years of the post-war period, home ownership, particularly for white middle-class families, became a matter of public policy. The 1949 Housing Act guaranteed developers and bankers a higher profit on large housing developments targeted to the middle class. The legislation also initiated the Urban Renewal Program, which contributed to post-war white flight to the suburbs. As a result, the selling of single-family, detached houses quickly became big business.[48] Annual single-family housing starts exploded from 114,000 in 1944 to 1,692,000 by the end of the decade. Between 1950 and 1956, mortgage banking firms increased loans nationally from $6 billion to $20 billion.[49]

A number of significant factors entrenched suburban development in the United States during the post-war years. Federal programs such as the lifting of price, wage, rent and other war controls and restrictions; the Federal Housing Administration (FHA) which revolutionized home loan financing with the long term, low interest, amortized mortgage; the G. I. Bill, which allowed purchase of a home without a down payment; and the introduction of personal income tax deductions for mortgage interest, created the foundation for massive post-war suburban expansion. The significant increase in automobiles and governmental funding of limited access inter-state highways, and improved county road systems further entrenched suburban development. [50]

In Kansas, the post-war population grew steadily and, by 1950, the population reached 1.9 million. Despite suburban growth and the loss of rural residents during the Great Depression and war years, in 1950 the state remained essentially rural in character.

Significant and rapid changes occurred in transportation within the state during the post war years. Kansas' territorial government authorized in the 1850s the establishment of a public road on every section line in the state. By the end of World War II, the number of miles of road was considerably less than what had been authorized

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47 Gwendolyn Wright, *Building The Dream: A Social History of Housing in America* (Cambridge: MIT Press, 1981), 242.

48 Ibid., 246– 47.

49 Ibid.,, 242; and Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States*, (New York: Oxford University Press, 1985), 233.

50 Wright, 248.

almost a hundred years before. Prior to World War I, road construction came under local governmental (county) control. The passage in 1916 of the federal Rural Roads Act provided 50 percent of the funds necessary for road construction to states. Kansas completed the transition from county to state control of major roads in 1929 and, in the 1930s, began upgrading these highways. Delayed by the Great Depression and World War II, the state did not complete the long-range highway building program initiated in 1946 until the late 1960s. The later major improvements in roads came with the enactment of the federal Interstate Highway Act of 1956 that provided 90 percent matching funds to states for road construction.

The highway projects initiated after World War II profoundly affected the small towns of Kansas. The routing of highways through, around or past communities not only created growth patterns that changed the town's physical orientation, the new roadways also created a significant number of ghost towns, particularly in the central and western parts of the state.[51]

The changes in the role of local government, technology, and function of local government in post-World War II Kansas rendered the traditional county courthouse obsolete. Before World War II, the role of the county courthouse remained essentially unchanged; whatever the decade, the functional elements and essential plan of the courthouse was the same. Improved road systems after the war reduced the time necessary to travel to the county seat and the traditional amenities and public rooms created to accommodate the needs of rural families traveling a distance to reach the county seat disappeared. The advent of central heating and air conditioning systems made high ceilings, large windows, and broad, open stairways unnecessary. Public trials and court sessions ceased to be popular entertainment as movies, radio, and later television became the most popular form of entertainment. As a result, the large courtroom became outmoded. Furthermore, the different space requirements of modern litigation and new court service agencies made traditional court administrative spaces obsolete. The traditional location of courtrooms and jails on the upper floors with no elevator service created accessibility issues for the aged and disabled.

At the same time, urban and suburban growth increased the size of administrative agencies of county government traditionally located in the courthouse. The growing demand for expanded social and governmental services and the need for new equipment brought about by technological change required new or expanded facilities. Moreover, the special needs exclusive to judicial function or to administrative function became more complex and separate. In particular, security issues and the growth in inmate population challenged the county jail's traditional location on the upper floor of the county courthouse.[52] As a result, designers of the contemporary post-war county courthouse abandoned traditional courthouse plans and architecture and began to execute new designs that differed little in material, form or design from the appearance of commercial office buildings.

Extant county courthouses dating from 1941 to 1950 are located in Labette (1949) and Ellsworth (1950) counties.. None of these courthouses are listed in the National Register. County courthouses dating from 1951 to 1980 are located in Clark (1951), Sumner (1951–1952), Johnson (1952), Lyon (1953–1954), Nemaha (1955) Barber (1956), Dickinson (1956), and Ottawa (1956) counties Greenwood (1957), Sedgwick (1957), Seward (1957), Cloud (1958), Graham (1958), Wilson (1960), Shawnee (c.1960), Cowley (1962), Jefferson (1962), Neosho

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51 Stuewe, 75.

52 Wortman, 2–3.

(1963), Coffey (1963–1964), Morton (1964), Logan (1965), Harvey (1966), Morris (1969), and Cherokee (1972) counties. None of these courthouses are listed in the National Register.

ARCHITECTURE OF KANSAS COURTHOUSES: 1861–1950

In the United States, the design of public buildings reflected the nationally or regionally accepted styles of the day. New designs and architectural innovation did not appeal to the farmers and business leaders who approved bond issues for new government buildings. Nevertheless, even if courthouses were not, in the larger scheme of national architectural history, especially unique when constructed, these buildings continue to have historic and aesthetic value. Whether they reflect highly ornamented high style designs and quality craftsmanship or whether they are simple designs, they reflect the particular circumstances of their location and associations. As individual units of a particular type, they contribute to a rich vocabulary of their particular style. As a collection of styles erected at different periods, they demonstrate the evolution of courthouse design in Kansas. Where once they shared the same distinctive characteristics of their time, today, many of them are important as lone survivors of their age and/or stylistic family. Others of the same design remain in sufficient numbers to communicate the many variations on a common stylistic theme or the evolution of the work of a master architect over a period of time.

While most had exposure to the Greek and Roman temple prototype, most county commissioners did not have a keen understanding of architectural styles. Few understood the aesthetic of Richardson Romanesque or that the courthouse they wanted designed "along simple, graceful lines entirely absent of any of the 'gingerbread' effects"[53] reflected designs first used in the Renaissance. Moreover, the fact that they hired academically trained architects did not mean that county commissioners wanted the latest in architectural styling. Financially conservative and traditional in their tastes, county decision-makers usually selected a style that was well entrenched. And, while they competed with other counties for the status of the most striking, up-to-date facility, they were more comfortable copying the designs of other courthouses than in establishing a new avant-garde approach to their own seat of justice. In Kansas, the practice of touring different counties to view new courthouses contributed to this conservative approach. Commissioners often returned home impressed by the look of a certain courthouse or the design of a particular architect.

One result of the continued use of certain architectural styles for courthouses long after they ceased to be used in residential and commercial buildings, was the advent of stylistic hybrids that became almost a form of historic eclecticism. While architects and clients embraced certain aspects of a new emerging style, they were often reluctant to abandon references to accepted traditional styles. In Kansas, perhaps the most notable examples of this phenomenon are the courthouses of the state's most prolific courthouse architect, George P. Washburn, which rely on classical/colonial revival features incorporated in Richardson Romanesque styling.[54]

The use of established Kansas architectural firms specializing in public buildings beginning in the late nineteenth century further reinforced the commonality of county courthouse design in the state. For example, between 1890 and 1910, the architectural firms of J.C. Holland and G. P. Washburn accounted for 67 percent of the 27

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53 Wortman, 24, referring to the 1911 Leavenworth County Courthouse.

54 Ibid., 25.

commissions for new courthouses. Both architects executed designs in the then popular Richardson Romanesque style. What cannot be readily discerned is whether these architects chose the style based on its popularity or whether they favored the idiom for courthouse design.

Whatever the style, or even the size, the courthouse seemed imposing. Courthouse architects capitalized on the generous piece of land set apart from but adjacent to the county seat's commercial area. Using a basic plan that incorporated space for the specific functions of county government, the architect added tower, portico and/or colonnade to give weight and focus to the edifice. Almost always the design featured an elevated entrance accessed by a grand staircase. Inside, wide halls and stairways led to the grand courtroom, the focal point of the building and the primary purpose of county government. The various offices that supported the administrative function of the county flanked the main corridors.[55]

THE COURTHOUSE LANDSCAPE

The siting of the courthouse was important. Kansas courthouses share common types of location and landscaping. The town's civic fathers, as part of an effort to secure county seat designation, often donated or set aside a prize piece of land, usually at a high elevation and/or near the commercial center, for the courthouse. In other instances, once voters established the location for their county seat, the choice of a site for the courthouse was part of a plan by local boosters to insure that flow of traffic to the courthouse would be through the commercial district. Whatever the reasons for selection of the site, the courthouse, sitting on its spacious landscaped park in the downtown "square," or located at the end of the main commercial street (or a few blocks behind it), was an island of dignity and calm apart from the clamor of the town's commercial establishments.[56] The description of the Oskaloosa Town Square by A.T. Andreas in his history reflects a typical treatment.

> *The courthouse is a fine two story brick building 50 feet by 70 feet in size and is situated in the center of the public square, which is finely ornamented by a grove of tall maple trees, so thickly set as to shade all over the square, and make one of the finest of parks."* [57]

THE COURTHOUSE PLAN

The plan of Kansas' county courthouses evolved by the late nineteenth century into variations on a common arrangement of rooms designated for specific functions. This layout continued to be used until after World War II. Most courthouses were three or four stories in height and incorporated a hierarchy of functions located off main corridors accessed by two or more staircases. The ground floor was at grade or slightly below and housed auxiliary functions such as the boiler room, facility manager's offices, toilets, sitting/meeting rooms and storage areas. The first (main) floor usually sat well above grade because the basement (ground floor) rose partially above grade. Approached via an exterior staircase, the first floor housed the county offices most frequently used by the public—the county clerk, register of deeds, county treasurer, engineer, appraiser, and county commissioners. The second floor held the circuit courtroom and, sometimes a probate courtroom, judge's office, jury room, and the offices of

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55 Ibid., 33.
56 Ibid., 32–33.
57 Sachs, 20.

the sheriff and county attorney. The courtroom was usually opposite the central grand staircase and the building's primary entrance. Up until the period after World War II, the American courtroom, in size and arrangement has its antecedents in the old English courtroom. Of grand proportions, the courtroom often rose one-and-a-half or two stories in height. The third story historically housed the county jail. The window openings on this level were not obvious from the exterior, often incorporated in the ornamentation of the cornice, parapet and/or balustrades along the roofline. The use of this floor for jail facilities continued well into the twentieth century. Three excellent examples of the exterior design treatments that disguised the third-floor jail function from the public view are the 1907 Richardson Romanesque Courthouse in Osborn County, the 1924 Classical Revival style Cheyenne County courthouse and the 1940s Art Deco style Republic County Courthouse. In many counties, the courthouse also housed city offices. The Cheyenne County Courthouse plan reflects the most typical arrangement of spaces found in the late nineteenth and first half of the twentieth century [Figures 7–10].

The courthouse design also incorporated spaces for less formalized functions. Courthouses erected at a time when a journey to the county seat could consume an entire day had special rooms that accommodated travelers' needs. The location of large restrooms found in many courthouse basements accommodated women and children weary from traveling or shopping. The "farmer's assembly room" (men's room) with its own lavatory and toilet facilities was conveniently located nearby. The Howard County newspaper commented about these facilities in the proposed 1907 Elk County Courthouse. " These warm apartments will always be open to those who may have long drives from the outside districts, especially with children." Some suggested that the new Harper County Courthouse's ladies rest room have record player and John Philip Sousa records for the pleasure of the weary. The 1919 Pawnee County Courthouse's women's room seated 50, had reed furniture with tapestry upholstery and included a writing desk, tables, settees, a mirror, curtains and rugs.[58]

EVOLUTION OF ARCHITECTURAL COURTHOUSE STYLES

Between the time Kansas entered the Union and 1950, the styles of architecture used in courthouse construction fall into four distinct stylistic periods. Each period is marked by particular styles of architecture. The first era featured courthouses of a square box-type building with a pitched hip or gable roof. Many of these buildings were of frame construction and others featured masonry walls of soft brick or native stone. The second period in courthouse architecture began sometime in the 1880s and included masonry courthouses with a high ornamental tower over the center front, often the most outstanding feature of the county seat city. The third period began about 1910 when reinforced concrete and steel construction guaranteed that most new courthouses were completely fireproof. A flat roof replaced the tower and the hip or gabled roof with no projections above the firewall line. Most were adaptations of classical styles of architecture featuring ornamental columns and cornices. Later examples allude to earlier classical forms by the arrangement of vertical bays, created by windows on the façade, particularly the primary façade. At this time, the design incorporated a jail built on the top floor instead of in a separate building. The final stage is the post-World War II period with buildings executed in the Modern styles defined by well proportioned, simple vertical and horizontal lines. All utilized reinforced concrete or steel frame construction with stone or brick veneers and, some utilized concrete exterior surfaces.[59]

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58 Wortman, 26.

59 Thomas W. Williamson, "The Evolution of Courthouse Building in Kansas," *Government Journal* (June 1946.) Vertical File. Kansas State Historical Society.

Early Statehood Period: 1861–1880

Civic Architecture and Kansas Courthouses

At the time Kansas entered the Union, 35 urban centers in the United States had populations exceeding 25,000. Thirty years later, there were almost four times that number and, at least two dozen cities claimed more than 100,000 inhabitants. At this time, sharp differences emerged between East and West and between village, town and city. Commercial centers began to have specialized areas that relegated administrative, retail, wholesale, industrial, recreational and professional services to certain locations. Architects and builders designed new building types for specific functions or reinterpreted and adapted traditional designs for new uses. Out of this emerged the commercial block, office building, city hall, courthouse, schoolhouse, opera house, hotel, department store, manufacturing plant and warehouse designs.[60]

The explosion in population resulted in rapidly changing styles. The rich and robust Italianate, Second Empire and Romanesque styles, with their exuberant designs, appealed to the citizens of the prosperous post-Civil War period. In city or town, there was a perceived and psychological need to make order from the chaos of the war and the early settlement period. In rural and urban communities, elected officials commissioned the leveling of bluffs, erection of bridges, and paving of streets. Citizens voted bond issues to install gas, electricity, and telephone lines. New concerns for public health and safety resulted in fire and building codes and creation of water and sewer systems. Through boom years, the shape of the downtown business center expanded as more commission houses, banks, industrial headquarters, offices, hotels and retail shops appeared.

To satisfy an emerging interest in civic amenities, the design of public buildings during this period became more impressive, featuring designed landscapes.[61] Their complex building plans utilized projections and recesses, lateral extensions, and cross axes. In particular, the laterally extended three-block plan with connecting windows gained favor. Two styles were particularly popular during this period. The Italianate style, which came into fashion after 1855, when adapted to courthouse design usually featured a flat or low pitched hip roofline with a square tower or cupola, wide eaves with brackets, and tall, paired windows with pronounced hoods or elaborated crowns. The Second Empire style courthouse (1855–1885) with its highly sculptural mansard roof was a more grandiose elaboration of the Italianate, often incorporating design motifs from the Gothic Revival style (1840–1880).

Building Materials and New Technologies

Function above all determined the materials and technologies utilized in courthouse design. Public and commercial buildings erected during the post-Civil War period utilized both traditional and new materials in a variety of combinations to create a rich and dramatic effect. Typical of these juxtapositions was the use of smooth, hard dark-red or dark-brown brick with crisp, icy-toned limestone and sharp, black iron roof cresting adjacent to dense, smoky slate roof tiles. Other techniques utilized both rough-hewn ashlar and polished stone treatments—brownstone, dark granite, and limestone—to enhance visual and tactile appeal.[62]

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60 Carole Rifkind. *A Field Guide to American Architecture* (New York: Times Mirror New American Library, 1980), 193.

61 Ibid.

62 Ibid., 194.

During this period architects and builders quickly adopted innovations in building techniques. The history of county courthouse construction in Kansas, as in other states, reflects the systematic adaptation of the latest in structural systems—wood, iron, then steel and finally, reinforced concrete replaced wood beams, rafters, joists, and studs. Before the composition flat roofs, slate or metal composed the roof of the county courthouse. Tile, stone and terrazzo replaced wood floors and wainscoting.[63]

Extant Courthouses

The earliest examples of high style architecture in Kansas occurred in the older communities along the eastern edge of the state. Public architecture, including county courthouses, in these areas followed nationally popular styles.[64] The only surviving courthouse erected in Kansas during this period is the Second Empire style, limestone Chase County Courthouse in Cottonwood Falls designed by architect, John Haskell and erected in 1871–1872.[65]

Late Settlement Period: 1880–1900

Civic Architecture and Kansas Courthouses

The prosperity of the 1880s resulted in a substantial building boom in Kansas. Prosperous times attracted professionally trained architects to the state. The decade proved to be architecturally important in the state as a number of significant buildings were erected.

By far the most popular style for public buildings in the 1880s and 1890s in Kansas, and throughout the country, was the Richardson Romanesque style. Its solid rusticated stonework and massive proportions pointed dormers breaking out of a hipped roof, round arches and rounded towers and turrets provided an ideal design treatment for the county courthouse as the dominant building in the community. The name of the style indicates the broad influence of the Boston firm of architect Henry Hobson Richardson. Richardson's interpretation of the Romanesque design idiom gained popularity because of its adaptability to a wide range of residential, civic and commercial building types. In Kansas, the style frequently appeared adapted to three key building types: courthouse, railroad stations and banks.[66] Although the passage of time brought about greater and greater dilution of his style, H. H. Richardson's influence lasted at least two decades beyond his death in 1886.[67]

Less popular, but gaining use in government buildings by the turn of the century was the Renaissance Revival style. In particular, these designs utilized the Renaissance dome and free adaptation of Classic forms. They reflected a gradual trend, beginning as early as the 1870s, of a reaction to the eclecticism of the late nineteenth century and a return to designs with greater symmetry.

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63 Wortman, 22.

64 Sachs, 20.

65 The building is listed in the National Register of Historic Places.

66 Sachs., 21.

67 Albert J. Larson, "From Vernacular Through High-Style: The Ubiquitous American County Courthouse," *Purposes in Built Form & Cultural Research. Proceedings of the 1986 international conference on Built Form & Cultural Research: Purposes in Understanding Socio-cultural aspects of built Environments, 5-8 November 1986, at the University of Kansas* (Lawrence: University of Kansas Press, 1986), 58.

Building Materials and New Technology

By the early 1880s, the horse car and railroads dominated transportation in Kansas and, in larger towns, gas lighting came into general use. New commercial and public buildings featured load-bearing masonry walls with cast iron fronts. By the end of the decade, iron still was more common than steel as a framing material. Natural cements, rather than artificial Portland cements prevailed until the end of the century.[68]

The courthouses erected in Kansas during this period featured masonry construction utilizing either brick or stone walls. Public buildings at this time employed a wide variety of traditional and innovative materials. The most common arrangement found in Kansas courthouses was the use of smooth, hard-fired, dark brick juxtaposed with the bright white limestone architectural detail. During this period terra-cotta cast in panels and as moldings also came into use.

Extant Courthouses

There are 17 remaining courthouses from this period [Figure 5].[69] Ten of these are examples of the popular Richardson Romanesque style. The 1884 Potawatomie County Courthouse is one of the few remaining Kansas Courthouses executed in the Italianate style, and the Old Logan County Courthouse is the only remaining example with Second Empire stylistic references. The Linn County Courthouse and the Old Greeley County Courthouse are unique adaptations of the Queen Anne style to the courthouse building form. Other courthouses reflect vernacular variations of late Victorian era stylistic idioms.

Early Twentieth Century Period: 1901–1930

Civic Architecture and Kansas Courthouses

The 1893 Columbian Exposition inaugurated a national passion for what became known as the City Beautiful Movement. This movement originated in the "Ecole des Beaux-Arts" in Paris that trained an entire generation of architects and designers. Incorporating the disciplines of architecture, planning, and landscape design, the Beaux Arts style[70] is loosely based on the classical Greek and Roman architecture as defined and delineated by the academicians of the French school. The exposure of the general public to the Neo-Classical and more elaborate Beaux Arts style provided by the Columbian Exposition profoundly changed the nature of public architecture and landscape design in America in the late nineteenth and early twentieth centuries.

While the influence of the Beaux Arts school on should not be minimized, it is no coincidence that the popularity of variations of classical revival styles had links to the turn of the century progressive social movement; the use of classical idiom with its references to the birthplace of democratic ideals provides a noble style evoking reform and

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68 Jorbe Burchard and Albert Bush-Brown, *The Architecture of America A Social and Cultural History* (Boston: Little Brown and Company, 1961), 136–137. The manufacture of artificial Portland cement began in the United States at Lehigh, Pennsylvania in 1875, but a decade later the material was still not an important ingredient in building construction. It was not until a great deal of experimentation had been conducted that increased its strength in tension that it came into general usage in the early twentieth century. Indeed, it could not be until a great deal of experiment had been conducted.

69 Note: Figures 5 and 6 indicate courthouses erected between 1800 and 1930 that are listed in the National Register of Historic Places.

70 Also referred to as Beaux Arts Classicism.

progress toward perfection. Moreover, the return to classicism reflected conservatism on the part of both architect and client, a return to the classical styles of the eighteenth and early nineteenth centuries.

One result of these forces was the emergence of monumental, symmetrical, well-appointed buildings and structures with a rich and expansive use of classical ornamentation in the larger cities. At the same time, the Greco-Roman temple of justice seemed to be the appropriate design choice for the county seat as well as for state and national monumental architecture.

The return to classical motifs that stimulated the birth of the Renaissance and Classical Revival architectural styles became well established by 1895 and continued until the 1930s.[71] It occurred at a time in the country's development when most cities acquired additional post offices, courthouses, office buildings, federal banks and governmental agencies grew in size and number. Consequently, a wave of classicism moved across the country.

When executed in public buildings the Classical Revival styles tended to be larger, grander and more elaborate than earlier nineteenth century Greco-Roman revival styles.[72] From urban ensembles sited along grand boulevards to the college campus to the courthouse square, a wide range of public buildings utilized the Classical, Renaissance and Beaux Arts revival styles—civic monuments, memorial buildings and commemorative sculptures; courthouses and capital buildings; symphony halls, museums, and libraries; university halls; banks; hotels; and even fire and police stations. As applied to the county courthouse, the style reflected various Greco-Roman influences, often including a portico with triangular pediment, a cornice with Greek motif providing a horizontal contrast to the vertical emphasis of the columns, and distinct horizontal zones. A classically designed envelope composed of light-toned, domed, columned and pilastered stone encased the courthouses erected during this period. Sited in landscaped parks, the new plan emphasized grand exterior and interior staircases and overly large public spaces while delegating functional areas to secondary spaces.[73]

The end of World War I and a return to prosperity ushered in a boom decade in construction and a wave of new courthouse construction in Kansas. During this period, the classical idiom became more streamlined as courthouses began to grow in size in response to increased economic activity and a growth of administrative functions.[74] These courthouses reflect the blurring of the City Beautiful Movement and a shift from the idealistic and grand conspicuous classical interpretation of Roman architecture to a streamlined pragmatic approach to design. In conservative regions, such as the rural county seats in Kansas, there was a movement towards simple "modern" government buildings with restrained classical references. Although excessive ornamentation began to disappear and an emphasis on providing spacious and convenient quarters emerged, the plans of these period revival and

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71 John C. Poppeliers, S. Allen Chambers, and Nancy B. Schwartz, authors of *What Style Is It? A guide to American Architecture* (Washington D.C.: Preservation Press, National Park Service, Department of the Interior), places the Classical Revival Style as a later more refined continuum (or sub-type) of the Beaux Arts traditions. Because courthouse design in Kansas generally tended to be restrained treatments of popular high-style architecture and use of these styles continued long after these styles had peaked in usage, the distinction between the two styles based on time frame is difficult. Section F. elaborates more clearly on the distinction and resulting classification as it relates to courthouses.

72 Rifkind, 220.

73 Burchard, 136–137, and Larson, 58–59.

74 Larson, 58.

modern public buildings still tended to be similar to the self-contained, low, axially arranged civic buildings that capitalized on a grand approach, designed by Beaux Arts trained architects.[75]

Building Materials and New Technology

The light palette of the designs emanating from the Beaux Arts school were a noticeable departure from the use of contrasting dark and light materials in the late Victorian period. White, cream, light gray marble, limestone or cast stone; buff-colored brick; and white vitreous, glazed brick replaced dark, hard-fired brick, granite and sandstone. Ornamental detail shifted from stone and iron to a wider range of materials—bronze, steel alloys, copper, and brass. Following World War I, the use of pastel colored terra-cotta and soft yellow and russet unglazed bricks created tapestry effects on contrasting masonry walls.[76]

The widespread use of elevators, steel frame construction, and reinforced concrete during this period also changed the physical appearance of the larger communities in Kansas. And, while the courthouse continued to dominate the county seat, public and commercial buildings became larger and taller during this period.[77]

Extant Courthouses

Fifty-three county courthouses in Kansas date from 1901 to 1930. Of these, 16 dating from 1900 to 1910 are Richardson Romanesque designs. These buildings and the 31 Classical Revival courthouses dating from 1909 and 1930 indicate the retention of popular styles for courthouse design well past their era of popular use for other types of buildings. Most courthouses erected during this period in the classical tradition became, as the years passed, more and more restrained and, even, streamlined versions of the style. Five courthouses erected between 1928 and 1930 reflect the transition to modern styles in the last years of the 1920s. Of these, three are restrained examples of the popular European Art Deco style.

Great Depression and World War II Period: 1931–1945

The Great Depression disrupted the trend toward urban planning and the social and physical reshaping of urban areas. In Kansas a prolonged drought that included raging dust storms during 1934 and 1935 as well as the economic depression, slowed all growth. Private construction of architect designed buildings essentially ceased through much of the 1930s.

Civic Architecture and Kansas Courthouses

Although neo-Classical style courthouses continued to be built into the 1930s, a new mode established itself nationally. Due to the prosperity enjoyed in the 1920s, a general acceptance of designs inspired by the Moderne Movement's Art Deco style occurred. The style originated in Europe and gained popularity in America in the late 1920s, becoming the first widely popular style in nearly three decades that departed from the traditional revival styles that Americans chose for their government, commercial, and institutional buildings. The style took its name from the *Exposition Internationale des Arts Decoratifs and Industriels Modernes* held in Paris in 1925, which repudiated classical and revival styles and embraced artistic expression that complemented the modern machine

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75 "Kansas Courthouses," Govern*ment Journal,* August 1946, p. 14. Vertical File. Kansas State Historical Society.

76 Rifkind, 218.

77 Burchard, 136–137.

age. By the end of the decade, both high style and restrained versions of the Art Deco style quickly appeared in commercial buildings on the main streets of American towns and cities including those in Kansas.

More functional in design, courthouses erected in Kansas and other states included linear, hard-edged compositions that accented verticality and featured stylized geometrical decoration. Art Deco continued in the Great Depression years of the early 1930s, although in a subdued form. As the sobering realities of the depression set in, however, the high-style Art Deco building seemed extravagantly fussy. Designers inspired by the austere Modern movement that evolved out of the plain, cubist, European International Style began to appear in public architecture. As interpreted in America, the Modern style of the 1930s featured cubic and cylindrical forms with a horizontal emphasis, smooth surfaces and curving shapes, and a minimum of ornamentation.

Despite the decline in construction during the depression, the new architecture reflected changing national stylistic preferences. In particular, the state and federal relief programs played an important role in introducing to the country the simplified design and ornament that evolved from the streamlined Moderne style. As part of the employment and public work programs initiated during the Great Depression years, the Works Progress Administration (WPA) stimulated the spread of these modern architectural forms throughout the country. During this period architects worked almost exclusively on government funded projects such as dams, bridges, parks, schools, stadiums, post offices, city halls, courthouses, and fire and police stations. The WPA program's use of simple and cost efficient designs based on the new modern style spread the style by throughout the country. The targeted funding for construction programs in the Midwest—the area hit hardest hard times and drought—assured the use of the style in small towns and urban centers.

After the completion of the Reno County Courthouse and the remodeling of the Montgomery County Courthouse in 1931, there was a lull in courthouse construction in Kansas. Subsequent work proceeded as part of work relief programs that funded courthouse repairs in many counties to provide quarters for the expanded social welfare offices. Jewell County erected the first courthouse in Kansas that was a work relief project. Kearny County followed suit and secured funding in 1934. Hamilton County's 1936 courthouse was a WPA project. Republic and Ellis counties finished their federally funded modern buildings in 1939 and 1942 respectively.[78]

A change occurred after 1938 when the prospects of U.S. entry in the escalating war in Europe prompted the government to begin to reallocate resources from Depression era projects to preparation for combat. The American public's taste shifted from the austere modern designs to old building forms and historical styles, that were familiar and, thus, reassuring.

Building Materials and New Technology

The emergence of the Modern Movement and International Style resulted from the new structural principles based on the use of reinforced concrete and steel frame construction methods. Poured concrete construction and cast concrete ornament, glass and steel became commonly used materials, replacing brick and stone. Art Deco brought Formica, black glass and marble, bronze and terra-cotta into common usage in commercial and institutional

78 "Kansas Courthouses," August 1946, 15.

buildings. The Moderne style introduced the use of large expanses of glass, glass brick, chrome, and stainless steel. Poured concrete construction and cast concrete ornament are frequent in 1930s construction.[79]

Extant Courthouses

During the period from 1931 to the entry of the United States into World War II in 1941, only eight Kansas counties erected new courthouses. The design of the courthouses in Sherman, Wabaunsee, Washington, Hamilton, Kearny and Ellis counties, reflect defined stages in the merging of traditional classical forms with streamlined modern design. The courthouses erected in Jewell and Republic counties also reflect this transition as well as the influences of the Art Deco style. While all can be classified as part of the modern movement in American architecture, representing the shift to new accepted architectural forms of the period in which they were erected, each, in form and arrangement of masses and fenestration, still retains classical references in the arrangement of their stylistic elements. This hybridization has been aptly termed as "modern classical eclecticism" by Kansas architectural historians.[80]

Post-World War II Period: 1946–1950

As the possibility of the war ending became more certain, the Kansas Legislature passed enabling laws to meet the pent-up need for new public facilities. In 1945, 15 counties passed special building fund levies for courthouses and jails. The largest number were 1-mill levies, issued for a 10-year period in accordance with the 1945 legislation, which added the special category to augment the regular county tax levy limits. Six counties started building fund levies prior to 1945 under different provisions.[81] In the decade that followed county construction included 14 new courthouses and two additions, 30 courthouse remodelings and eight new jails. The construction was the greatest county building and remodeling activity over a ten-year span since the turn of the century. Four more courthouses were under construction and 16 counties planned to remodel or replace their courthouses.[82]

Based on the new architecture that originated in Europe as early as 1929 that became known as the International Style, the post-World War II American Modern Movement style featured what is known as "structural expressionism," an exposed structure with rows of identical windows. Constructed for utility, these buildings reflect a noticeable absence of historical architectural references. Usually rectangular or square in shape, the style employs widespread use of concrete beams and columns and various combinations of materials such as poured concrete, textured concrete, brick, glass, and steel. Due to the emphasis on function determining design, uniform panels of brick and mass-produced curtain wall took the place of polychrome, ornamented walls of brick and limestone. Sharp geometric forms replaced the dramatic dome or turret silhouette.[83]

As applied to courthouses, these new facilities not only departed in exterior design, they also had a different allocation of interior spaces from the courthouses built in the late nineteenth and early twentieth centuries. Prior to this time, the role of the county courthouse had not changed in rural counties and communities. The post-war

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79 Rifkind, 218

80 Wortman, 53.

81 "Kansas Courthouses," *Government Journal*, June 1946, 12. Vertical File. Kansas State Historical Society.

82 "Modernistic Trend Replaces Ornate in New Courthouse Buildings," *Government Journal*. n.d. Vertical File. Kansas State Historical Society. 446.

83 Larson, 59.

building boom and urbanization that followed the construction hiatus created by the Great Depression and World War II, however, transformed the function of county government in many areas and created need for different types of facilities. Not only modern designs, but also new plans and building forms replaced aging and obsolete facilities. The new functions created by the Depression era programs and post-war changes created a need for different spaces. These conditions and the economy and efficiency of Modern style architecture prompted some elected officials to abandon traditional courthouse design and forms.

The 1945 plans to replace Greenwood County's 74-year-old limestone building reflect a transition in allocation of space. The modern, concrete design assigned basement space to the increasing number of agencies—the farm bureau, welfare office, county nurse, laboratories, an assembly room with kitchen—while the ladies' lounge and quarters for the custodian reflected traditional uses of basement spaces. On the upper floors, however, the use of space did not differ from the past. On the first floor, the most frequently used services by the public, the offices for county administration remained. As in the past, the second floor housed court and police functions—courtroom, judges quarters and the sheriff's office. Living quarters for the sheriff and the jail cells were on the third floor. This arrangement was fairly typical in courthouses built in the late forties.[84]

Other communities modernized their courthouses and/or built annexes. County commissioners in Jefferson County retained their 79-year-old historic courthouse's exterior and remodeled the interior. The work included rearranging office spaces, and installing new oak floors, new wiring, fluorescent lights, "Celotex" ceiling panels, and venetian blinds. Newly painted white walls and ivory woodwork, and refurbished stairs and banisters provided a fresh, modern feeling. To accommodate the number of expanding county agencies, the commissioners purchased a stone building on the west side of the courthouse square.[85]

In a number of county seats, the elected officials not only abandoned facilities for modern accommodations; they demolished the previous courthouse. Sumner County tried to sell its Richardson Romanesque limestone building and, when no buyers appeared, demolished the building and sold the materials for salvage.[86]

In 1958, the *Kansas Government Journal* assessed the State's newest courthouses finding that they were "much like any other modern office building."[87] From the outside, there was little in the design, ornamentation and materials, and siting to distinguish the new, post-war courthouses from commercial or institutional buildings of the same period. The traditional features and amenities that made the courthouse a visible monument no longer adorned the building. Even the site changed. New to the design of the Courthouse was the provision of off-street parking lots for the public and employees. Jail and sheriff offices, more often than not, now were in adjacent facilities that were part of a municipal/county complex.

On the inside the arrangement of spaces reflected new and changing conditions and began to be grouped in accordance with interrelated work. Courtrooms were smaller and expanded office spaces accommodated new court services. Elevators provided access to expanded non-judicial agencies traditionally located in the courthouse.

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84 "Kansas Courthouses," *Government Journal,* July 1946, 15–16. Vertical File. Kansas State Historical Society.

85 Ibid.

86 Ibid., 16.

87 Wortman, 53.

Large light vaults and workrooms for records replaced airless vaults. Other spaces housed new equipment. A number of county facilities included rooms for the county historical society.[88] The grand exterior stairway and vast open axial hall disappeared, as did the commodious public rest areas and toilet facilities once found on the ground floor.

The new jails, whether in separate buildings or in the traditional third floor location, contained modern law enforcement features such as separate cell blocks for men, women, and juveniles; conference rooms and vault storage for files; and remote control cell doors. For those located in the upper story of the courthouse, living quarters for the sheriff continued to be provided as well as special elevators and stairways.

Over 30 courthouses received "face-lifts" during this period. Work ranged from complete retrofitting to repair and addition of modern conveniences. Typically the work included rewiring, replumbing, addition of air conditioning, and installation of elevators, new roofs, flooring, electrical fixtures, exterior lighting, acoustical tile ceilings, new boilers and automatic, new vaults, entrance doors and windows.

Many of the new modern courthouses feature long, low one- or two-story designs with restrained ornamentation. Others were grander, such as the 1957 Cherokee County Courthouse. The three-story building of buff and pink brick trimmed with white Bedford stone featured French marble pillars and stairways. Cast aluminum handrails and aluminum leaf designs embedded in the marble wainscoting were novel ornamental treatments.[89]

What the post-World War II county courthouse did share with its predecessors was an economical, functional, up-to-date design. Each of the 75 courthouses constructed before 1941 that remain in Kansas reflect designs intended to facilitate the efficient conduct of county business. The 35 county courthouses erected after 1941 reflect the same goals. All represent the ideal of modernity for the county courthouse present in each era.

Building Materials and New Technology

During the post-World War II period, reinforced concrete skeleton construction was the favored structural approach to design. The use of concrete walls faced with slab stone, limestone, granite, or brick became a typical treatment. The designs of the period included the use of both light and dark brick trimmed with limestone. Later in the decade of the 1950s, polished brown or red granite or plate glass panels set in steel or aluminum frames appeared. Interior treatments included floors of colorful terrazzo or asphalt tile with walls painted in pastels (one courthouse used 23 different pastels throughout the building). Marble wainscoting graced the halls while the courtroom featured wood paneling in a variety of designs.[90]

Extant Courthouses

The 1949 Labette County and the 1950 Ellsworth County Courthouse date from the post-World War II period. Others erected in the early 1950s include the 1951 Clark County Courthouse; the 1952 Sumner and Johnson county courthouses; the 1953–1954 Lyon County courthouse; the 1955 Nemaha County Courthouse; and the Dickinson, Barber, and Ottawa courthouses erected in 1956.

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88 Ibid., 20.

89 "Modernistic Trend...," 447.

90 Ibid., 447–451.

KANSAS COURTHOUSE ARCHITECTS

The Evolution of the Architectural Profession in Kansas

The rise in professionalism to the practice of architecture in the state had its origins in the favorable economic conditions that spurred a building boom of the 1880s. When the state's most prolific designer of courthouses, George P. Washburn, arrived in Ottawa, Kansas in 1882, there were fewer than 50 architects in the entire state.

During the remainder of the decade, the number of professionally trained architects practicing in the state mushroomed. Although one did not need formal training to practice architecture in Kansas during the late nineteenth and early twentieth century,[91] the number of professionally trained architects who received important commissions in the late nineteenth century is remarkable when viewed in the context of the rural, agrarian nature of the state. Attracted by the boom economy of the 1880s, professionally trained architects from Chicago and the East opened offices in the larger communities in Kansas and western Missouri. Among those who located in Kansas at this time was Seymour Davis (1869–1923) who came to Topeka in 1883 after studying at the Philadelphia Academy of Fine Arts. Davis joined the firm of early Kansas architect John G. Haskell (1832–1907). James C. Holland (1853–1919), a state architect and influential designer of Kansas Courthouses, settled in Topeka two years after receiving training at Cornell University. George P. Washburn (1846–1922), who studied with Kansas City architect Asa Beebe Cross, established his practice in Ottawa in 1882. Charles W. Squires (1851–1934) began his practice in Emporia in 1881 after studying architecture in Columbus, Ohio.

Key commissions during the 1880s also went to individuals and firms outside the state. The Kansas City, Missouri firm of Van Brunt and Howe, the Chicago firm of Cobb and Frost, the Milwaukee firm of H.C. Koch, and Charles Sedgewick of Minneapolis, all designed important buildings in the state.[92]

The number and caliber of trained architects who practiced in the Kansas also had its roots in the development of two very different university architectural programs. The first architecture program in the state began at Kansas State University in 1877 when J. D. Walters, a Swiss-trained civil engineer offered instruction in architectural drawing. By 1903, Kansas State's College of Engineering offered a full architectural curriculum. The University of Kansas architectural program began ten years later under the direction of Goldwin Goldsmith, a graduate of Cornell University and former secretary to Stanford White of the New York firm of McKim, Mead & White. Both schools offered programs in architecture and architectural engineering. The program at Kansas State University offered more courses and developed a reputation for the practical applications of the engineering and architectural professions, while the University of Kansas program emphasized aesthetics of design in its curriculum. Kansas University's architectural program was one of the first in the country to embrace the new Modernism movement that came out of Europe in the 1920s and the attitudes fostered in this program played an important role in the acceptance of the International style in the state and the region.[93] Clarence Kivett, a 1928 graduate who established the Kansas City, Missouri firm Kivett & Myers, was a leader in introducing Modernism to the Midwest. Robert E.

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91 The Kansas Legislature established laws requiring the licensing of architects in 1949.

92 Sachs, 20–21.

93 Ibid., 19–20.

Mann, a 1932 graduate who joined his father's practice in Hutchinson, also contributed to the use of Modern styles through his courthouse and school designs, particularly those erected in western Kansas.[94]

During the first decades of the twentieth century, the architectural profession in Kansas continued to be enriched by architects trained out of state. The work of two architects, Thomas W. Williamson (1887–1974) who graduated from the University of Pennsylvania and Lorentz Schmidt (1885–1952) a 1913 graduate of the University of Illinois, are representative of the architects of the era who initially produced traditional styles but, whose work shows an evolution into Modernistic designs.[95]

Kansas Courthouse Architects

While all of Kansas' courthouse architects had extensive experience in the design of public buildings, a number were noted especially for their courthouse designs. They include early Kansas architect John G. Haskell; George P. Washburn and James C. Holland, who were prolific courthouse designers; W.E. Hulse, who is noted for his Classical Revival style courthouse designs erected from 1910 to 1930; Henry Porter Hertz of the firm of Rutledge and Hertz who designed several Kansas courthouses in modern versions of the Beaux Arts and Classical Revival styles; and Thomas W. Williamson whose firm was noted for the number and quality of their public and institutional commissions during the first decades of the twentieth century and whose work in the 1930s demonstrates the shift from classical inspired design to the modern movement.

John G. Haskell (1832–1907)
John G. Haskell was one of the state's early architects. Although noted for his talents in the design of public buildings, Haskell did not design many county courthouses. He is important in the state's architectural traditions as one of the few professionally trained architects during the state's early settlement period, and for the quality of his public building design work in a continuum of popular late nineteenth century styles.

Haskell received his training from Wesleyan Academy in Massachusetts and Brown University in Rhode Island. He began his practice in Kansas during its territorial period and designed a number of residences, churches, commercial and public buildings. From his home in Lawrence he traveled throughout the state designing and supervising construction of several courthouses and other public and private buildings.[96]

In 1866, he became the state architect, responsible for the supervision of the construction of the east wing of the Kansas Capitol as well as other state buildings. While pursuing different ventures during the first half of the 1870s, he continued to serve as architect for the Board of State House Commissioners. At this time, he seldom competed for commissions as he was usually busy with government contracts for the State of Kansas or the U.S. government. During the first half of 1871, the county commissioners of Greenwood and Chase counties in east central Kansas recruited him to design their courthouses. He designed very similar Second Empire style buildings for both counties. Architectural historians consider the surviving Chase County Courthouse to be one of his most successful

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94 Ibid., 24.
95 Ibid., 22.
96 "Kansas Preservation Plan. Study Unit on the Period of Exploration and Settlement" 50.

designs.[97] Before completion of the two courthouses, he began design on the Barton County Courthouse in central Kansas. Except for its internal arrangement of a "winder stairway and tower and cupola, the courthouse did not resemble the two earlier courthouses. It was smaller (and less expensive) and, with its square footprint, central pedimented projection with return gables, and simple arched windows on each façade, it reflected his current designs for large school buildings.[98]

During the courthouse boom in Kansas that began in the 1880s and continued into the 1890s Haskell, designed two structures in the Richardson Romanesque styles—the 1894–1895 McPherson County Courthouse[99] and the 1903 Douglas County Courthouse.[100] In these two instances the Haskell trademark Richardson Romanesque style, which he used in other building commissions of the time, proved to be a success.[101]

George P. Washburn (1846–1922)

George P. Washburn, a prolific courthouse architect, established his architectural practice in Ottawa in 1882. For 60 years, he was involved in the design and construction of all types of buildings. He worked on major public commissions in the state and the region, designing 13 county courthouses in Kansas, one in Oklahoma and one in Illinois. As architect for the state Board of Charities, he worked on institutions across Kansas. His long career mirrors the state's passage through a variety of architectural styles from Victorian Gothic through Shingle Style, Queen Anne, Richardson Romanesque, Colonial Revival to "free classical." While he is known to have designed some buildings in "pure" styles, he is best known is for the combination of Richardson Romanesque, Queen Anne and Classical Revival styles—combinations that made each of his designs both clearly identifiable and unique examples of his work.[102] Extant examples of his work reflect his distinctive Richardson Romanesque and Beaux Arts design treatments.

Washburn learned carpentry in Quincy, Illinois while studying drawing and architecture at Bryant and Stratton's Commercial College in 1868. In 1870, he formed a partnership and worked as a building contractor in Mt. Pulaski Illinois, but moved that year to Ottawa, Kansas. In 1878, a Kansas City, Missouri City Directory lists him as a carpenter. Two years later, he was an employee of Cross and Taylor, Kansas City, Missouri architect where he was in charge of the design of the Atchison, Kansas; Denver, Colorado; and Peoria, Illinois Union depots. In 1882, he opened his own architectural office in Ottawa and, in 1885, began his long services as architect for the Kansas State Board of Charities. During the 1890s, he designed the Johnson, Franklin, Atchison, Miami and Woodson county courthouses. In 1901 with his son, Clarence, he formed George P. Washburn & Son. During the first decade of the century, the firm designed the Anderson, Neosho, Doniphan, Kingman, Harper, and Butler county courthouses. In

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97 John M. Peterson, *John G. Haskell* (Lawrence, Kansas: Douglas County Historical Society, 1984), 67.

98 Ibid., 70.

99 In partnership with John F Stanton who joined Haskell's firm in 1887.

100 Peterson, 66. The commission went to Haskell and Frederick Gunn, the son of a close friend. Frederick Gunn's firm of Gunn and Curtiss was associated with Haskell for this project only.

101 Ibid., 13, 204–207, 222.

102 Deborah Barker and Michael Cornwell, *George Washburn's Ottawa. A Tour of Selected Residential, Commercial and Public Buildings by George P. Washburn, Arct't.* (Ottawa: Ottawa Community Arts Council, 1983,) 1. Hane Price Byram. "Two Public Buildings in Atchison, Kansas: An Architectural History." A Thesis in the Department of Art and Art History Presented to the Faculty of the University of Missouri-Kansas City in partial fulfillment of the requirements for the Degree of Master of Arts. Kansas City, Missouri, 1971.

1910, George P. Washburn went into semi-retirement. His son-in-law, Roy W. Stookey, joined the firm at this time and they designed the Pratt County Courthouse. In 1917, the firm designed the Chautauqua County Courthouse. After his death in 1922, the firm changed its name to Washburn and Stookey.

James C. Holland (1853–1919)

Nine Kansas Courthouses reflect the expertise and talents of James C. Holland. Erected between 1899 and 1917, they reflect the shift in courthouse design before World War I in Kansas from the Richardson Romanesque style to the Beaux Arts style. His selection as one of eight architects outside of New York City invited by the New York Society of Architects to membership underscores Holland's role as a principal architect in Kansas and in the nation identified with the development of his profession and noted for his designs.

Holland attended Northwestern Ohioan University in 1874– 1876. He became a carpenter and sporadically studied architecture, including a one-year stint in the Toledo, Ohio architectural firm of Rumbaugh and Bacon. In 1881, he enrolled in a special architectural course at Cornell University. Upon completion of the course work, he returned to Ada, Ohio where he went into private practice and served as chair of the architecture program at Northwestern Ohioan. He relocated to Topeka in 1885 where he established a private practice.[103] Ten years later, he became State Architect and completed the final work on the State House. In 1898, he resigned to accept the position of special architect for the Santa Fe Railway Company. A year later he entered private practice. His commissions include public, institutional, commercial and residential commissions as a lone practitioner as well as a principal in the firms of Holland & Squires, Holland Gamble and Holland and J.C. Holland & Sons.[104]

William Earl Hulse (1882–1943)

In a career that spanned 20 years, from 1910 to 1930, W.E. Hulse became noted for his executions of Neo-Classical Revival and Beaux Arts Classical styles. His Hutchinson-based practice focused on public and commercial buildings. He designed seven courthouses in Kiowa, Wallace, Sedgwick, Barton and Pawnee counties erected between 1913 and 1919, as well as the courthouses in Osage and Brown counties erected in 1922–1923 and 1925–1926, respectively. All reflect Hulse's use of classical design idioms. The Reno County Courthouse built in 1931 departs from this tradition and is one of the state's few Art Deco county courthouses.

Hulse studied civil engineering at the University of Missouri from 1898 until 1901. In the decade before establishing his architectural practice, he worked as a civil engineer for the Holly and Swink Railway and the Santa Fe, Liberal and Englewood Railway.[105]

Henry Porter Hertz (1894–1944)

Reflecting an eclectic use of classical idioms, the stripped down modern courthouses designed by the firm of Routledge and Hertz between 1927 and 1931 in Gray, Comanche, Finney, Edwards, Hodgeman and Sherman counties reflect the use of character-defining elements and plans of the Beaux Arts and Classical Revival styles. In particular, the use of light colored masonry walls and streamlined vertical bays reflects the transition to modern designs.

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103 Lillian Johnson, "Some Early Architects in Topeka" Vertical File. Kansas State Historical Society.

104 W.E. Connelley, *Standard History of Kansas and Kansans* (Chicago, New York: Lewis Publishing Company, 1918), 1742–1743.

105 "Reno County Courthouse," National Register of Historic Places Inventory Nomination Form. Section 8, page 1

The design of these courthouses is attributed to Henry Porter Hertz who graduated from Iowa State College in 1919 with a B. S. degree in Architectural Engineering. After graduating, he entered the employ of Arthur R. Mann in Hutchinson, Kansas where he served as a design engineer until he left to form a partnership and organize the company of Routledge and Hertz, Architects and Engineers in Hutchinson in 1925. He remained in this partnership until 1933 when he entered the employ of the City of Hutchinson.[106] In 1942, he entered military service as Civilian Chief of the Buildings and Structures Section of the Seventh Service Command, Omaha, Nebraska and continued in that position until his death in 1944.

Thomas W. Williamson (1887–1974)

Thomas W. Williamson, who practiced architecture for 50 years, was one of Kansas' most prolific designers of public buildings during the first decades of the twentieth century. The firm specialized in school design and, in addition to their work in Kansas, received numerous commissions in Iowa and Missouri. The body of his work reflected the transitional period between revival of classic or renaissance forms and the advent of the Modern Movement. Included in his commissions were the four standing courthouses in Jackson, Cheyenne, Smith and Sheridan counties dating from 1917 to 1925. All are symmetrical, modern versions of the Beaux Arts and Classical Revival traditions executed in light colored masonry. His 1949 courthouse in Labette County stands as an example of the Modern Movement in courthouse design that became entrenched in the post-World War II era.[107]

Williamson received an A.B. Degree from the Pennsylvania School of Architecture and returned to his home in Topeka, Kansas in 1911. He worked in the state architect's office and for architect John F. Stanton until he opened his own practice in 1912.[108] Operating as the firm of Thomas W. Williamson and Company, Thomas W. Williamson, Victor H. Loebsack & Associates, and later as Williamson-Loebsack and Associates,[109] his firm grew to include a staff of 46 architects, draftsmen, engineers, and other specialists.

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106 "Registration Board for Professional Engineers. State of Kansas 1945," Vertical File. Kansas State Historical Society.

107 Walt Markley, "Thomas W. Williamson Architect" *Builders of Topeka* (Topeka: Capper Printing Company, 1934), 264 and "Thomas W. Williamson" obituary, Topeka *Capital Journal* (Nov. 17, 1979). Vertical File. Kansas State Historical Society.

108 Ibid.

109 Loebsack was Williamson's son-in-law.

Figure 1: Kansas County Courthouses

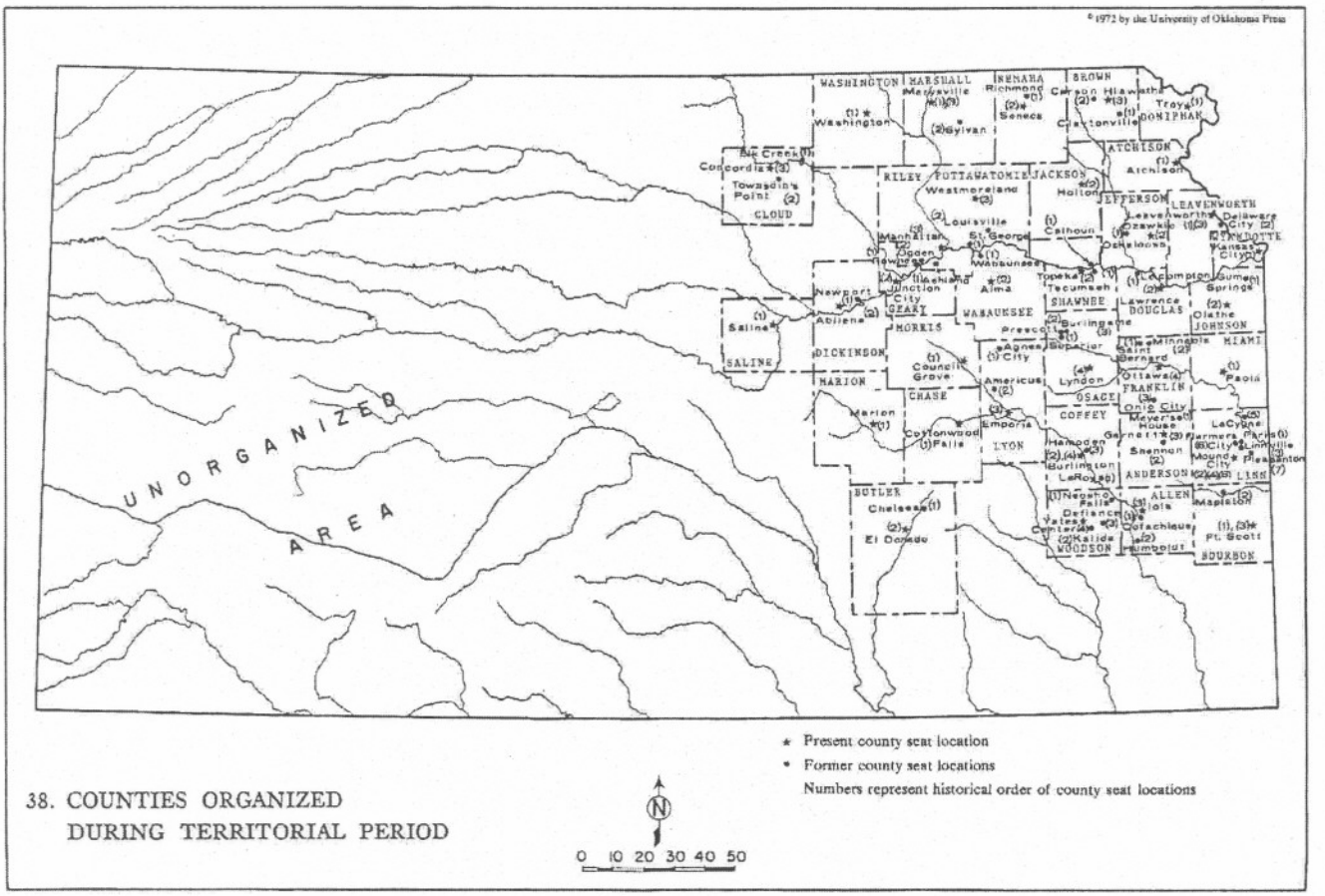


Figure 2: Kansas County Courthouses, 1861

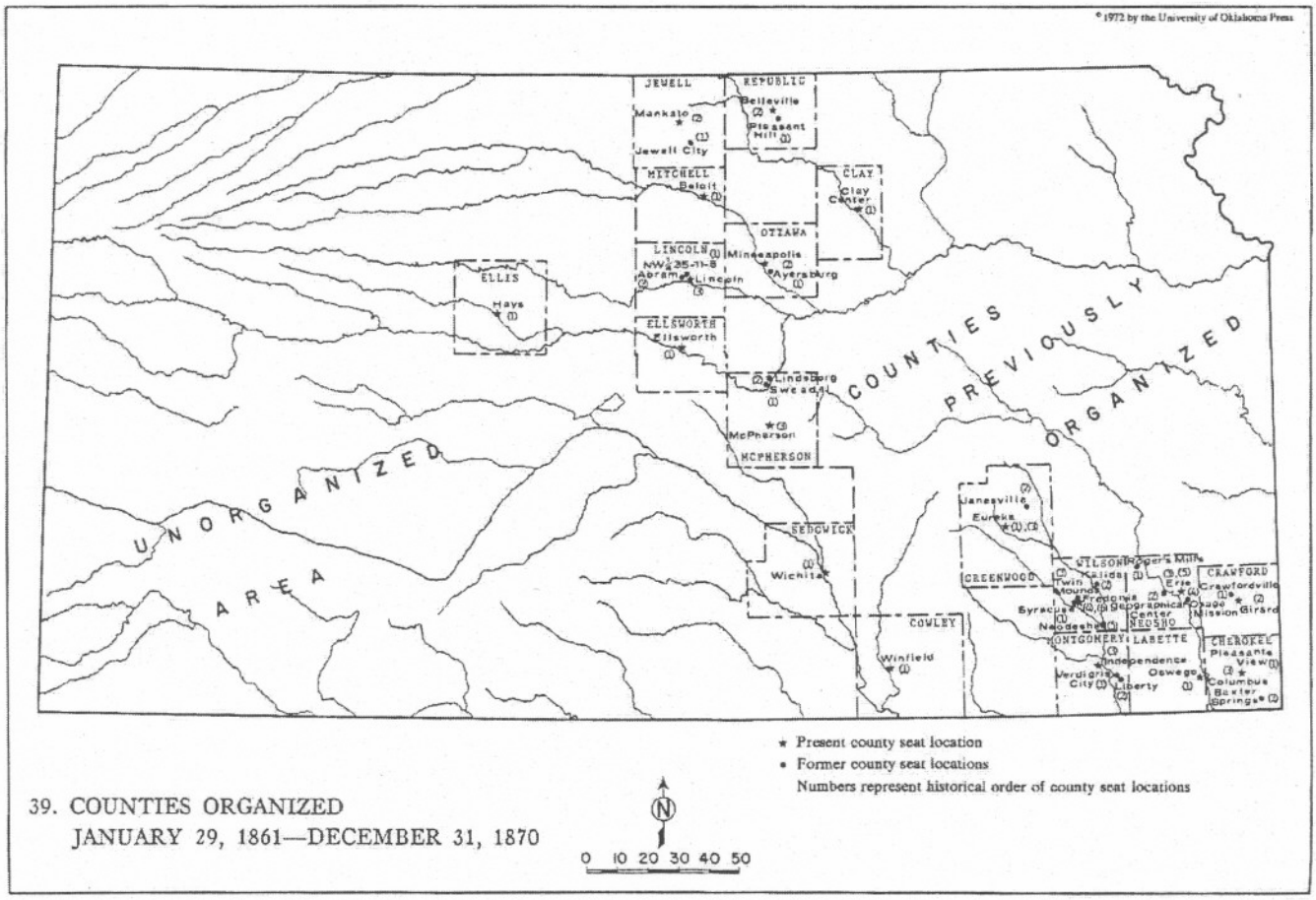


Figure 3: Kansas County Courthouses, 1870

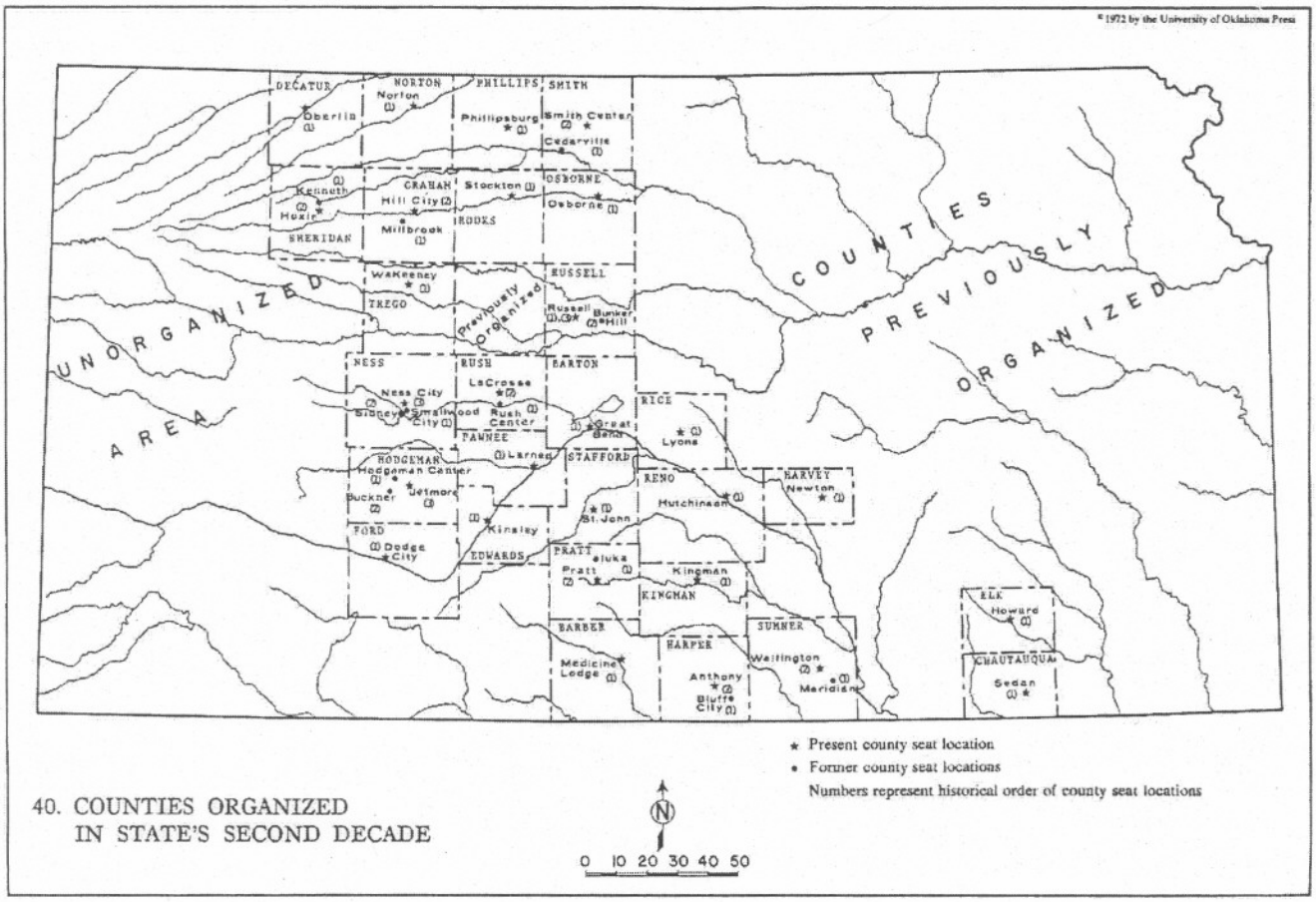


Figure 4: Kansas County Courthouses, 1890

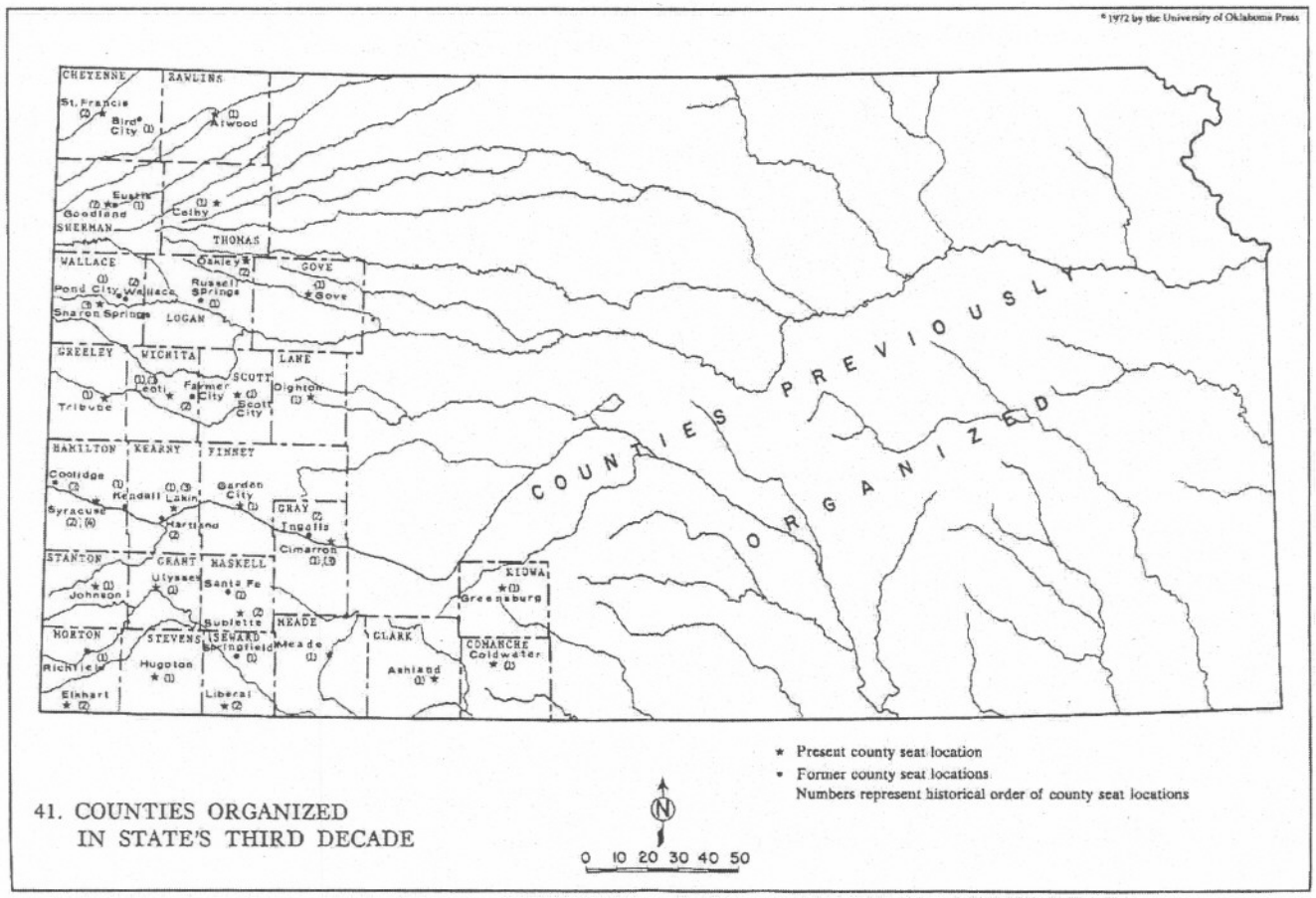


Figure 5: County Courthouses by Style and Architect, 1880–1900

STYLE	ARCHITECT	DATE	COUNTY	NATIONAL REGISTER LISTING
Italianate		1884	Potawatomie	
Queen Anne	W. T. Heaps	1889–1890	Old Greeley	1976
Queen Anne	George Ropes	1885–1886	Linn	1974
Richardsonian Romanesque	George P. Washburn	1891–1893	Franklin	1972
Richardsonian Romanesque	George P. Washburn	1896–1897	Atchison	1975
Richardsonian Romanesque	George P. Washburn	1897–1899	Miami	1973
Richardsonian Romanesque	George P. Washburn	1899–1900	Woodson	1985
Richardsonian Romanesque	W. R. McPherson	1888	Sedgwick	1971
Richardsonian Romanesque	L. L. Levering,	1888–1889	Rush	1972
Richardsonian Romanesque	H. C. Koch	1891–1892	Marshall	1974
Richardsonian Romanesque	Haskell and Stanton,	1894–1895	McPherson	1976
Richardsonian Romanesque	J.C. Holland	1899–1900	Geary	
Richardsonian Romanesque	C. W. Squires.	1899–1900	Lincoln	1976
Second Empire [110]	Alfred Meyer	1887	Old Logan	1972
Vernacular	George Ropes	1886	Gove	
Vernacular	George Ropes	1888	Trego	

[110] Listed in the *National Register of Historic Places* in 1972. Julie A Wortman and David P. Johnson in their Legacies; Kansas' Older County Courthouses list the style as "High Victorian." The eclectic design incorporates a number of late nineteenth century design idioms; the most prominent of which is the mansard roof that is characteristic of the Second Empire style.

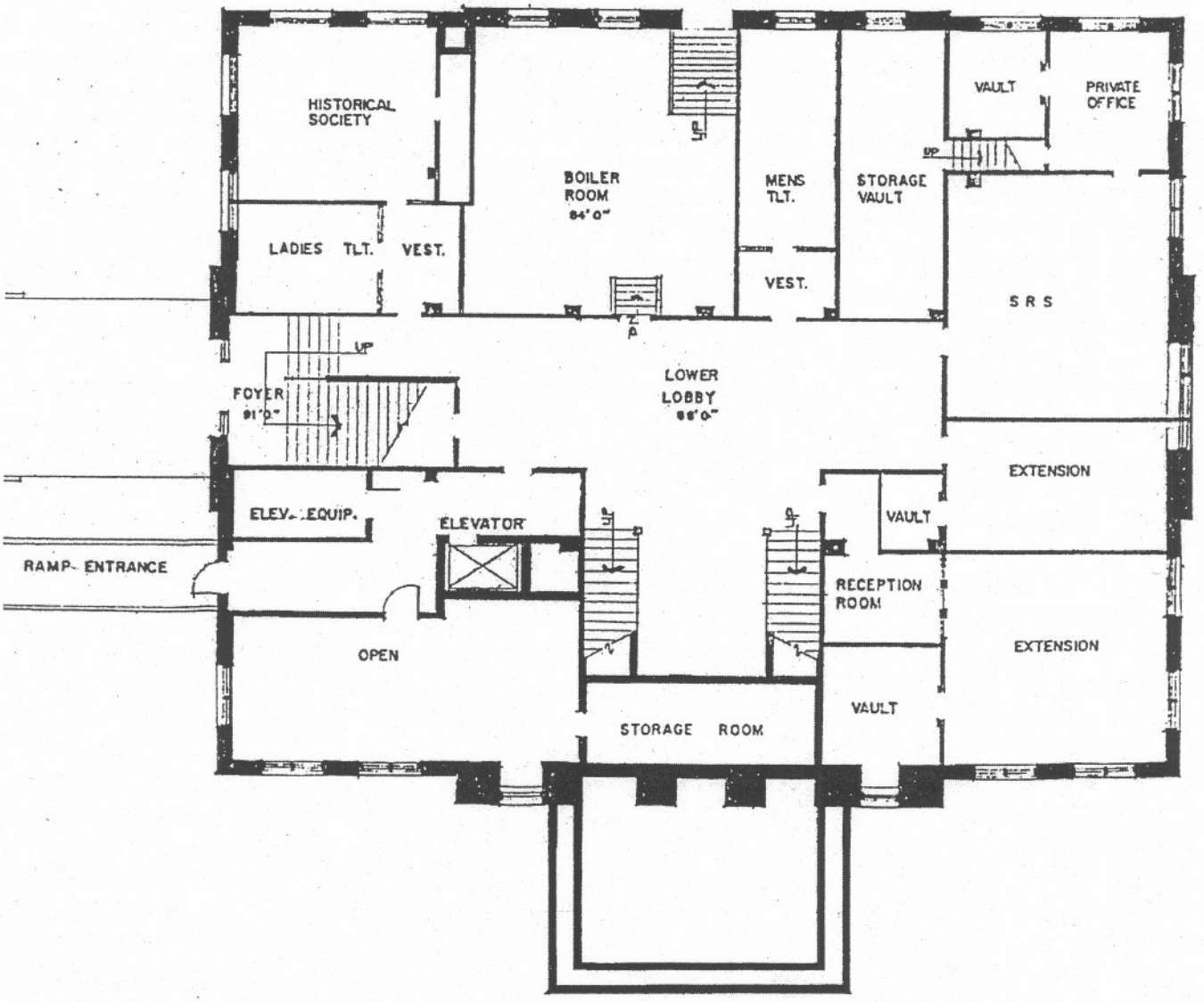
Figure 6: County Courthouses by Style and Architect, 1901–1930

STYLE	ARCHITECT	DATE	COUNTY	NATIONAL REGISTER LISTING
Classical Revival	George P. Washburn & Son	1909	Pratt	
Classical Revival	George P. Washburn & Son	1917–1918	Chautauqua	
Classical Revival	Wilmarth and Zerbe	1910–1911	Saline	
Classical Revival	Reul A. Curtis	1912–1913	Ford	
Classical Revival	Reul A. Curtis	1912–1913	Phillips	
Classical Revival	J.W. Hulse	1913–1914	Kiowa	
Classical Revival	W.E. Hulse & Co	1914–1915	Wallace	
Classical Revival	W.E. Hulse & Co	1916–1917	Wichita	
Classical Revival	W.E. Hulse & Co	1917–1918	Barton	
Classical Revival	W.E. Hulse & Co	1918–1919	Pawnee	
Classical Revival	W.E. Hulse & Co	1922–1923	Osage	
Classical Revival	W.E. Hulse & Co	1925–1926	Brown	
Classical Revival	J.C. Holland and Sons	1917	Ness	
Classical Revival	Thomas W. Williamson	1917–1918	Sheridan	
Classical Revival	Thomas W. Williamson	1918–1920	Smith	
Classical Revival	Thomas W. Williamson	1919–1921	Jackson	
Classical Revival	Thomas W. Williamson	1924–1925	Cheyenne	
Classical Revival	Tonini and Bramblet	1921–1922	Crawford	
Classical Revival	Frank C. Squires	1921–1924	Rooks	
Classical Revival	Squires & Ross	1926–1927	Decatur	
Classical Revival	Smith and English	1922	Haskell	
Richardsonian Romanesque	J.C. Holland[111]	1900–1901	Clay	1973
Richardsonian Romanesque	J.C. Holland	1901–1902	Mitchell	1977
Richardsonian Romanesque	J.C. Holland	1905–1906	Riley	
Richardsonian Romanesque	J.C. Holland	1906–1907	Marion	1976
Richardsonian Romanesque	J.C. Holland	1906–1907	Old Thomas	1976
Richardsonian Romanesque	J.C. Holland	1907–1908	Osborne	
Richardsonian Romanesque	J.C. Holland & Son	1910–1911	Rice	
Richardsonian Romanesque	George P. Washburn	1901–1902	Anderson	1972
Richardsonian Romanesque	George P. Washburn	1905–1906	Doniphan	1974
Richardsonian Romanesque	George P. Washburn	1907–1908	Kingman	1985
Richardsonian Romanesque	George P. Washburn	1907–1908	Harper	1978
Richardsonian Romanesque	George P. Washburn	1908–1909	Butler	
Richardsonian Romanesque	George A. Berlinghof	1902–1907	Russell	
Richardsonian Romanesque	Haskell and Gunn	1903–1904	Douglas	1975
Richardsonian Romanesque	Colby Eisentraut	1906–1907	Rawlins	
Richardsonian Romanesque	George MacDonald	1907–1908	Elk	

[111] This includes the later partnerships of Holland and Squires and J.C. Holland and Sons.

STYLE	ARCHITECT	DATE	COUNTY	NATIONAL REGISTER LISTING
Classical Revival	Smith and English	1925–1926	Stanton	
Classical Revival	Wight & Wight	1925–1927	Wyandotte	
Classical Revival	Fred Hopper	1926–1928	Meade	
Classical Revival	Routeledge & Hertz	1927	Gray	
Classical Revival	Routeledge & Hertz	1927–1928	Comanche	
Classical Revival	Routeledge & Hertz	1928–1929	Edwards	
Classical Revival	Routeledge & Hertz	1929	Hodgeman	
Classical Revival	Cuthbert & Suehrk	1929	Norton	
Classical Revival	Cuthbert & Suehrk	1929–1930	Bourbon	
Classical Revival	Mann & Co.	1924	Scott	
Classical Revival	William Feth	1912	Leavenworth	
Modern Movement	Routeledge & Hertz	1928–1929	Finney	
Modern Movement	Mann & Co	1930	Lane	
Modern Movement/Art Deco	Mann & Co	1928–1929	Stafford	
Modern Movement/Art Deco	W.E. Hulse	1929–1931	Reno	1987
Modern Movement/Art Deco	Smith and English	1929–1930	Grant	

Figure 7: Late 19th–Early 20th Century Courthouse Plan—Ground Floor[112]



112 1924 Cheyenne County Courthouse

Figure 8: Late 19th–Early 20th Century Courthouse Plan—First Floor

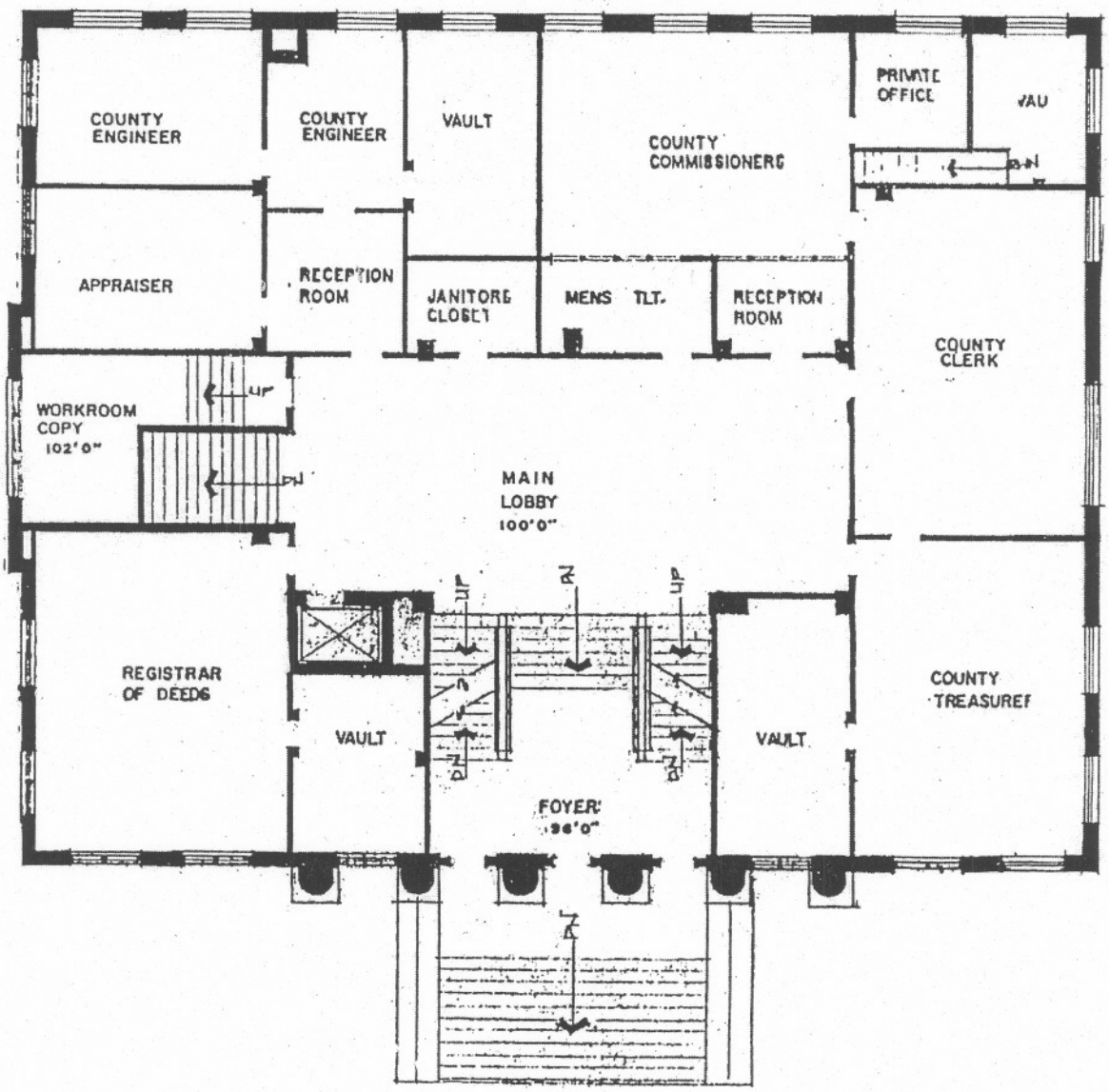


Figure 9: Late 19th –Early 20th Century Courthouse Plan—Second Floor

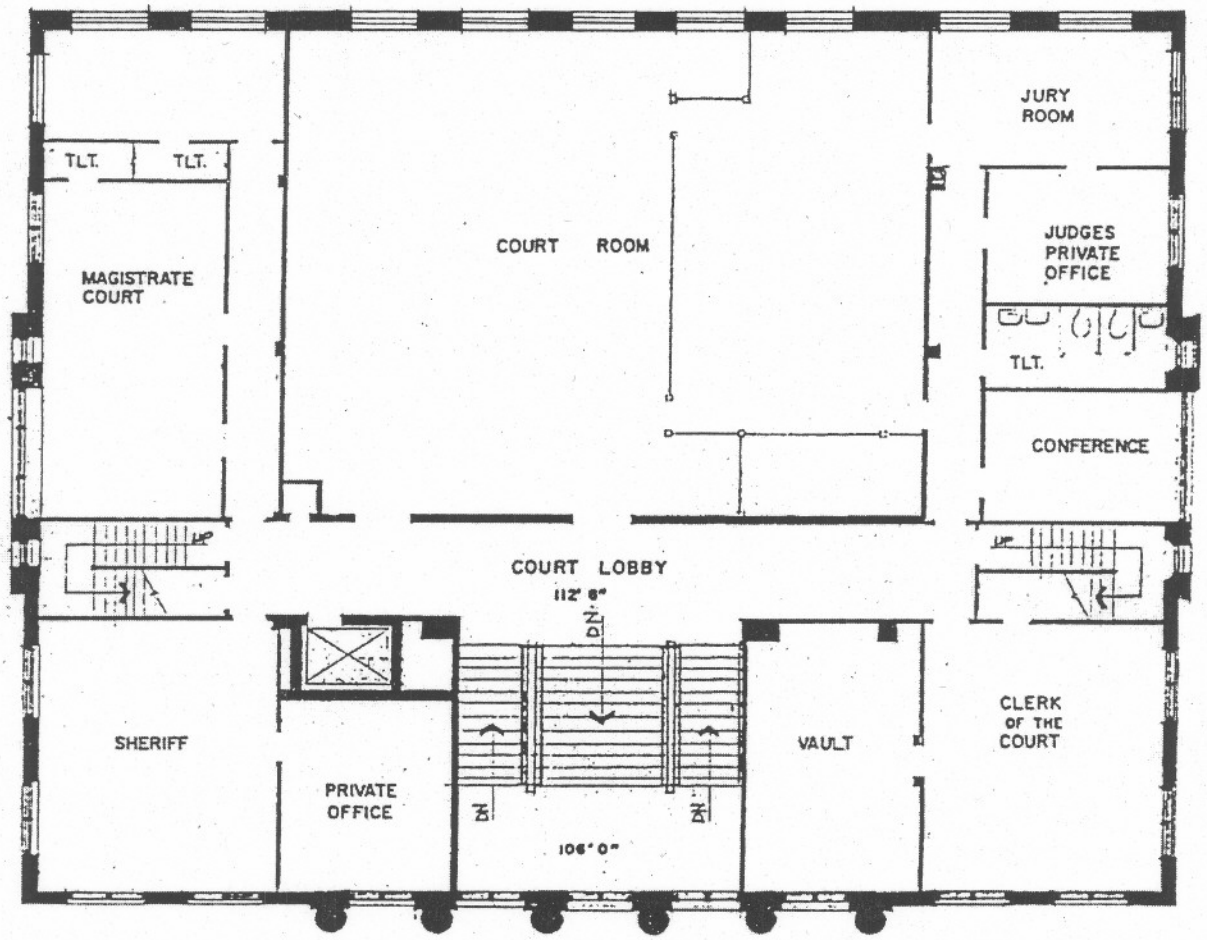
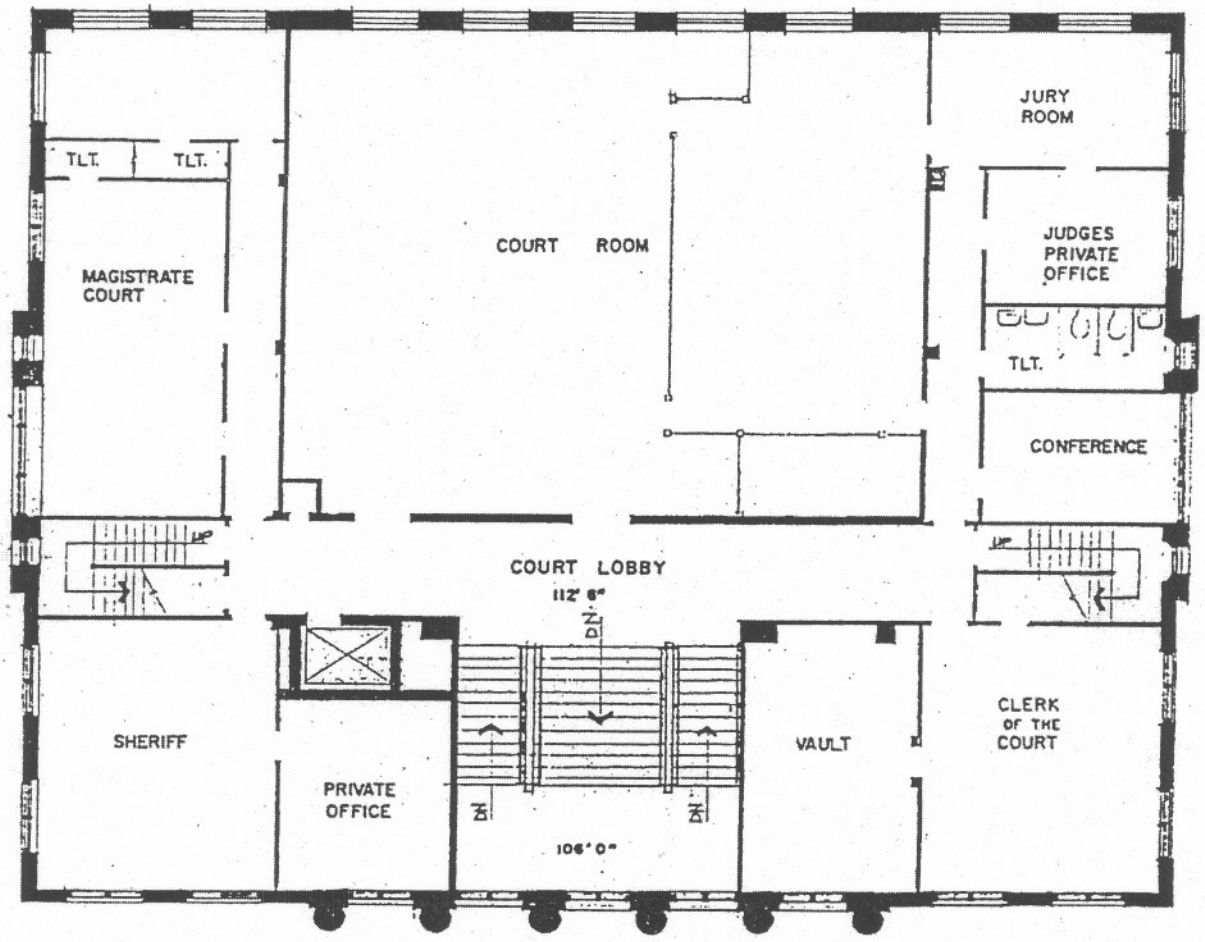


Figure 10: Late 19th–Early 20th Century Courthouse Plan—Third Floor



F. ASSOCIATED PROPERTY TYPES

Associated Property Types for Kansas Courthouses are based on the associative qualities and physical characteristics relating to the architectural style of the resources. The property types and sub-types are based on building style categories and sub-categories established by the National Park Service and described in *National Register Bulletin 16 A.*

I. NAME OF PROPERTY TYPE: LATE VICTORIAN

II. GENERAL DESCRIPTION

This property type represents popular styles utilized for public buildings that Kansas County Courthouse architects adapted for their courthouse designs between 1870 and 1890. They reflect the public interest in picturesque and asymmetrical designs for public buildings; characteristics first introduced to American architecture by the Gothic Revival and Italianate styles that became pronounced in the mid- to late nineteenth century. Architecture of this period, although still usually based on historical precedent, represented a reaction to the historical bent of earlier revivalist styles. They are, therefore characterized by an eclectic approach to using historic precedents and an emphasis on the picturesque. In addition to these latter characteristics, the most common physical attributes of the courthouses erected during this period were the rectangular shape of the building, the vertical emphasis created by the proportion of height to width, the use of central towers, and the high degree of ornamentation. The buildings had stone foundations, wood framing and either wood or masonry walls. Surviving examples are of masonry construction. Dark masonry walls that contrast with limestone trim, slate roofs, and ornamental iron distinguish these courthouses. Architects designed all of the States courthouses erected during this period and all are on sites chosen for their prominence and their ability to create a park-like setting with the courthouse as the centerpiece. Common to all is a certain boldness and willfulness in the architect's manipulation and reinvention of familiar design elements. Arches are flattened, windows are clustered, and cornice and column are reinterpreted for richer artistic effect and extravagant use of ornamentation.

A number of alterations are common to this property type. Because of their age, any number of ornamental elements may have been lost or damaged and replaced as part of preservation activities. They may have new roofs. Window elements and doors may have been replaced as well. Exterior concrete stairs and stoops may replace original wooden elements. With the exception of the central stairway tower, the interior spaces have been altered or have been restored. Loss of decorative woodwork, tile, wall treatments and lighting fixtures is to be expected.

These properties occur in areas near the historic commercial center of the county seat, usually on lots reserved for their use. The sub-types are:

A. Italianate Style

This property type features designs based on the Italianate building style that enjoyed great popularity in the decade before the Civil War and continued in use, particularly in the Midwest, well into the late 1870s. Based on the rural architecture of northern Italy and introduced into the United States in the late 1830s, the style, as adapted to courthouse design, featured a flat roof, overhanging eaves with decorative brackets, an entrance tower centrally located in the entrance façade, round-headed windows with hood moldings, corner quoins, and balustraded balconies. At its simplest, it was a square masonry structure with no tower,

featuring wide eaves and simple variations of the style's ornamentation. Use of the style by the late 1870s and early 1880s reflected a more restrained treatment, often more in keeping with the original rural designs.

B. Second Empire Style

This property type features designs based on the Second Empire building style that became popular in the 1860s and 1870s. It has its origins in the monumental buildings erected during the reign of Napoleon III (1852–1870) that transformed Paris. It has its American roots in the picturesque movement in American architecture that began with the earlier popular Gothic Revival and Italianate styles. The hallmark of the style is the use of a double-pitched roof with a steep (and deep) lower slope—the mansard roof. The roof, which always had dormers, had either slate or metal sheathing. The style featured the use of projecting and receding surfaces. As adapted in courthouses, the style usually involved a central vertical bay either projecting or receding from the block. A square stairway tower with a mansard roof with wrought iron cresting and small dormers usually rose from the central part of the building. Ornamentation included the use of classical pediments, balustrades and windows flanked by columns or pilasters (usually paired), and groupings of paired or tripartite arched or rectangular windows.

III. SIGNIFICANCE

Examples of this property type/sub-types are rare and representative examples of a distinct period in the evolution of courthouse design in the State. This property type was often the first permanent courthouse in a county, representing the established nature of the county seat. They have direct associations to the historic contexts "The Role of the County Courthouse in Kansas Communities 1856–1950," "Nineteenth Century Settlement Patterns and Development of County Government: 1856–1900," and "Architecture of Kansas Courthouses 1861–1950." All date from the 1870s and 1880s. The property sub-types are eligible for listing in the National Register of Historic Places under Criterion A for significance in politics/government as representative examples of important settlement periods in their county's history and for the information they convey about the function of county government and the courthouse in the public life of the citizens of their counties during the period they were erected and served as courthouses. They are eligible for listing under Criterion C for architectural significance as rare surviving examples of popular styles utilized in courthouse design and their property type. They may also be eligible for listing under Criterion C for their associations to master architects influential in early courthouse design.

IV. REGISTRATION REQUIREMENTS

To qualify for listing under National Register Criterion A, the property must retain a strong degree of physical integrity of association, setting, original materials, overall design to convey feelings of its period of significance, and associations with its appearance and function as a county courthouse. While some alterations, replacement, and new construction are to be expected, the retention of a majority of stylistic features associated with the property type is especially important. To qualify for listing under National Register Criterion C, the property should retain a high degree of architectural integrity of setting, materials, and workmanship for its period of significance and possess the distinct stylistic and functional characteristics that qualify the resource as a property type. To be considered significant for associations with a master architect, the property must retain a high degree of architectural integrity and serve as a rare or representative example of the work of a master architect influential in courthouse design, who produced designs that were readily identifiable, and/or whose work reflected certain types of courthouse design or eras of courthouse design.

I. NAME OF PROPERTY TYPE: LATE NINETEENTH AND EARLY TWENTIETH CENTURY REVIVALS

II. GENERAL DESCRIPTION

This property type represents popular styles utilized for public buildings that Kansas county courthouse architects adapted for their designs between 1885 and 1930. They reflect the public interest in adaptation of historic Euro-American styles introduced to American architecture in the late eighteenth and early nineteenth centuries. These revival styles were broader adaptations of the original rather than replications. With the passage of time, they became increasingly streamlined and their stylistic references more restrained. In addition to these stylistic considerations, the most common physical characteristics of this property type was its massive size compared to its earlier counterparts, the universal use of masonry and/or concrete and a uniform plan that consisted of variations on a common arrangement of rooms designated for specific functions. Most courthouses of this property type were three or four stories in height and incorporated a hierarchy of functions located off main corridors accessed by two or more staircases. The ground floor was at grade or slightly below grade and housed auxiliary functions such as the boiler room, facility manager's offices, and storage areas. Erected at a time when a journey to the county seat could consume an entire day, the ground floor/basement also had special rooms that accommodated travelers' needs. The location of large restrooms found in many courthouse basements accommodated women and children weary from traveling or shopping. The "farmer's assembly room" (men's room) with its own lavatory and toilet facilities was conveniently located nearby. The first (main) floor usually sat well above grade because the basement (ground floor) rose partially above grade. Approached via an exterior grand staircase, the first floor housed the county offices most frequently used by the public—the county clerk, register of deeds, county treasurer, engineer, appraiser, and county commissioners. The second floor held the circuit courtroom and, sometimes, a separate probate courtroom, judge's office, jury room, and the offices of the sheriff and county attorney. The courtroom was usually opposite the central grand staircase and the buildings primary entrance. The courtroom often rose one-and-a-half or two stories in height. The third story historically housed the county jail. The window openings on this level were not obvious from the exterior, often incorporated in the ornamentation of the cornice, parapet, and/or balustrades along the roofline. In many counties, the county courthouse also housed city offices.

A number of alterations are common to this property type. Many have alterations dating to post-World War II remodeling related to the installation of air conditioning and later energy efficiency measures. These efforts had their greatest impact on the original windows and doors. Alterations included replacement windows, storm windows that obscure the original, and the infill of windows with new smaller windows and other sheathing materials. Modern metal and glass doors replaced original wood doors. Handicap accessible ramps and elevators alter the setting and the building façades. Because of their age, few retain their original roof. Many have historic or modern additions to the rear or the side. Typical interior changes include the replacement or covering of original floor materials, installation of new lighting, and lowering of ceilings by installing hanging acoustical panels. In some cases, renovation efforts to meet new needs included dividing the original courtroom space into new spaces.

These properties occur in areas near the historic commercial center of the county seat, usually on lots reserved for their use. Their sites were chosen for prominence and the ability to create a park-like setting with the courthouse as the centerpiece. Some are on courthouse squares; others are located on large plots near the central business district. The sub-types are:

A. Richardsonian Romanesque

This property type reflects Henry Hobson Richardson's adaptation of the late nineteenth century Romanesque Revival style. The revival style has its roots in American architects' experimentation with the Romanesque Style in the 1840s and 1850s for churches and public buildings. Most of these designs used historically correct features borrowed from the pre-Gothic architecture of Europe. Richardson's interpretations in the 1870s and 1880s produced a new American style. His designs were more horizontal and rough in texture. The traditional round arches framing window and door openings no longer had vertical silhouettes and smooth stone facings. Richardson's buildings also appeared heavier. This was due, in part, to the deep window reveals and cavernous entrances. Short sturdy columns or contrasting colored stone often accented bands of windows. Because architects favored the style for public buildings such as courthouses, towers were often part of the design and their use included the massive, single, central tower or the use of side tower(s) to add to the prominence of the building. This style relied on heaviness, solidity, the rugged use of brick and stone masonry, massive low arches, towers, turrets, and dormers to create a monumental and stately edifice. It also employed a novel treatment of terra-cotta, particularly in cast panels and in column capitals. Window openings in various shapes and sizes enlivened the façade. Kansas courthouses executed in this style were usually brick with stone trim. The style was popular in the Midwest and West where many communities achieved their maturity during the style's heyday. Their use in courthouse design began in Kansas in the mid-1880s and continued into the second decade of the twentieth century.

B. Classical Revival/Neo-Classical Revival Style

The Classical Revival (Neo-Classical Revival) style as applied to Kansas courthouse design shares its origins in the Beaux Arts Classical tradition, as well as in the Euro-American tradition of academic revivals that include the Gothic, Italian Renaissance, Tudor, Georgian, and Spanish Colonial revival styles that enjoyed great popularity from the 1890s through the 1920s. These classical styles are larger, grander, and statelier than the more correct revival styles of the early nineteenth century. As adapted to Kansas courthouses, the style featured a more restrained treatment, while at the same time retaining the large size and stately attributes of the turn-of-the-century revival styles. Classical Revival courthouses featured various Greco-Roman influences, often including a portico with a triangular pediment, a cornice with a Greek motif providing a horizontal contrast to the vertical emphasis of the columns (usually of the Ionic order), and vaulted or ridged domes embellished with a lantern that commonly has its own columns and balustrade. As a major variant of the Renaissance Revival style, it has distinct horizontal zones separated by pronounced belt courses. Scale, surface material, and window and door treatments usually change from one zone to another. Commonly, the first level has a horizontal grooved surface and the second level, which is two stories tall, has a smooth surface, creating a unified appearance.

Many of the courthouses designed in the classical idiom reflect the aesthetic principals of classical Greek and Roman designs defined and perpetuated by the *Ecole des Beaux-Arts* in the nineteenth century. These treatments have their roots in architectural traditions beginning in the seventeenth century. The large number of American Architects who trained at the Ecole insured the development of an Americanized version.

In the classification of public architecture of this period, the Classical Revival style is often categorized as a later, more streamlined version of the Beaux Arts style. As incorporated into the design of Kansas's courthouses during the late nineteenth century and first half of the twentieth century, the two styles appear to be very similar and often incorporate elements of both classifications. The plan, size, massing and materials are the same. Each style features rusticated stone foundations with deep jointing, a large series of classical columns, balustrades, flat roofs, large attic spaces, grand openings, and classical ornamentation. Those easily identified as pure Classical Revival styling always feature a full-width, full-height portico supported by a series of classical columns. Most versions have a projecting temple-front, pedimented gable supported by a series of columns of the classical orders. Those reflecting elements of the Beaux Arts movement have grander and steeper courthouse entrance stairways incorporated into elevated, rusticated stone foundation walls laid with deep joints, paired columns on a high plinth, and monumental attics, often combined with the use of cartouches, decorative swags, medallions and sculptural renditions of the classic orders.

Extant courthouses executed in the Classical Revival style date from the mid-1890s through to the 1930s. The later versions of this property type ere more refined forms, which often achieved a streamlined modernity.

III. SIGNIFICANCE

These property sub-types reflect a long-standing public preference for historical revival styles in public architecture and, in particular, in their courthouse designs. They reflect the preference for revival styles long after the style ceased to be used in private residential and commercial designs. These property sub-types represent the design-of-choice for the state's second and third generation courthouses erected in the wave of courthouse construction that occurred in the first 30 years of the twentieth century in response to the need to replace outdated facilities constructed during the county's settlement period. They reflect the variety of designs employed during the evolution of revival styles in the design of Kansas' county courthouses. They convey information about the development of a particular courthouse plan with specific, functional uses of spaces that began in the late nineteenth century and continued until the end of World War II. As such, they have direct associations to the historic contexts "The Role of the County Courthouse in Kansas Communities 1856–1950," "Nineteenth Century Settlement Patterns and Development of County Government: 1856–1900," "Twentieth Century Kansas County Courthouses and Their Changing Use 1900–1950," and "Architecture of Kansas Courthouses 1861–1950."

These property sub-types are eligible for listing in the National Register of Historic Places under Criterion A for significance in politics/government as representative examples of important periods in their county's history, for the information they convey about the function of county government and the courthouse in the public life of the citizens of their counties during the period they were erected and served as courthouses. They are eligible for listing under Criterion C for architectural significance as representative examples of their property type—the popular revival styles utilized in courthouse design in late nineteenth and early twentieth century Kansas. They may also be eligible for listing under Criterion B for their associations with master architects influential in courthouse design.

IV. REGISTRATION REQUIREMENTS

To qualify for listing under National Register Criterion A, the property must retain a strong degree of physical integrity of association, setting, original materials, and overall design to convey feelings and associations with its

original appearance and function as a county courthouse. While some alterations, replacements, and new construction are to be expected, the retention of a majority of stylistic features associated with the property type is especially important. To be eligible under National Register Criterion C, the property should retain a high degree of architectural integrity of setting, materials and workmanship for its period of significance, and it should possess the distinct stylistic and functional characteristics that qualify the resource as a property type. To qualify for listing under National Register Criterion B for its associations with a master architect, the property must retain a high degree of architectural integrity to serve as a rare or representative example of the work of a master architect influential in courthouse design who produced designs that were readily identifiable and/or whose work reflected certain types of courthouse design or eras of courthouse design.

Because of their size and the number of architectural features, courthouses of this property type and/or sub-types can tolerate a greater level of alteration and loss than smaller courthouses. A certain amount of modification to windows and doors is to be expected. When windows and doors have been replaced or altered by infill, the original openings must be intact and the infill material must be able to be removed without damaging the openings. Additions to secondary façades that are subservient in size, scale, and massing will not impact the integrity of the buildings if, in the future, they can be removed and substantial loss of historic fabric will not occur. Because the plan of these courthouses is an important part of their significance, they must retain their original primary public spaces (as opposed to secondary spaces restricted to employees or for housing records and/or mechanical systems). These buildings must retain sufficient landscape elements of their historic setting, especially on primary façade(s), to convey information about their original siting. New construction on a historic site that shows the evolution of courthouse uses and allocation of space is to be expected and, if the integrity of the courthouse building is intact, does not impact the significance of the resource.

I. NAME OF PROPERTY TYPE: MODERN MOVEMENT

II. GENERAL DESCRIPTION

This property type includes styles that evolved in Europe in the late nineteenth century that departed from traditional and historic European styles and eras. The Modern Movement in American architecture traces its beginnings to the experimentation with new forms that began with the Art Nouveau movement of the 1890s and early twentieth century. The styles that evolved out of the movement consciously rejected past design idioms and strove to invent new forms and treatments that reflected new technology and materials as well as modern social values. It rejected the ornamental excesses of the Victorian and nineteenth century historic revival styles and sought to create simple, streamlined, harmonious designs. The designs used smooth-faced stone, concrete, tile, metal and glass finishes for exterior architectural coverings. Modern courthouse buildings erected in Kansas after 1930 had little surface ornament. Windows appeared in vertical or horizontal bands. Except for the Art Deco sub-type, the form, size and massing of these buildings did not differ significantly from the symmetrical Classical Revival courthouse idiom, thus creating a modern hybrid form with a classical skeleton sheathed in smooth sleek materials with a minimum of ornamentation.

Most courthouses of this property type were three or four stories in height and incorporated a hierarchy of functions located off the main corridors that were accessed by two or more staircases. The ground floor was at grade or slightly below grade and housed auxiliary functions such as the boiler room, facility manager's offices, public restrooms, and storage areas. In addition to these traditional uses, it was at this time that space for the county

historical society appeared. By the mid-1930s, new county relief agencies required space on the ground level as well as reallocation of space on other floors. The first (main) floor continued to have an above-grade entrance and housed the county offices most frequently used by the public. The second floor housed the traditional courtroom space and, related administrative space. The third floor continued to house the county jail and the administrative and private residential space for the sheriff. Where once ornate balustrades and ornamentation covered the window openings on this level, modern ornamental treatment to cornice and parapet continued to obscure the floor's purpose from the casual viewer.

Many courthouses of this property type have alterations dating to post-World War II remodeling related to the installation of air conditioning ducts and later energy efficiency measures. These efforts had their greatest impact on the original windows and doors. Alteration included replacement windows, storm windows that obscure the originals, and infill of windows with new smaller windows and other sheathing materials. Handicap accessible ramps and elevators alter the setting and the building façades. Many have modern additions to the rear or the side. Typical interior changes include the replacement or covering of original floor materials, and lowering of ceilings with the installation of hanging acoustical panels. In some cases, renovation efforts to meet new needs included dividing the original courtroom space into new spaces. Because the exterior wall treatment was simple, flaws and damage in certain areas prompted covering problem areas with tile or other modern materials.

These properties occur in areas near the historic commercial center of the county seat, usually on lots reserved for their use. These sites were chosen for their prominence and the ability to create a park-like setting with the courthouse as the centerpiece. Some are on courthouse squares; others are located on large plots near the central business district. One sub-type to this property type is:

A. Art Deco

This style became established in the United States in the late 1920s and grew out of a trend toward original designs complementary to the machine age rather than historical revival styles. Art Deco began as an approach to decoration first; the building style grew from industrial, low relief, geometrical, ornamental design inspired by European cubism and North and South American Indian Art. Identifiable by its geometric forms and flat surfaces, courthouses executed in this design featured exterior walls of concrete or smooth-faced stone with accents in metal, terra-cotta, glass, and colored mirrored tile. The use of polychrome ornamentation that was standard for commercial designs was not a feature in courthouse buildings in Kansas. The style's forms were simplified and streamlined, with a pronounced linear verticality. Favored motifs included faceted surfaces, zigzags, chevron patterns, and octagonal shapes.

III. SIGNIFICANCE

This property type and sub-type reflect a significant shift in courthouse design to new modern architectural styles and signaled a departure from the well defined revival styles that enjoyed popularity in the late nineteenth and early twentieth century. A high number of these property types retain symmetrical classical arrangements of façade elements that have been streamlined to include vertical bays and pilasters reminiscent of classical columns. They reflect the impact of European aesthetic movements that rejected old designs and sought new treatments that reflected the vast technological changes of the twentieth century. They also reflect the popularization of modern architectural styles by the federal government through public works construction during the Great Depression. These courthouse designs represent a change in the styling of some of the state's second and third generation

courthouses erected in response to the need to replace outdated facilities. As such, they have direct associations to the historic contexts "The Role of the County Courthouse in Kansas Communities 1856–1950," "Twentieth Century Kansas County Courthouses and Their Changing Use: 1900–1950," and "Architecture of Kansas Courthouses 1861–1950."

This property type and sub-type are eligible for listing in the National Register of Historic Places under Criterion A for significance in politics/government as representative examples of an important period in their county's history and for the information they convey about the function of county government and the courthouse in the public life of the citizens of their counties during the period they were erected and served as courthouses. They are eligible for listing under Criterion C for architectural significance as representative examples of their property type—new modern styles used in courthouse design in the 1930s. They may also be eligible for listing under Criterion B for their associations to master architects influential in courthouse design.

IV. REGISTRATION REQUIREMENTS

To qualify for listing under National Register Criterion A, the property must retain a strong degree of physical integrity of association, setting, original materials, and overall design to convey feelings and associations with its original appearance and function as a county courthouse. While some alterations, replacements, and new construction is to be expected, the retention of a majority of stylistic features associated with the property type is especially important. To be eligible under National Register Criterion C, the property should retain a high degree of architectural integrity of setting, materials, and workmanship for its period of significance and possess the distinct stylistic and functional characteristics that qualify the resource as a property type. To be eligible under Criterion C for associations with a particular architect, the property must retain a high degree of architectural integrity and serve as a rare or representative example of the work of a master architect influential in courthouse design, who produced designs that were readily identifiable and/or whose work reflected certain types of courthouse design or eras of courthouse design.

Because of their simplicity of design, courthouses of this property type and sub-type cannot tolerate a high level of alteration or loss of their character-defining features. While a certain amount of alteration to windows and doors is to be expected, when windows and doors have been replaced or altered by infill, the original openings must be intact and the infill material must be able to be removed without damaging the openings. Additions to secondary façades that are subservient in size, scale and massing does not impact the integrity of the buildings if, in the future, they can be removed and substantial loss of historic fabric will not occur. Because the plan of these courthouses is an important part of their significance, they must retain their original primary public spaces (as opposed to secondary spaces restricted to employees or for housing records and/or mechanical systems.) These building must retain the sufficient landscape elements of their historic setting especially on primary façade(s) to convey information about their original siting. New construction on the historic courthouse site that shows the evolution of courthouse uses and allocation of space is to be expected and, if the integrity of the courthouse building is intact, does not impact the significance of the resource.

G. GEOGRAPHICAL DATA

The geographical limits of the Multiple Property group are the boundaries of the State of Kansas.

H. SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

This multiple property listing of historic county courthouses of Kansas is based upon the results of surveys conducted under the direction of the Kansas State Historical Society, Historic Preservation Division. In addition to information provided by these surveys, Historic Preservation Services, LLC conducted a survey of courthouses that had not been surveyed or where information was lacking, required updating and/or required verification of architectural integrity. National Register Nomination forms for county courthouses already listed in the National Register provided additional information that assisted in the development of historic contexts. The basis for the contexts developed was information provided in the "Kansas Historic Preservation Plan" prepared by the Kansas State Historical Society, and Julia A. Wortman and David P. Johnson's *Legacies: Kansas' Older County Courthouses.* Research utilizing the vertical files maintained by the Kansas State Historical Society provided valuable information on individual courthouses as well as prominent Kansas architects.

Four historical contexts emerged that conform to major themes that occurred within the period of significance of Kansas Courthouses and their property types. They are: 1) "The Role of the County Courthouse in Kansas Communities 1856–1950," 2) "Nineteenth Century Settlement Patterns and Development of County Government: 1856–1900," 3) "Twentieth Century Kansas County Courthouses and Their Changing Use: 1900–1950," and 4) "Architecture of Kansas Courthouses 1861–1950." Knowledge gained by inspection of the courthouses, survey reports and forms, as well as review of historic and contemporary photographs contributed to the identification of integrity issues and the development of registration requirements.

The National Register forms submitted with the forms for courthouses in Butler, Cheyenne, Comanche, Grant, Jewell, Leavenworth, Montgomery, Osborne, Republic, Rice, Rooks, Wabaunsee, and Wyandotte counties is part of a phased approach to nomination of county courthouses that have direct associations with the contexts and property types established in this submission. The Kansas State Historical Society sponsored the nominations with the support of the respective elected county officials. All were contacted after the survey and evaluation of eligibility of the unlisted courthouses was completed. Those counties that supported nomination of their historic courthouses were included in this Multiple Property Submission.

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