NPS Form 10-900-b
(Jan. 1987)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Multiple Property Documentation Form

This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space use continuation sheets (Form 10-900-a). Type all entries.

A. Name of Multiple Property Listing

Kansas Post Offices with Artwork (TR), 1936-1942

B. Associated Historic Contexts

Section Artwork in Kansas Post Offices, 1936-1942

The Section Program and Kansas Post Offices, 1936-1942

C. Geographical Data

The State of Kansas.

☐ See continuation sheet

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 for Planning and Evaluation.

Ramon Powers State Historic Preservation Officer — December 8, 1988

Signature of certifying official — Date

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 of the National Register — Date

E. Statement of Historic Contexts

Discuss each historic context listed in Section B.

KANSAS POST OFFICE ARTWORK, 1936-1942

Between 1936 and 1942 the Treasury Department's Section of Painting and Sculpture (changed to Section of Fine Arts in 1938) commissioned twenty-nine murals and sculptures for twenty-six newly constructed post offices in Kansas. Twenty-four of these post office buildings (containing twenty-seven pieces of artwork) may be nominated to the National Register as part of a thematic nomination at the local and state levels of significance under criteria A and C for their historical association with the Treasury Department's Section program and for the artistic significance of the murals and sculptures that they contain. In many cases the Section artwork represented the only example of federally sponsored, New Deal art in the community. The subject material of the art was often based in the local history or economy of the community that the post office was located in, facilitating the development of regionalism in style and subject material. It is likely that many of these post offices would also qualify for National Register listing under criteria B and D for their associations with artists of significant individual distinction and for the information potential relating to artistic expression and techniques of the period and the social histories of the localities depicted, although much more research pertaining to the various artists and communities would need to be completed before such arguments could be pursued.

Precedent for such a nomination is found in a 1985 letter from Jerry Rogers, Keeper of the National Register, to James T. Coe, Director, Office of Real Estate, United States Postal Service, in which he writes, "post offices containing these works of public art are of exceptional significance and will qualify for the National Register of Historic Places if they retain integrity from their period of significance." Rogers later writes that "(a)lthough the Postal Service considers post office murals, and other removable features, personal rather than real property, the Solicitor's Office of the Department of the Interior has advised the National Register that artwork and other features that form an integral part of a building are considered real property...Because these works of art were designed for specific buildings (which meant they were executed to meet the physical demands of the building's design) and they reflect scenes of local or regional importance, their significance is tied directly to the building for which they were commissioned." In a 1987 letter from Carol Shull, Chief of Registration for the National Register, to Joseph Snell, Executive Director of the Kansas State Historical Society, Shull writes that "the opinion of the National Register is that these post offices can be nominated on the basis of the artwork they contain, but not as a group of objects divorced from the buildings which house the art." The United States Postal Service contracted with the Ohio State Historic Preservation Office in 1982 to prepare a DOE on post offices in Ohio that contained Section artwork, using the artwork as a basis for nomination. The DOE was completed in 1984 and has not been developed into a thematic nomination. Other such contracts have resulted in the thematic nominations of post offices in California and Montana for their architectural significance.

The Section of Painting and Fine Arts was organized under the auspices of the Treasury Department in 1934 to provide artwork through anonymous competitions for the many federal buildings that were constructed under the New Deal. The Treasury Department, which oversaw public building construction from 1853 until 1939 by virtue of its attachment to the Office of Supervising Architect, set aside one percent of the construction costs of each newly proposed federal building to be used for Section artwork. Once seventy-five percent of the building had been completed planning for the artwork began. Most federal buildings which received artwork under the Section program were post offices or combination post office/ courthouse/ federal buildings; 1,100 new

[X] See continuation sheet

post office buildings were constructed during the 1930s. Section leaders justified the program through the argument that it provided a basis for the continuing development of artistic skills in a time of few private commissions and sales. Additionally, this approach achieved the Section's overall objective of making art part of every American's daily life, post offices provided the perfect vehicle for this intent. In 1938 the Section became a permanent department within the Treasury Department, changing its name to the Section of Fine Arts and operated as such until 1943 when its last commission was completed.

The Section was the largest of the Treasury Department's visual arts programs and was the principal sponsor for art in federal buildings, awarding 1,371 post office commissions. The Treasury Department also oversaw the Public Works of Art Program (PWAP) 1933-1934 and the Treasury Relief Art Project (TRAP) 1935-1939; both programs produced murals, paintings and sculpture to decorate federal buildings. PWAP and TRAP were relief programs; TRAP was governed by Works Progress Administration (WPA) rules whereas the Section operated on a non-relief, contractual basis. (PWAP predated the WPA). The largest New Deal program which provided relief for thousands of artists was not associated with the Treasury Department. The Works Progress (later Projects) Administration's Federal Art Program (WPA/FAP) 1935-1943 produced murals, sculpture, and other plastic arts and operated under the auspices of state and municipal institutions rather than federal. In 1941 a presidential order eliminated federal funding for all non-defense projects, phasing out programs like the Section and the WPA/FAP.

The Section's decorative arts program for public buildings was influenced by the Mexican government sponsored murals of the 1920s, which depicted scenes of the country's revolutionary past. Although the scenes depicted in the American public building murals and sculptures were never as ideologically and politically bound as those in the Mexican murals, the concept of a national vision is apparent nonetheless. Section leaders Edward Bruce, Forbes Watson, and Edward Rowan believed that the program should provide a high quality art that was accessible and understandable to the average American and provide an art that would promote American patriotism. In that vein, the subject material for the Section murals and sculpture was generally restricted to the local history and economy of the place where the artwork would be installed. This approach gave birth to a regionalized genre in such states as Kansas which memorialized the American farmer and the American farm, instilling a sense of pride in the existence of the common man, woman, and child.

Section artwork site selection usually was contingent on the one percent reservation of the building's construction costs. If the construction went over budget the building would receive no artwork or artwork of a lesser cost. It appears that most post offices that were constructed in Kansas during the 1930s received Section artwork. Postmasters and local officials had little say as to whether their post office would be selected to receive Section artwork, however rejection of the completed piece was an option. At least two Kansas post offices, Marion and Salina, rejected their completed murals,

objecting to the subject material and presentation. Salina did receive two exterior sculptings which stand today, Marion rejected the Section's offer of sculpture.

Once a mural site was chosen, the Section would appoint a regional chairperson for the competition. This person was generally affiliated with a museum or art school. The chairperson would select a team of judges from the community which would include the mayor, teachers, librarians, civic and community group members, and perhaps the postmaster. The competition committee would contact artists in the region about the competition, the competitions were also advertised in the Section's free Bulletin which reached over 8,500 artists by 1941. These competitions tended to be regional, in the case of Kansas most of the artists selected had either been born in the state or a neighboring state such as Missouri and/or currently lived Kansas or a neighboring state. Artists were encouraged to submit designs which reflected the local geography, interests, history, and economy of the area. The designs were submitted anonymously and judged anonymously. The regional committee judged the designs and sent the submissions along with written reviews of each entry to the Section offices in Washington, D.C. for final judgement. Commissions were awarded based on the competition submissions but new designs were required for the actual commission. Interestingly, most of the commissions that were awarded were not for winning submissions but rather for submissions which showed great promise; only 190 competitions were held. Five competitions were held for the Kansas post offices, Fort Scott, Hutchinson, Salina, Seneca, and Wichita.

A notable exception to the regional competition format was the Forty-eight State Competition held in 1939. In the national competition one post office in each state was selected to receive a Section mural. One thousand, four hundred and seventy-seven designs were submitted for the competition. The Seneca, Kansas Post Office was selected as the Kansas competition post office and received the winning Kansas entry, "Men and Wheat", painted by St. Louis artist Joe Jones.

Artists were awarded commissions based on the color sketch that they had submitted to the regional committee which was in turn submitted to the Section. After the contract was signed, the Section required four design submissions, from which they selected the design that would grace the post office. Each design submission included a 1-2"/ft. scale color sketch and a to scale black and white drawing. After the design had been selected, the artist submitted an outline for the piece, describing the medium, his or her experience, the brands of paint, the colors of the palette, the condition of the wall, the formula of glue for installation, and plaster and canvas samples for analysis. The Section suggested changes to the design, approach, and materials before work actually began on any piece. This was done to insure the quality and longevity of the piece and also to assist the many inexperienced artists who were selected for commissions. When the work was half finished, photographs were submitted to the Section for approval. A complete set of photographs were submitted upon the completion of the project, installation permission was granted at this stage. Lastly, a report from the postmaster was required to recommend final payment. It was at this stage that the artwork could be

rejected at the local level. Each approved step rendered partial payment. After the work was in place, cleaning instructions were sent by the Section to the postmaster.

Most of the artwork done under the Section were oil on canvas murals, although there were some medium deviations and some examples of sculpture. Oil on canvas provided the least expensive and a fairly durable method of producing artwork. Nineteen of the twenty-nine Kansas post office commissions resulted in oil on canvas murals. Of the 1,371 Section post office commissions, slightly less than one-quarter were for sculpture and fewer than fifty were for frescos. In Kansas, the sculpture ratio (which includes terra cotta castings) was closer to one-sixth and there were no fresco commissions. The average contract fee for Section artwork in a Kansas post office amounted to $800, although the range spanned from $350 to $7000.

Most post offices constructed in the state during the 1930s were the smaller class C and D types that were built from standardized plans, costing approximately $75,000. Exceptions are the larger post offices in Fort Scott, Hutchinson, Salina, and Wichita which cost several hundred thousand dollars apiece to construct and received Section artwork which cost up to several thousand dollars to produce. These larger post offices represent the combination federal offices and/or courthouse type and were also based on standardized plans. The standardized plans may have inadvertently helped to alleviate a potential architect/artist conflict by providing a known quantity of wall space for the murals and sculpture, since a Section art project could not be confirmed until 75% of the building had been completed. In these cases however, many of the pieces were or are slightly obstructed by projecting vestibules and light fixtures. Most of the post office artwork commissioned by the Section is attached to a lobby wall above the postmaster's door and the two bulletin boards that flank the door, measuring approximately 6' x 12'. For the larger commissions the artwork may be in the courtroom, on the exterior of the building, or on a lobby wall of a different configuration.

The Section sought a high level of community involvement in the development of each piece of post office artwork. Artists were encouraged to meet with members of the community on such issues as subject material and presentation before submitting the four preliminary designs to the Section. Problems sometimes arose because the submitted designs appealed to the Section's national panel of artists but ultimately did not appeal to the local postmasters and communities, as in the Salina, Kansas case. Under these circumstances, where an artist needed to integrate the ideas, perceptions, and tastes of many people, his or her own artistic expression might suffer. Joe Jones, who painted the murals for the Anthony and Seneca, Kansas post offices, wrote to Edward Bruce in 1939 that "architecturally the winner will fit into any thousands of buildings I know-simply because it fits none without mediocrity...". However, the purpose of the Section was not to please the artist so much as it was to involve the American public in an artistic experiment that would become a statement for a generation.

The Section consciously selected realism as the artistic language of the people, essentially commissioning only artwork done in the emerging social realism or in the

traditional illustrative realism. Realism appealed to Section leaders in their search for accessible metaphors that would elevate the ordinary in American life to represent the democratic tradition. The Section affected the evolution of realism by directing the style, subject material, and presentation of the commissions it granted, honing the artists' vision of a place until it suited the Section's vision of America. Critics, of course, argued that the Section effectively stymied the social role and freedom of the artist. Through the Section's direction the post office artwork began a trend in American artistic history which gradually integrated the influences of the government sponsored realism into the private sector, as the many young artists who worked under the Section established themselves. The Section artwork came to represent an American genre, the country's democratic visions of what America was, is, and shall be. Park and Markowitz aptly sum up the Section's conscious search for realistic American images when they write:

> Behind the scenes of small town community life lay the idea of democratic tradition; behind the scenes of small farms lay the idea of the basic integrity of American society; and behind the scenes of industrial workers lay the idea of a communal economic life.--Democratic Vistas, p. 139.

The Section's conscious selection of democratic images naturally lead to the promotion of regionalism throughout the country, as the Section's intent was to use scenes from the local history and the economy of the places where the artwork would hang. The midwestern regionalists are often mentioned as the school that the Section promoted as a model, because the midwestern subject material naturally conveyed the democratic values and traditions upon which this nation is built. These values and traditions encompass the hard work, strong convictions, undaunting spirit, and hope of the American people. The Section opposed factional or political regionalism but supported noncombative and wholesome regional representations of America.

Twenty-two artists received Section commissions in Kansas, many of whom were just becoming established in their own right and benefitted greatly from the Section guidance and exposure. A wonderful example of such a commission is Dorothea Tomlinson's Hoisington mural, "Wheat Center". Tomlinson was an Iowa painter who had developed a regional approach to subject material and style that was influenced by Grant Wood and Thomas Hart Benton, placing her work solidly in the school of midwestern regionalism. Although a lesser known artist, Tomlinson's work is clearly representative of the regional social realism that was encouraged under the Section program. Other excellent examples of regional social realism under the Section program include Martyl Schweig's Russell mural "Wheat Workers", Robert E. Larter's Oswego mural "Farm Life", and Carl Mose's Salina sculptings "Land" and "Communication". This art depicts common aspects of each community without applying an individual character to any of the elements, allowing each element to represent a totality. Schweig's farm laborers and Larter's farmers become larger than life, representing all farm laborers and farmers and the dignity therein. Mose's man, woman, and child become allegorical representations of the land and

communication.

Less esoteric but no less symbolic are the historically based images of Taos painters Oscar Berninghaus and Ward Lockwood, illustrator Albert T. Reid, and H. Louis Freund or the regional landscapes of Birger Sandzen and Charles B. Rogers. Berninghaus' Fort Scott mural "Border Gateways", Lockwood's Wichita mural "Pioneer in Kansas", Reid's Sabetha mural "The Hare and the Tortoise", and Freund's Herington mural "Arrival of the First Train in Herington-1885" depict nostalgic views of history, showing the progress of western settlement through the wagon trains, the pony express, and the railroads. The landscape artists focused on the local terrain, as exemplified by Sandzen's three fine post-impressionist murals in Belleville, Halstead, and Lindsborg and Roger's Council Grove mural "Autumn Colors". The landscape paintings show a place common to those familiar with the surrounding countryside but do not try to fit it into any one historical period. While the subject material and presentation of illustrative realism may make less of a social statement than social realism, illustrative realism still presents effective and valid views of America.

The Kansas Section artwork represents an almost intact collection of period art, located in post offices throughout the state from Horton to Oswego and Council Grove to Goodland. There were other New Deal programs active in Kansas that produced murals and artwork for public buildings like schools and courthouses, but no inclusive survey of this work has been done and it is likely that these pieces have not fared as kindly as the Section murals and sculptings. A 1975 curatorial agreement between the United States Postal Service and the Smithsonian Institution provides for everyday maintenance protection and insures the safe relocation of these pieces in the event of a building disposition. This agreement protected the Albert T. Reid mural "The Mail Must Go Through" when the Olathe post office was torn down in the early 1980s, the mural now hangs in the Olathe Public Library. However, because the piece is no longer in its original location the mural is not eligible for the National Register. The Kansas post offices that hold this artwork shelter the painted and carved portraits of an American past. As John Dewey said in an April 25, 1940 radio broadcast over the NBC Blue Network:

> For if you could see for yourselves...the murals (and sculpture) which are now found in public buildings from Maine to the Gulf, from the Atlantic to the Pacific, you would see that (they)...combine the values of the arts which nourish the human spirit with the accomplishments of our past history which strengthen that legitimate pride which enables one to say, "I am an American citizen."

F. Associated Property Types

I. Name of Property Type Post Offices Containing Section Artwork

II. Description

Most of the Kansas Post Offices that contain Section artwork are the smaller class C or D type that were built from standardized plans during the 1930s. These are rectangular, one-story, brick buildings with either gable or flat roofs. Generally a loading dock projects from the rear elevation. The Section artwork generally hangs on a lobby wall measuring approximately 6' x 12' above the postmaster's door. Glassed-in bulletin boards flank the door. In many cases the artwork is slightly obstructed by hanging light fixtures and projecting vestibules.

The four exceptions to the smaller post office type in Kansas are larger class A or B types. These are stone structures of two or more stories that may be comprised of multi-unites as opposed to the single, rectangular form of the class C and D post offices.

III. Significance

The Kansas Post Office artwork represents an almost intact collection of period art located throughout the state. Twenty-four of these post offices, containing twenty-seven examples of murals and sculpture, may be nominated to the National Register at the local and state levels of significance under criteria A and C for their historical association with the Treasury Department's Section program and for the artistic significance of the artwork that they contain. In cases where the artwork is less than fifty years old, criteria consideration G is also a factor.

In many cases the Section artwork represented the only example of federally sponsored, New Deal art in the community. The subject material was often based in the local history or economy of the community that the post office was located in, facilitating the development of regionalism in style and subject material. The Section consciously selected realism as the artistic language of the people, essentially commissioning only artwork done in the emerging social realism or in the traditional illustrative realism. Realism appeared to Section leaders in their search for accessible

IV. Registration Requirements

Post offices containing Section artwork are of exceptional significance and will qualify for the National Register if they retain integrity from their period of significance. If the building maintains a moderately high level of internal and external integrity and if the Section mural or sculpture maintains a high degree of integrity, the property is eligible for National Register nomination. In Kansas, two post offices no longer retain their Section artwork, making the post offices ineligible for National Register listing under the criteria of this nomination. Twenty-four of the twenty-six Kansas post offices that received Section artwork meet the registration requirements.

[X] See continuation sheet

[ ] See continuation sheet for additional property types

Most of the artwork done under the Section were oil on canvas murals, although there were some medium deviations and some examples of sculpture. Oil on canvas provided the least expensive and a fairly durable method of producing artwork. Nineteen of the twenty-nine Kansas post office commissions resulted in oil on canvas.

The Section consciously selected realism as the artistic language of the people, essentially commissioning only artwork done in the emerging social realism or in the traditional illustrative realism. Realism appealed to Section leaders in their search for accessible metaphors that would elevate the ordinary in American life to represent the democratic tradition. The artwork generally focuses on the hard work, strong convictions, undaunting spirit, and hope of the American people.

Examples of Section commissions represented in this nomination include Dorothea Tomlinson's Hoisington mural, "Wheat Center", which shows the influence of the midwestern regionalists Grant Wood and Thomas Hart Benton, and Martyl Schweig's Russell mural, "Wheat Workers", showing a harvest scene in a regional social realistic style. Many of the subjects used in the Kansas commissions are taken from agriculture, although there are examples of historical events, landscapes, and allegory.

Inventory of Kansas Post Offices and Federal Buildings to Receive Section Artwork

1. ANTHONY, Joe Jones, "Turning a Corner," 1939, o/c. (1938 construction)
2. AUGUSTA, Donald Silks, "A Kansas Gusher," 1940, o/c. (1938 construction)
3. BELLEVILLE, Birger Sandzen, "Kansas Stream," 1939, o/c. (1938 construction)
4. BURLINGTON, Robert Kittredge, "Boy and Colt," 1942, stone. (1941 construction)
5. CALDWELL, Kenneth Evett, "Cowboys Driving Cattle," 1941, tempera. (1940 construction)
6. COLUMBUS, Waylande Gregory, "R.F.D.," 1940, terra-cotta relief [hanging in Columbus City Building]. (1938 construction)*
7. COUNCIL GROVE, Charles B. Rogers, "Autumn Colors," 1941, o/c. (1939 construction)
8. EUREKA, Vance Kirkland, "Cattle Roundup," 1938, o/c. (1936 construction)
9. FORT SCOTT, Oscar E. Berninghaus, "Border Gateways," 1937, o/c. (1936 construction)
10. FREDONIA, Lenore Thomas, "Delivery of Mail to the Farm," 1939, glazed terra cotta. (1936 construction)
11. GOODLAND, Kenneth M. Adams, "Rural Free Delivery," 1937, o/c. (1936 construction)
12. HALSTEAD, Birger Sandzen, "Where Kit Carson Camped," 1941, o/c. (1939 construction)
13. HERINGTON, H. Louis Freund, "Arrival of the First Train in Herington--1885," 1937, o/c. (1936 construction)
14. HOISINGTON, Dorothea Tomlinson, "Wheat Center," 1938, o/c. (1936 construction)
15. HORTON, Kenneth Evett, "Picnic in Kansas," 1938, o/c and "Changing of Horses for the Pony Express," 1939, o/c. (1938 construction)
16. HUTCHINSON, Lumen Martin Winter, "Threshing in Kansas," 1942, Mural. (1940 construction)
17. KINGMAN, Jessie S. Wilbur, "In the Days of the Cattlemen's Picnic," 1942, tempera. (1941 construction)
18. LINDSBORG, Birger Sandzen, "Smoky River," 1938, o/c. (1936 construction)
19. NEODESHA, Bernard J. Steffen, "Neodesha's First Inhabitants," 1938, oil on wood. (1936 construction)
20. OLATHE, Albert T. Reid, "The Mail Must Go Through," 1940, o/c. [hanging in Olathe Public Library], (1939 construction)*
21. OSWEGO, Robert E. Larter, "Farm Life," 1940, tempera on canvas (1939 construction)
22. RUSSELL, Martyl Schweig, "Wheat Workers," 1940, o/c. (1940 construction)
23. SABETHA, Albert T. Reid, "The Hare and the Tortoise," 1937, o/c. (1937 construction)
24. SALINA, P.O. and C.H., Carl C. Mose, "Land" and "Communication," 1940, Sculpture. (1938 construction)
25. SENECA, Joe Jones, "Men and Wheat," 1940, o/c. (1939 construction)
26. WICHITA, P.O. and C.H., Richard Haines, "Kansas Farming," 1936, o/c. Ward Lockwood, "Pioneer in Kansas," 1936, o/c. (1930-1932 construction)

o/c = oil on canvas.
* = artwork has been removed from post office.

metaphors that would elevate the ordinary in American life to represent the democratic tradition.

The Section was the Treasury Department's largest visual arts program and was the principal sponsor for art in federal buildings. Most of the federal buildings that received Section artwork were post offices This program allowed the Section to pursue its overall goal of marking art a part of every American's daily life and of providing accessible images of the democratic tradition that would promote American patriotism.

G. Summary of Identification and Evaluation Methods

Discuss the methods used in developing the multiple property listing.

Work on the Treasury Department's Section Kansas Post Office Artwork National Register nomination began in February, 1987. Several excellent studies on the Section provided necessary background information. These studies are Democratic Vistas by Marlene Park and Gerald Markowitz, The Public as Patron by Virginia Mecklenburg, Wall-to-Wall America by Karal Ann Marling, and The New Deal for Artists by Richard McKinzie. Democratic Vistas was particularly useful in that it included a fairly current inventory of post office artwork in Kansas, saving much digging time through less accessible records. The archives of the General Services Administration and the National Archives provided valuable correspondence records, installation and maintenance records, and period photographs. I am indebted to Charlene Heeter of the General Services Administration and John Haller and Robert Kvasnicka of the National Archives for their helpfulness. Valuable oral history interviews with five of the Kansas artists were provided through the Smithsonian Institution's Archives of American Art. The Kansas State Historical Society's newspaper collections also provided valuable period information about the post offices and the artwork. Several local historical societies and postmasters responded to query letters sent in Spring 1987, providing information about the current condition of the artwork, maintenance programs, and historical background. Site visits were made to all of the post offices included in this nomination

[X] See continuation sheet

H. Major Bibliographical References

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Falk, Peter Hastings. Who Was Who in American Art. (Madison, CT: Soundview Press, 1985).

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Grosvenor, Beth. How to Apply National Register Criteria to Post Offices. (Washington: National Park Service, 1984).

Harmsen, Dorothy. Western Americana. (Flagstaff, AZ: Northland Press, 1971).

[X] See continuation sheet

Primary location of additional documentation:

- [X] State historic preservation office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Specify repository: Kansas State Historical Society

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during 1987, at which time photographs of the exterior and interior of each building were taken. Dr. Andrew Svedlow, Director of the Mulvane Art Gallery at Washburn University in Topeka provided generous assistance in the interpretation of the artwork. Bruce Noble, Beth Boland, and Carol Shull of the National Register staff in Washington have been very helpful in providing comment during the preparation of this nomination.

The total number of Kansas post offices to receive section artwork was twenty-six, there were twenty-nine pieces of art installed in these buildings. Two post offices, Olathe and Columbus, will not be included in this nomination because they no longer retain their Section artwork. All of the nominated post office buildings are owned by the United States Postal Service, with the exception of the Old Salina Post Office building, which is owned by the City of Salina and houses the Smoky Hills Museum.

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Marling, Karal Ann. Wall-to-Wall America. (Minneapolis: University of Minnesota Press, 1982).

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Park, Marlene and Gerald Markowitz. Democratic Vistas. (Philadelphia: Temple University Press, 1984).

Samuels, Peggy and Harold. The Illustrated Biographical Encyclopedia of Artists of the American West. (Garden City, N.Y.: Doubleday, 1976).

"Speaking of Pictures. . . This is Mural America for Rural Americans," Life Magazine. 4 December 1939.

Svedlow, Dr. Anthony V. (Mulvane Gallery, Washburn University, Topeka, Kansas). Personal interview with Martha Hagedorn-Krass, January 8, 1988.